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The SUPERNATURAL concept in Anglophone literary prose

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CONTENTS

INTRODUCTIONS

Since the second half of the 20th century, linguistic research has been characterised by a comprehensive approach to language learning in interaction with culture. The key unit of study in linguistic and cultural research is the concept, which is an element of reflection of the spiritual culture of a people and its national picture of the world. In recent decades, the main concepts of culture have become the object of cultural and linguistic inquiry. The term *concept*, having undergone a peculiar period of rethinking since then, is used as often in the linguistic and cultural categorical system as in the philosophical one.

Each language conceptualises the world around it in a certain way, which suggests that speakers of a particular language, and therefore of a particular culture, have a certain picture of the world and select linguistic variations in accordance with it. Nowadays, the term "concept" is used in many scientific disciplines, which causes ambiguity in its understanding. The notion of "concept" itself has long been in the centre of attention of many linguists. It has been studied by such scholars as O. P. Vorobiova, S. A. Zhabotynska, L. I. Bieliekhova, A. N. Prykhodko, F. S. Batsevych, George Lakoff, Ronald Langacker, Leonard Talmy, Mark Turner, Gilles Fauconnier.

The **scientific novelty** of this paper lies in the detailed consideration of the specifics of the verbalisation of the concept SUPERNATURAL in English. Moreover, aspects related to the supernatural, such as language features and codes, can be subject to linguistic analysis. The choice of the concept SUPERNATURAL is determined by its universality and significance not only for an individual but for the whole of humanity.

The **relevance** of this paper is determined by the increased attention of modern linguistics to the study of the functioning of linguistic units in the plane of mental processes and the lack of a comprehensive study of the ways of the SUPERNATURAL concept realisation. The focus on the interaction of language and thinking, language and culture, and interest in understanding the mentality of the

people, which is the subject of inquiry in the leading areas of modern linguistics, such as cognitive linguistics, adds to the relevance of the study.

The **theoretical value** of this paper lies in establishing the theoretical basis for a further research in the field of concept studies, providing a more detailed insight into the problem of the SUPERNATURAL concept textual representation in the novels by Stephen King and Marie Corelli.

The **practical value** of the work is stipulated by the possibility to apply its results in teaching university students cognitive linguistics, as well English lexicology, stylistics, linguistic and cultural studies.

The **object** of the study is the concept of SUPERNATURAL in Anglophone literary prose.

The **subject** of the study is the linguistic means of actualising the concept of SUPERNATURAL in Anglophone literary prose.

The **aim** of the study to identify and characterise the specifics of verbalisation of the SUPERNATURAL concept in the Anglophone literature of the 20th-21st centuries, to carry out its comprehensive analysis. It presupposes the following **objectives**:

- to specify the notion of "concept" in present-day linguistic and cognitive studies, to elicit its structure and properties;
- to survey modern scholarly approaches to understanding the "concept";
- to examine the nominative field of the SUPERNATURAL concept in Anglophone literary prose;
- to scrutinize the influence of the individual author's worldview on the formation of concepts;
- to reveal the peculiarities of actualisation of the SUPERNATURAL concept in Anglophone literary prose;
- to trace the verbalisation of the SUPERNATURAL concept at the lexical, syntactic and phraseological levels.

The research **methods** include conceptual analysis, component analysis, comparative analysis, descriptive-analytical method, and method of functional-analytical analysis.

The master qualifying paper consists of the introduction, two chapters with conclusions after each of them, general conclusions, list of references, resume.

The first chapter focuses on defining the term "concept", offering interpretations, categorizations, and typologies of concepts, along with diverse scholarly approaches to studying them.

The second chapter deals with the results of the study of the concept SUPERNATURAL in Stephen King's novels "IT" and "The Sorrows of Satan" by Marie Corelli and the ways of its verbalisation. It also offers a model of the SUPERNATURAL concept created on the basis of illustration material analysis.

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

Results of work **approbation**: participation in the annual conference of KNLU "AD ORBEM PER LINGUAS. ДО СВІТУ ЧЕРЕЗ МОВИ" (May 18, 2023), publication of theses.

The total volume of the work is 68 pages. The bibliography includes 52 works by domestic and foreign authors.

CHAPTER ONE
THEORETICAL FOUNDATIONS OF CONCEPT STUDIES IN LITERARY TEXTS

The chapter analyses the theoretical aspects of studying a concept as a unit of information storage. It examines various approaches to the definition and classification of concepts presented by many linguists. The chapter also surveys the work of such scholars as O. P. Vorobiova, S. A. Zhabotynska, L. I. Bieliekhova, A. N. Prykhodko, F. S. Batsevych, George Lakoff, Ronald Langacker, Leonard Talmy, Mark Turner, Gilles Fauconnier.

To conduct a semantic-cognitive study, we identified various linguistic units in the language that can express a concept or its cognitive features. Given that a single word is often not enough to convey the full depth of a concept's meaning, we considered methods and ways of verbalising concepts.

1.1. Approaches to the Definition of the Term "Concept" in Present-Day Linguistic Research

The interpretation of the term "concept" can vary based on the particular theoretical framework or approach employed. Moreover, the comprehension of concepts may differ within various branches of linguistics.

Our mental framework is typically not within our conscious awareness. In our daily routines and actions, we often operate on automatically, following certain patterns without clear recognition. Identifying these patterns is not straightforward, but examining language can offer a method to uncover them. We use identical conceptual framework in communication processes and thoughts, so Lakoff and M. Johnsen (2003) think that "language is an important source of evidence for what that system is like" (p. 4). Concepts play a crucial role in shaping our perception and guiding our interactions with the world (Lakoff, 1980).

Cognitive linguistics first emerged in the 1970s, responding to dissatisfaction with the formal language theories prevalent at the time. The term "cognitive rhetoric" first appeared in the title of an article by American linguists J. Lakoff and H. Thompson in 1975, marking an early milestone in the emergence of cognitive

linguistics. Scholars often attribute the symposium organized by R. Dirven in Germany in 1989 as a crucial event that led to the establishment of the journal Cognitive Linguistics (Kocherhan, 2010).

In his research O. Tomeniuk defines cognitive linguistics as "a linguistic field in which the functioning of language is considered as a form of cognitive activity, and the cognitive mechanisms and structures of human consciousness are studied through linguistic phenomena" (Tomeniuk, 2015, p. 142). By exploring the cognitive processes involved in language production, comprehension, and meaning construction, cognitive linguistics provides valuable insights into the processes of creating thoughts and language.

The concept is a key term in cognitive linguistics, which centres on the connection between language and cognitive functions. It aims to comprehend how language both reflects and influences human thought, as well as how individuals utilise language to interpret, classify, and conceptualise their surroundings. Additionally, it delves into investigating the part that language plays in cognitive processes, examining the relationship between concepts and linguistic portrayals of the world, viewing language as a tool in this regard.

Prykhodko (2014) believes that one of the important tasks of cognitive linguistics is the problem of realisation of concepts – bringing their internal content outward, i.e. their externalisation. Without clear boundaries and a fixed structure, a concept exists in the mental world of a person as a certain idea that takes possession of the mass consciousness within a certain ethno- and linguistic culture at a certain stage of its socio-historical development. This is why concepts are frequently viewed as culture's markers, with culture serving as the backdrop for their existence. Concepts can be seen as culture's condensed representations in the human mind, through which culture enters a person's mental world.

Today, the term "concept" lacks a universally accepted definition, as various researchers offer diverse interpretations. The word itself has its origins in Latin, stemming from *conceptus*, which originally denoted "thought" or "idea" and was primarily used in the fields of logic and philosophy. Alternatively, some suggest that

it may have evolved from the Latin *conceptum*, meaning "germ" or "seed" (Kochan, 2008, p. 74).

According to Evans (2007) "the fundamental unit of knowledge central to categorization and conceptualization" is a concept (p. 31.). One of the interpretations of the term is that a concept is "a certain organised unit of memory that contains a set of knowledge about the object, represented both verbal and non-verbal, and acquired through the interaction of consciousness with the unconscious" (Selivanova, 2011, p. 292).

M. Polyuzhin (2004) believes that a concept is "an overall, categorising knowledge about reality, its elements and perspectives" (Polyuzhin, 2004, p. 35). Zhabotynska (1997) denotes the concept as a minimal "package" of information represented in the units of language and speech. One way to understand concepts is as mental representations that encompass the fundamental attributes or qualities of objects, events, or relationships. They are used to organise and make sense of information, facilitating our understanding of complex phenomena. Concepts provide a framework for classifying and categorising objects.

According to Vorobieva (2011), a concept is a basic unit of consciousness. It 1) reflects human knowledge and experience in the form of "quanta" of knowledge; 3) is partially verbalised by language; 4) contains a significant proportion of non-verbalised information (p. 4). In addition, the concept, although it captures the general and specific properties of the world, is not "defined" but "experienced", i.e. it contains clear signs of emotional experience.

The history of the philosophical and linguistic concept dates back to the Middle Ages (late 11th – early 12th centuries), when scientists were faced with the most acute question of the nature of universals and the nature of names. It is in the depths of the nominalist theory that the "conceptualism" trend, founded by Pierre Abelard, is born. P. Abelard denied the real existence of the universal, but recognised universals as the basis of common names, which generalise our knowledge of things and are created by the mind for its internal use as a result of human cognitive activity. That is, the concept is only an abstraction of sensually perceived information about

the world. Thus, conceptualism laid the foundation for the philosophical interpretation of the term (Selivanova, 2008).

The meaning of a linguistic symbol is tied to a particular mental representation referred to as a concept, according to Vyvyan Evans and Melanie Green. Concepts are derived from percepts, which are regarded as perceptual information gathered from the external world. When we use language, "the symbol corresponds to its conventional meaning and connects to the concept, rather than directly representing a physical object in the external world" (Vyvyan Evans and Melanie Green, 2006, p. 7).

Ukrainian linguist A. Prykhodko (2013) distinguishes several definitional models of the concept: 1) concept as an epistemic formation rooted in the recognition and integration of the informational sources of human knowledge and experience; 2) concept as a psychomental formation caused by the understanding of the concept as a product of human consciousness; 3) concept as an ethno-cultural formation reflecting the idea of the concept as a concentrated expression of the spiritual and emotional experience of a particular ethnic group; 4) concept as a pragma-regulatory formation that reflects the intentional nature of the use of mental entities in discourse; 5) concept as an axiological formation resulting from the value dominants of culture; 6) synthetic definition of the concept that contains a combination of several aspects.

The large number of definitions and aspects of the concept demonstrates the complexity and controversy of the main issue of linguistic conceptology – the clarification of its object. The main controversial issues related to the qualification of the concept phenomenon are: 1) distinction between a concept and a notion; 2) dependence of a concept on its linguistic verbalisation; 3) its differentiation by the ways of formation; 4) connection between a concept and a meaning; 5) presence of evaluative-emotive, value and pragmatic components in the structure of a concept 6) the concept's belonging to individual or collective (national, group, regional) consciousness; 7) the scope of the concept depending on individual or ethnic-collective representation, scientific or naive worldview; 8) typology of concepts;

9) their structure; 10) methods and procedures for describing and analysing concepts, etc (Selivanova, 2011).

Some scholars distinguish lexicocognitive and linguocultural concepts. However, such a distinction may not be sufficiently justified, since concepts are cognitive in nature and are determined by culture regardless of the focus of their analysis. An individual concept undoubtedly has a fragment of personal experience, which is again mediated by a person's cognitive ability and immersion in society and culture (Selivanova, 2008).

The linguo-cultural interpretation of the concept produces such approaches as entnocentric (concept as a sign, cultural dominant, national-cultural stereotype), anthropocentric (concept as capacity), axiological (concept as value), as well as the concept of semantic organisation of the knowledge structure (concept as meaning) and the ideas of substitution and mediation (concept as a substitute for reality or concept as a mediator (Kochan, 2008). This is to say that "concepts are neither universal nor are they really language-specific: they rather are culture-specific and thus extralinguistic phenomena" (Blank, 2003, p. 40).

The concept corresponds to the idea of the meanings that an individual employs during the process of thinking. These meanings reflect the content of experience, knowledge, and the outcomes of all human activities and processes involved in comprehending the world, essentially representing discrete units of knowledge. Concepts arise in the process of building information about objects and their properties, and this information may contain both data about the objective state of affairs in the world and data about imaginary worlds. Concepts reduce a variety of observable and imaginary phenomena to one thing, bringing them under one heading. They allow us to store knowledge about the world and are the constituent elements of the conceptual system (Kochan, 2008).

The concept has a dual nature. On the one hand, the concept is real: through the denotation, it is an embodiment of the real world. On the other hand, the concept does not belong to the real world, as it is a projection. It does not just reflect reality,

but generalises it, reveals something essential and imperishable in a single object (Kochan, 2008).

Concepts are characterised by contingency and variability. It has no clear boundaries and exists in the individual and collective consciousness. Guided by the fact that the subject is both a representative of a certain ethnic group and an individual, I. O. Mazepova (2008) distinguishes between invariant and individual concepts. Individual figurative and artistic concepts "can be found in literary texts, where they appear as units of the author's individual consciousness and act as components of his conceptual system" (p. 159).

The individual concept, or idioconcept, in O. O. Selivanova's (2002) terminology, can be null, general (knowledge in general terms), referential (a more complete scope of implicates), specific (level of knowledge above the reference), encyclopaedic (in the presence of deep professional, scientific knowledge), paradoxical (in the case of non-standard, including false, judgements about the object) and, finally, figurative and artistic, represented in the creative consciousness of a poet, artist, writer, musician, etc.

Based on this definition, the following invariant features of the concept can be distinguished: 1) a minimal unit of human experience in its ideal representation; 2) expressibility through words; 3) presence of a field organisation; 4) a basic unit of processing, storage and transmission of information; 5) "blurred" borders; 6) cultural and social marking; 7) universal and individual components for speakers of a particular language.

All of the above definitions are not mutually exclusive, but only emphasise the various ways in which a concept can be formed. Therefore, the process of forming concepts involves condensing the outcomes of comprehending reality within the confines of human memory, and aligning them with previously acquired cultural values expressed in religion, ideology, art, and other aspects of culture.

To summarise, we can say that a concept is a mental element that plays the role of an intermediary between culture and language. Thus, we can define a "concept" as an abstract unit of reflection of an object of the real world, which is stored in the national memory in the form of a recognisable, verbally designated subject. Consciousness plays a pivotal role in assimilating cultural information, filtering, processing, and organising it into the shape of a concept. Furthermore, it is responsible for selecting the appropriate linguistic tools to convey information in a specific communicative context, with the aim of achieving a particular communicative objective.

1.2. The structure of the concept

The structure of the concept is a subject of ongoing scientific debate. Researchers emphasise the complex structure of concepts, highlighting various components such as historical layers that differ in terms of when they were created, their origin, and their meaning. Each layer can consist of figurative, value, and notional elements. The figurative aspect encompasses sensory characteristics such as visual, auditory, tactile, taste, and smell attributes of objects, phenomena, and events that are stored in our memory. The notional aspect pertains to the linguistic representation of the concept, including its designation, description, attribute structure, definition, and comparative characteristics in relation to other concepts that are never independent. The value aspect of the concept encompasses the significance of the mental formation, both on an individual and collective levels (Prykhodko, 2013).

Presently, two types of concept structuring are recognized: 1) a three-component structure comprising conceptual, figurative, and value components; and 2) a field representation that delineates the concept's structure in terms of a core and periphery. Most researchers distinguish the core and periphery, the base layer and additional cognitive features, consider the grid structure of the concept. They represent it within structured conceptual spheres (domains), and depict it with the help of metaphorical means. Today, linguistics advocates the idea of the structured nature of the concept, while insisting on the unclear nature of this structure and its

blurring (Blank, 2003). The functioning of a concept is a rather dynamic phenomenon: it constantly updates its various aspects, converges, overlaps or coexists alongside other similar units (Vyshnevska, 2012).

Krasnobaieva-Chorna (2006, 2009) and Nikonova (2008), study the concept in terms of its core-peripheral structure. They believe that the concept has a certain, but not rigid, organisation: it consists of components (conceptual features) that form various conceptual layers. The layers are related to each other in terms of derivativity, increasing abstraction of each subsequent level.

The mental domain of a concept is centred around a "strong" (value-accented) point of consciousness, from which associative vectors diverge. For native speakers, the most relevant associations form the core of the concept, and the less relevant ones are the periphery. A concept has no clear boundaries, and as it moves away from the core, associations gradually fade away (Prykhodko, 2014).

The concept has three components: image, information content and interpretation field. The image is the result of the reflection of the surrounding reality and its metaphorical understanding. The informational field, in turn, consists of cognitive features that are important for the object in question or in relation to its purpose or main function. In turn, the "information content contains direct and figurative meanings. It is only in the unity of these components that a full-fledged concept is formed" (Plis, 2019, p. 117).

The structure of a concept depends on the researchers' choice of conceptualisation method and types of mental and other representations. The main method of modelling a concept is conceptual analysis, which is carried out using many techniques: distributional, component, contextual, interpretive, etymological, comparative and other types of association experiment analysis (Selivanova, 2011).

Kochan (2008) proposes a four-component structure of linguistic and cultural concepts: conceptual; figurative; value; emotional and expressive. The concept is formed by factual information about a real or imaginary object, which serves as the basis for the formation of the concept, i.e. it is connected with knowledge that

reflects the essential features of the object. The figurative component is formed by simple ideas, "mental images" that are embodied in a language.

The value component is distinguished within the concept based on its understanding as a unit of culture. Being the basis for fixing the values of society, a concept always has socially important information in its centre, which is the implementation of the basic principle of cultural research, for which the concept is distinguished. Some concepts have the power to prompt the interlocutor to clearly discern the cultural context. The emotional and expressive aspect of a concept is closely tied to emotions and the expression of feelings (Kochan, 2008).

In conclusion, the structure of concepts is a topic of ongoing scientific debate, with researchers highlighting their complex nature. Concepts consist of various components. The structure of a concept depends on researchers' chosen methods of conceptualization and representation, but in general, a core and peripheral elements are distinguished. Accordingly, the core of the concept includes motivational, conceptual and value components that are invariant for any concept, while the periphery is made up of figurative, symbolic and associative components - the variable part of the concept.

1.3. Categorisation of Concepts

The multidimensionality of the concept requires a certain classification and differentiation according to certain criteria. The issues of concept selection and construction of a hierarchical system cause a lot of controversy among linguists. Attempts to present the classification characteristics of concepts are quite thorough and cover a wide range of cognitive structures, but even they do not reflect the entire typological diversity of concepts.

The choice of concept type depends on the classification parameters. According to the method of conceptualisation, researchers distinguish the following types of concepts: representations as generalised sensory and visual images that are considered as the core of the concept; schemes as abstract configurations of patterns; frames of various types as a way of representing common knowledge, etc. Depending on the role of the concept in the structure of consciousness, they are

inconsistently differentiated into cultural, mental, mythological, ideological, and philosophical, since one concept can be considered in each of the presented types. Based on the parameter of the object of conceptualisation, anthropoconcepts, natural facts, cultural, ideological, emotional and archetypal concepts are distinguished. The parameter of the subject of conceptualisation makes it possible to distinguish general (universal), ethnoconcepts, group and idioconcepts. According to the amount of information, the concepts are classified into null, reference (for ordinary native speakers), specified, encyclopaedic; according to the quality of information – into conceptual and logical, figurative and artistic, paradoxical (Selivanova, 2011).

Archetypal concepts are considered to be linguistic formations that are typical for all representatives of an ethnic group and/or humanity as a whole and are present in the mind and speech of each individual (Hrynko, 2013). In a literary text, such concepts acquire individual authorial meanings.

A. Zahnitko (2010) summarises the typologies of concepts and distinguishes them by the following criteria: 1) according to the degree of manifestation of the axiological component: teleonomic and non-teleonomic; 2) taking into account the dynamics of the concept, its evolution: stable and variable, original and borrowed; 3) according to the degree of distribution: universal, ethnospecific, socially inherent, individual.

Concepts can vary in their level of abstraction. Some concepts are concrete and specific, while others are more abstract. The meaning of an abstract concept can greatly differ and relies on the context in which it is being discussed. According to Kiefer (2020) "abstract concepts do not refer to physical objects that can be directly experienced by the senses. For that reason, their semantic content is less obvious compared to concrete concepts, which refer to a physical object or to a well-defined event" (p. 123).

Prykhodko (2013) presents a typology of concepts from the point of view of cognitive semantics. The author notes that taxonomisation of concepts can be based on their parametric and non-parametric characteristics. Parametric concepts are associated with quantitative or qualitative indicators, such as size, quality, scope,

function or status. Non-parametric concepts, on the other hand, are expressed through feelings, perceptions and associations and have no measurable characteristic. In addition, the author draws attention to the structural aspect of the verbal arrangement of concepts. It is noted that concepts are not always embodied in a single word, but can take the form of a phrase.

Prykhodko (2014) divides concepts into universal and specific ones. Universal concepts have universal significance and can be relevant to all cultures. They may contain a value component that can be shared by many people. Universal concepts may include categorical and ontological components. Specific concepts are related to certain areas – social, ethnic, professional, natural and geographical, etc.

The linguistic and cultural specificity of concepts depends on the sociodiscursive environment. Concepts are often realised in the form of antinomic pairs and may have a binary opposition. Universal concepts may have nationally specific connotations. Concepts can be regulatory, defining norms and standards of behaviour, or non-regulatory, existing without prescriptive intentions.

At the intersection of the above-mentioned types of concepts, which are mental formations of the hyperonymic order, there are also their hyponymic varieties – classes and subclasses of concepts, distinguished by the cognitive-semantic principle.

According to O. Vorobiova, the following concepts are distinguished by the domain of manifestation: linguistic (or verbally expressed concepts); textual; discursive; philosophical; cultural and ethnic concepts; artistic and aesthetic concepts. Also, according to the content, there are categorical, theosophical, teleonomic, anthropoconcepts, emotional concepts, psychological concepts, eco-concepts, mythoconcepts (Vorobiova, 2011).

Vorobiova (2011) also distinguishes between three types of concepts: textual, artistic and aesthetic. Textual concepts are interpreted as "linguistic and mental formations of the contextual plan, which are characterised by multisense tension and supercategoricality and at the textual level imply a set of certain features of meta-images of a work of art, which are expressed in the text" (Kahanovska, 2002, p. 200).

Artistic concepts are formed in a specific artistic environment as an integral part of a unique picture of the world. They arise through the artist's connection with various associations and express possible meanings based on their previous linguistic and cultural experience. Thus, they become a manifestation of an author's comprehension of objects and phenomena in art (Nikonova, 2008).

1.4. Means of Concepts Representation

The concept possesses the capability to be expressed through different types of representation. As a number of words that manifest a certain concept expands or reduces, its association with specific linguistic units may change. According to A. Blank (2003), "literally, every referent and every concept can be verbalized by any language" (p. 41).

Various conceptual systems primarily incorporate two types of relationships: taxonomy and engynomy. Taxonomy refers to the connections between concepts that are somewhat similar and share several common characteristics, allowing them to be classified under a broader concept that logically encompasses them. On the other hand, engynomy represents a set of concepts that demonstrate a specific kind of proximity, like part/whole or cause/consequence. Engynomic structures primarily define cognitive models of knowledge, such as frames, scenes, and scripts. Both taxonomic and engynomic structures are used to verbalise concepts (Blank, 2003).

In order to conduct a semantic-cognitive study, it is important to identify various linguistic units within a language that can express a concept or its cognitive features. The main methods of linguistic and cognitive description of concepts by analysing linguistic data are:

- "key word(s): the most precise and accurate terms that represent the concept in the given language;
- construction and analysis of the semantics of the keyword that verbalises the concept (analysis of dictionary definitions in dictionaries of various types);
- analysis of keyword lexical compatibility;
- building a lexical and phraseological field of a keyword;

- stable word combinations: phrases or collocations that include the key word representing the concept or its synonymous terms;

- phraseological units: expressions or idiomatic phrases;

- metaphorical nominations: metaphorical representations of the concept in a language;

- stable comparisons: comparisons that are commonly used to describe the concept, featuring the key word;

- paremia: proverbs, sayings, or aphorisms that convey content relevant to the historical stage being studied and relate to the concept;

- associators: words or terms obtained through an associative experiment as responses to a stimulus word representing the concept;

- texts and discourses: different types of texts and discourse structures that reveal the content and context of the concept" (Fedoriuk, 2016, p. 72).

They can be divided into the following groups: single lexemes, abbreviations or acronyms, phraseological units, free (syntactic) word-groups, precedent macrotexts (proverbs and sayings), separate sentences and texts.

Most often, a concept is represented in a language by a single word, which is why this word receives the status of the name (nomination) of the concept, or a linguistic sign, which conveys the meaning of the concept most fully and adequately. But as a rule, a concept correlates with more than one lexical item.

Concepts that are represented by a single word, are called lexical; concepts that are conveyed by the meanings of phraseological combinations – phraseological, and those that are reflected in grammatical forms, categories, syntactic structures are called grammatical.

Since the concept actualises its various aspects in the process of mental activity, the whole richness of the content of a particular concept can be revealed only with the help of a set of language tools.

The same word in different communicative situations can objectify different features of the concept, and sometimes even different concepts, depending on the communicative needs of the speaker.

According to Prykhodko (2014), not all concepts are verbalised, but they are present in the discourse in one way or another. No single word can express the entire meaning of a concept. This means that there is no exhaustive and complete description of a concept. Researchers come as close as possible to their subjective opinion through the analysis of dictionary definitions, paraphrases, descriptions, and so on.

1.5. Conceptosphere of a Literary Text

The term "conceptosphere" was first used by D. Likhachev (1997), who understands it as "a set of capacities that are revealed in the vocabulary of an individual, as well as in the whole language". With the introduction of the "concept", this definition takes on a different form, in particular, O. Selivanova (2007) calls the conceptosphere "a system of concepts in the human mind that reproduces in the form of structured and ordered knowledge the idea of the world, reality and the results of the internal reflective experience of a person" (p. 49). A. Prykhodko (2013) defines conceptosphere as "an objectively existing set of verbally labelled and non-verbally labelled nationally marked mental units of linguoculture, ordered according to the principle of systematicity and organised on the basis of multiplicity, integrity, connection and structuredness" (p. 170).

The interpretive field of a particular concept is the conceptosphere. Objectively, this is due to the nature of the field, because the main property of concepts is their non-isolation, their connection with other similar structures of knowledge. Concepts are created and interpreted "on the background" of other knowledge structures, occupying different levels in the conceptual organisation of the conceptosphere. Any concept can be highlighted in relation to the conceptosphere or its structural unit – a domain. Researchers use the term "domain" in cognitive semantics to refer to a body of knowledge necessary for understanding

a concept. A domain is "a connecting area of conceptualisation – a base against which a certain semantic structure is profiled" (Croft, Cruse, 2004).

Thus, a concept actualised in the mind of a native speaker can be analysed on the basis of one or more domains, or conceptospheres. Scientists use different terms to refer to a concept and a domain: R. Langacker – profile and base (Langacker, 1987), J. Lakoff – concept and idealised cognitive model (Lakoff, 1987), but the same principle is behind the different terms.

In the conceptosphere, there is a considerable number of non-verbalised concepts, and a significant part of the concepts of individual consciousness is not subject to verbalisation at all. Indeed, the existence of a concept as a cognitive unit is not dependent on its verbal expression. Whether a concept is verbalised or not, it remains a fundamental component of human thinking. When engaging in thinking and communication, individuals utilise both verbalised and non-verbalised concepts, employing them spontaneously and based on personal experiences.

Conceptual understanding is not solely dependent on language. People rely on a combination of reasoning, emotions, and intuition to comprehend concepts. A. Prykhodko (2013) believes that to comprehend a concept a person has to operate with feelings, perceptions, intuition to develop an image and leave it in memory. Most often, a whole set of representations/associations is needed to ensure the imagery of a concept. These cognitive processes enable individuals to operate in the realm of abstract, ideal, and metaphysical ideas. Verbalisation is just one way of externalising and communicating concepts, but it does not define the essence or existence of the concept itself.

Therefore, while language plays an important role in expressing and communicating concepts, it is important to recognise that concepts are not limited to verbal form. They are an integral part of human cognition and can be understood and used even without explicit verbalisation.

The first feature of the conceptosphere is multiplicity, which means that the conceptosphere consists of a set of verbalised and non-verbalised mental units of

different linguistic cultures. The second no less important property of the conceptosphere is systematicity.

Conceptosphere is an objectively existing set of verbally denoted and verbally unmarked, nationally labelled mental units of linguistic culture, ordered according to the principle of systematicity and organised on the basis of multiplicity, integrity, relations and structure.

The conceptosphere of an ethnic group is not a chaotic set of typologically and genetically different concepts, but their ordered unity. Certainly, the conceptosphere is a shared mental framework among individuals within a specific culture, serving as a unifying force for a nation. However, this ideal notion is far from simple in reality. The level of conceptual assimilation can vary significantly among individuals within a linguistic and cultural community. Some may lack certain concepts within their cognitive inventory, while others may possess concepts borrowed from other cultures' conceptual spheres. The complexity arises from the fact that not all members of a culture have an identical conceptual framework, leading to variations and diversity within the conceptosphere.

Individual concept systems are constituted on the basis of the objectively existing conceptosphere of an ethnic group, but in the mind of an individual they are always subjectively refracted, and their quantity and quality depend on the intelligence, education, erudition, value orientations, social status, etc. (Prykhodko, 2013).

In summary, the conceptosphere represents a structured compilation of ideas, or an organised set of concepts that exist as generalised representations, mental visualisations, frameworks, and generalisations encompassing diverse aspects of the reality. Evidently, conseptosphere is an integral part of a collection of typologically different concepts in their unity. The conceptosphere comprises both verbalised and non-verbalised cognitive elements, systematically organised and categorised.

1.6. Conceptual System in the Literary Texts

A conceptual system is a framework of concepts within human consciousness that represents the notion of the world, reality, and the outcomes of an individual's internal reflective experience through structured and organised knowledge.

A conceptual system emerges from an ordered association and set of concepts. The exploration of this idea was primarily undertaken in foreign academic circles until the mid-1980s. However, it was during this time that the works by R. Pavillonis began to extensively define and articulate this notion. His thoughts on the matter are as follows: "the conceptual sphere is a set of knowledge and thoughts about the world that reflects the cognitive experience of a person" (Kochan, 2008, p. 77).

The conceptual system records information that comes to it in linguistic and non-verbal form in different ways: from the senses, as a result of comprehension, on the basis of intuition, unconscious processes, etc. Today, this term is becoming increasingly widespread. It is observable that there exist diverse forms of conceptual systems. There are "general linguistic and poetic conceptual systems, as well as individual-author, common, religious, etc" (Kochan, 2008, p. 77).

This results in a classification of verbalized concepts, including lexical and phraseological, lexical, syntactic, and others. Within the conceptual system, scholars in cognitive semantics identify conceptual domains. They assign fragments to the conceptual system that represent a particular subject area (e.g., plants, animals, politics, music, etc.). The most general domains were identified during the first attempts at ideographic division of the lexicon. The correlation between domain and concept in a conceptual system depends on the researcher's attitudes, since there are many concepts that belong to different domains, or a domain can be identified with a concept, etc. A conceptual system can be individual or collective. The collective conceptual system is manifested in the ethnic consciousness as a summary of the unique experiences of a particular ethnic group. This enables members of the group to identify themselves and engage in interactions (Selivanova, 2011).

1.7. Methodology of Concept Analysis

The examination of concepts in various linguistic fields employs diverse approaches, yet they are all unified by a common method – conceptual analysis (Mazepova O. 2008). However, all the analysed works that consider this method are united by a common goal, namely, understanding the concept as an object of analysis.

As is well known, lexical, phraseological and paraphraseological units, texts can serve as means of verbalising a concept at the linguistic level. Consequently, conceptual analysis involves both capturing and interpreting the meaning of these units, as well as discerning the characteristics of the entire conceptual field and the logical relationships between its elements. A.P. Martyniuk, following S.A. Jabotinskaya, believes that in the conceptual analysis these elements "should be correlated with each other and combined as part of a certain (schematic) structure" (Martyniuk A., 2006, p. 102).

According to Mazepova, conceptual analysis can be carried out both on the material of one work and a set of works by one author, with the aim of establishing the characteristic properties of a certain concept. A concept usually correlates with more than one lexical unit. When conceptually analysing a literary text, it should be taken into account that concepts are multicomponent and are a field of knowledge, ideas, concepts, associations that have a core and a periphery (Mazepova, 2008).

In the interpretation of L. Kompantseva (2005), the researchers present conceptual analysis as a set of a number of methods, including:

- the keyword methodology: the lexical compatibility of a given linguistic unit is studied on the basis of texts that present the use of a keyword;
- analysis of dictionary definitions of the keyword. From the definitions of as many dictionaries as possible, a sample of all potential characteristics of the concept is drawn;
- the study of polysemy of a word in the process of its development. The main attention is paid to the order of appearance of new features and meanings of the concept that determine this development;

- the analysis of paremia which involves the study of both proverbs and sayings containing the keyword;

- the contractive analysis of lexemes equivalent in direct meaning in different languages allows us to reveal the national and cultural specificity of the concept;

- a description of a concept as a set of certain features required to be included in a particular class;

- identification of individual author's concepts (Kompantseva, 2005).

The outcome of conceptual analysis is the reconstruction of the concept's structure, along with its internal and external relationships within the linguistic representation of the world in a particular cultural society. In the course of the analysis, we will not only define a certain concept, but also elicit its structure and identify its most characteristic features.

Therefore, for the analysis of the SUPERNATURAL concept, we propose to use a combination of such methods:

- construction of the concept's nominative field, i.e. identification and description of the totality of meanings of linguistic means that nominate the concept and its individual features. The nominative field of a concept includes its direct nominations, stable comparisons, phraseological units and paremia (referred to as the periphery of the concept's content);

- identification of cognitive features that form a concept;

- the construction of the concept structure involves the allocation of the figurative information, conceptual and interpretive fields. The figurative component in the concept structure is a "basic layer" that includes two components – perceptual (based on visual, taste, tactile, and sound sensations) and cognitive (also known as metaphorical, which correlates an abstract concept with the material world) images that reflect the figurative characteristics of the conceptualised object;

- a schematic representation of the concept, including the central core and periphery. All concept researchers agree that a concept is not homogeneous in its structure. Some scholars suggest metaphorically depicting it as a cloud, a snow globe or even a fruit. All these metaphors are based on the presence of a basic layer in the structure of the concept and other additional peripheral features that seem to be layered on the core (Slobodian, 2009)

In the study of concepts, all its features are important (those that belong to the core and those that are on the periphery of the content), Nevertheless, it is crucial to distinguish them during the description, as their status and function in the framework of consciousness and cognitive processes differ. Conceptual analysis is understood as a collection of methods and techniques geared towards scrutinising concepts as cognitive components of the linguistic worldview. This involves modeling their structure, often depicted through diagrams that delineate the core and periphery of the concept under scrutiny, and establishing associations with other concepts.

Conclusions to Chapter One

1. This chapter analyses the theoretical aspects of studying a concept as a linguistic phenomenon. The approaches to the definition and classification of concepts presented by numerous linguists are surveyed. Despite the fact that the term "concept" is not new in the field of linguistics, there are still numerous ways to define this phenomenon.

2. Despite the considerable diversity of the definitions of "concept" provided by most researchers, it is possible to trace some common features that these definitions share. A concept can be described as a mental construct that serves as a bridge between culture and language. In this context, we can characterise a "concept" as an intangible representation of something from the real world, which resides in the collective memory of native speakers and can be identified and named through language. It is the faculty of consciousness that absorbs cultural knowledge, filters, processes, organises it, and molds it into a conceptual form. This faculty also guides the selection of linguistic tools to convey information effectively in specific communicative situations, serving a particular communicative intent.

3. Notwithstanding the differences in the interpretation of the features inherent in the concept, it is still possible to distinguish its main function – transmission and storage of information about the world, which makes the concept similar to archetypes, images and symbols. It has been found that approaches to delineating the structure of concepts also differ. Most often, concepts exhibit a core and a periphery. Having analysed the approaches to the classification of artistic concepts, we can conclude that at the moment linguists have not developed a single system of their classification. Each researcher identifies the criteria that are significant, in their opinion, and on the basis of which their classification is built.

4. Summarising the previously studied approaches to the classification of concepts, we can identify the main criteria that guided researchers in distinguishing the typology of the concept. Concepts are classified according to the organisational principle, structure, type of mental generalisation, content and degree of abstraction of the information transmitted.

5.It is worth noting that concepts form conceptospheres. The conceptosphere is a well-organized collection of thoughts, serving as a structured repository of generalized notions, mental images, frameworks, and abstractions covering various aspects of reality. Concepts are verbalised in many ways. Every referent and every concept can be verbalized by any language. Not all concepts find their expression in words, yet they permeate discourse in various forms. A single word often falls short of expressing the full depth of a concept's meaning.

6. The study of concepts in different areas of linguistic science is carried out using different approaches, but they are all united by a method of conceptual analysis. However, all the surveyed works carried out in the framework of conceptual analysis are united by a common goal, namely, exploring the concepts that are fundamental to our understanding of different phenomena, language and thinking.

CHAPTER TWO

LINGUAL MEANS OF SUPERNATURAL CONCEPT REPRESENTATION IN ANGLOPHONE PROSE

The second chapter deals with the results of the study of the concept SUPERNATURAL in Stephen King's novels "IT" and "The Sorrows of Satan" by Marie Corelli and the ways of its verbalisation. The representation of SUPERNATURAL concepts in Anglophone prose often involves the use of various linguistic and literary devices to convey otherworldly, mystical, or paranormal elements.

The analysis of the illustration material revealed that the lexical level of the concept manifestation in the novels is represented by various nominative units. In addition, the components of the concept of the SUPERNATURAL were analysed, leading to the formulation of a well-structured model. This model serves as a valuable framework for understanding and dissecting the supernatural in literature.

2.1. What is SUPERNATURAL?

The concept of supernatural has existed since the dawn of humanity, captivating human curiosity and evoking an unexplainable sense of wonder when encountering or narrating supernatural tales. The supernatural is a recurrent theme of many fiction works originating in different countries at different times. This phenomenon serves as a unifying thread connecting various human societies, transcending apparent cultural diversity. Consequently, belief in the supernatural can be regarded as a cultural constant, consistently holding significance across various human civilizations throughout history.

The word "nature" implies something normal and expected, such as the physical world that surrounds us. Whereas "supernatural" means something beyond or above the natural; it is used to refer to any manifestation or event that cannot be explained rationally by the laws of science. Merriam-Webster dictionary defines supernatural as 1) "of or relating to an order of existence beyond the visible observable universe (relating to God or a god, demigod, spirit, or devil); 2) departing from what is usual or normal especially so as to appear to go beyond the laws of nature" (Merriam-Webster.com Dictionary).

Supernatural is "a comprehensive term that can be applied to any kind of story that in some way makes use of ghosts, ghouls, spectres, apparitions, poltergeists, good and evil spirits and things that go bump in the night; not to mention magic, witchcraft, marvels, talismans, the eerie atmosphere and the presence of the uncanny" (Cuddon, 2013, p. 695). It is all that does not fit in the everyday world. What distinguishes a simple fairy tale story from a supernatural story is the attitude of the characters towards the monsters they encounter. In a fairy tale, supernatural beings are part of the ordinary world. Instead, in a supernatural story, people treat the monsters they encounter as abnormal, as violations of the natural order.

Supernatural is a result of our cognitive processes involving conceptualisation rather than direct perception of observable phenomena. It is a means of classifying and organizing our understanding of the world. Therefore, three domains – the natural, the cultural, and the supernatural – are outcomes of abstract thinking related to distinct facets of the human experience, emerging from the mental constructs of concepts rather than tangible sensory experiences of phenomena (Tomc, 2020).

Belief in supernatural beings is widespread within and across cultures (Brown, 1991). Depictions of gods and spirits are prevalent in nearly all human cultures, however, their representations differ. Although most supernatural beings are typically believed to possess consciousness, only a subset of them are believed to have physical forms.

There is a nearly universal connection observed between religious faith and the realm of the supernatural, and this connection seems to be established across various cultures. As Harris (1993) suggests, "religion can be associated with the realm of supernatural forces" (p. 386). In other words, religion can be characterized as an organized framework of ideas and beliefs used by people to understand the essence of reality by attributing it to supernatural events. A significant feature of religion is the acceptance of the existence of specific otherworldly forces, frequently without the need for "scientific" evidence to support their presence.

The supernatural/metaphysical is characterised by descriptors such as outside the observable universe, violating natural laws, and pertaining to God or a deity and

is commonly associated with things like spirituality, occult practices, supernatural entities, divine forces, miraculous occurrences, mythical creatures like fairies, vampires, ghosts, goblins, and other otherworldly beings, which also encompass angels.

2.2. SUPERNATURAL Concept Objectification in Stephen King's *IT*

During communication, concepts are mostly represented by a linguistic sign. Nonetheless, words may not always fully convey the meaning of a concept; frequently, they only grasp crucial aspects that matter within the given situation, while the remaining interpretation is left to the reader. Language is a versatile tool, but certain concepts might require a combination of words, phrases, metaphors, analogies, and other linguistic devices to accurately convey their depth and complexity. Regular verbalisation of a concept helps maintain it in a stable state, making it widely known.

The SUPERNATURAL concept is an intriguing aspect of human culture, and its understanding often involves exploring it from lingua-cultural perspective. Different languages and cultures have their unique ways of conceptualising the supernatural, which can provide valuable insights into their beliefs, values, and worldview.

Linguistic signs of the supernatural in the novel refer to linguistic elements that imply the existence of supernatural or paranormal occurrences within the narrative. These indicators encompass a range of literary techniques, figurative language, and particular word selections employed by the author to establish an ambiance of mystery and magic. In Stephen King's novel *IT*, the author masterfully weaves elements of horror and the supernatural into the story.

Stephen King is renowned for his vivid and detailed descriptions, which help immerse readers in a fictional world. King's use of language creates the setting for the supernatural events in the story, ranging from the unsettling ambiance of Derry town to the malicious existence of the creature known as "It". Throughout the novel, King employs haunting imagery to evoke a sense of dread and fear: "*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 <u>a reaper</u> of the most ruthless sort" (King, p. 13).

The description of the wind as *"grim"* adds a sense of foreboding and darkness to the environment. While this is not a direct sign of the supernatural, it creates an eerie and mystical ambiance. The imagery of the trees being almost completely unburdened of their colored leaves by the storm creates a desolate and ominous feeling. The storm is portrayed as a ruthless reaper, giving a sense of something malevolent and powerful at work.

In Stephen King's novel "It", the story takes place in two different timelines featuring the same group of characters as children and adults. The novel alternates between these two timelines as the characters confront a malevolent, shape-shifting entity that primarily takes the form of a clown named Pennywise. There are, however, no substantial differences in the means of actualising the SUPERNATURAL concept, as well as its components, namely the image, information content, and interpretive field.

The idea that the supernatural evil remains consistent, ageless and seemingly immortal throughout the two timelines is a key element of the story and adds to the horror and tension of the narrative. It illustrates that the threat is not something the characters can simply outgrow or escape, but rather must confront their fears and traumas from childhood as adults to ultimately overcome It.

The most important components of the concept SUPERNATURAL that we selected in the analysis of the illustration material are discussed below.

2.2.1. Supernatural Being

The core elements of the concept of SUPERNATURAL are divine or paranormal entities. They play a crucial role in creating an otherworldly and captivating atmosphere. The most common creatures that are often featured in such stories are werewolves, ghosts, demons, mummies, shapeshifters, but their characteristics and roles can vary widely across different cultures. They are believed to transcend the laws of nature and the limitations of human understanding. They often involve powers that exist beyond the physical realm.

Pennywise the Dancing Clown, also known as IT, is an ancient, malevolent entity that feeds on fear. One of the most typical ways to create the image of this scary character that is definitely not of this world is via his speech. He often uses archaic language, speaks in riddles, and adopts different voices to manipulate and terrorise his victims. The use of archaic language suggests that Pennywise has been around for a very long time. This choice of language adds to the character's mysterious and ancient aura, making it seem more distant from the present time and reality. The ability to mimic voices is one of Pennywise's most chilling traits. By adopting different voices, including those of his victims' loved ones, he plays on their fears and vulnerabilities, making his presence all the more menacing. In this passage Pennywise uses Richie Tozier's voice in a distorted manner: *"And suddenly, horribly, the voice was Richie Tozier's voice, not his voice, precisely, but Richie Tozier doing his Pickaninny Voice: 'Doan kill me, massa, I be a good nigguh, doan kill thisyere black boy, Haystack!' Then that shrieking laughter again"* (King, p. 342).

It is difficult for humans to perceive and accept the unusual, so supernatural beings choose the most understandable representation. They select their form based on what people are familiar with: *"She told them about the voices. About recognizing Ronnie Grogan's voice. She knew Ronnie was dead, but it was her voice all the same"* (King, p. 260).

It, as a supernatural being, has no permanent shape. This creature is essentially extraterrestrial in nature and, due to its shape-shifting abilities, lacks a specific name. The monster has got an infinite variety of shapes because it transforms to adapt to each child's individual consciousness*: "I'd be afraid to look behind me because the clown might be there… or the werewolf… or Ben's mummy… or my bird"* (King, p. 286).

The next passage provides further insight into the nature of It: *"No, Bill thought coldly, not a Spider either, not really, but this shape isn't one It picked out of our minds; it's just the closest our minds can come to (the deadlights) whatever It really is"* (King, p. 654). The passage suggests that the true nature of It is something

beyond human comprehension, and the spider form is simply the closest that the characters' minds can come to representing It.

The deadlights are the true form of Pennywise: *"She <u>was in Its eye</u>; she was <u>in Its mind</u>. <u>She was in the deadlights"</u>* (King, p. 634). They are forces that can drive people insane and cause them to die. The deadlights serve as a metaphysical representation of an ancient cosmic force that exists beyond normal world. Existing beyond the constraints of our reality, the deadlights are the primal, true form of Pennywise. Moreover, they are said to be the source of It's power.

The presence of a clown in a stormdrain is an unexpected and unusual location for such a being: *"There was a clown in the stormdrain. The light in there was far from good, but it was good enough so that George Denbrough was sure of what he was seeing. It was a <u>clown</u>, like in the circus or on TV. In fact he looked like <u>a cross between Bozo and Clarabell</u>, who talked by honking his (or was it her? — George was never really sure of the gender) horn on Howdy Doody Saturday mornings — Buffalo Bob was just about the only one who could understand Clarabell, and that always cracked George up"* (King, p. 18). The fact that the clown appears as a cross between two well-known clowns from TV further emphasises its unnatural nature.

The fact that George sees the clown's face change in real time is a clear indication of the supernatural: *"And George saw <u>the clown's face change</u>. What he saw then was terrible enough to make his worst imaginings of the thing in the cellar look like sweet dreams; what he saw <u>destroyed his sanity in one clawing stroke"</u>* (King, p. 19). This ability to change appearances so quickly confirms that the creature does not obey the laws of the natural world. The description of what George sees, which is terrifying enough to destroy his mind, indicates the all-encompassing and terrifying nature of the creature. The author uses similes *(e.g. "like sweet dreams")* and strong imagery *(e.g. "destroyed his sanity in one clawing stroke ")* to show how much the boy's mental state was affected.

For horror stories, there is a common reaction where the characters try to explain the gruesome events with mundane explanations: *"There were yellow eyes in there: the sort of eyes he had always imagined but never actually seen down in*

the basement. <u>It's an animal, he thought incoherently</u>, <u>that's all it is</u>, some animal, maybe a housecat that got stuck down in there —" (King, p. 17). The protagonist's internal struggle between what he imagined and what he actually sees indicates that the encounter does not meet his expectations. There is an internal conflict between the known (his imagination) and the unknown (the reality of the yellow eyes). Faced with the extraordinary, the first instinct of the characters is to seek comfort in the familiar, to plunge into the everyday world they are used to. To overcome this fear, the characters desperately grasp for logical explanations, linking strange events to natural phenomena, human actions, or even their own overactive imagination. This attempt to downplay the importance of the supernatural is an attempt to regain control over their reality and common sense.

"They float,' it growled, 'they float, Georgie, and when you're down here with me, you'll float, too — " (King, p. 19). The It's words that *"they float"* and that George will also float when he is down in the drain indicate psychic powers of prophecy and mind control.

2.2.2. Haunted Place and Items

The novel is set in the fictional town of Derry, Maine, a place with a long history of supernatural occurrences and dark secrets. The language used to describe the town and its surroundings emphasises its haunting and cursed nature, making it feel like a place where the boundaries between reality and the supernatural are blurred.

In the supernatural context, a *"haunt"* refers to a location that is believed to be inhabited or visited by ghosts, spirits, or other supernatural entities. The concept of haunting is deeply rooted in various cultural beliefs and folklore around the world. Haunting is often associated with places where significant emotional events have occurred, such as tragic deaths, murders, or intense emotions like fear, sorrow, or anger. Haunted locations are often associated with unexplained sounds, movements. People may report feeling a sense of fear, dread, or unease. The novel abounds in the word *haunt* and its derivatives – *haunted, haunting*: *"Can an entire city be <u>haunted</u>? <u>Haunted</u> as some houses are supposed to be <u>haunted</u>? Not just a single*

building in that city, or the corner of a single street, or a single basketball court in a single pocket-park, the netless basket jutting out at sunset like some obscure and bloody instrument of torture, not just one area — but everything" (King, p. 99). These words have become closely associated with the supernatural due to the long-standing human fascination with the idea of spirits, the afterlife, and the unexplained. Stories of haunted houses, ghostly apparitions, and paranormal encounters have been prevalent in folklore and literature across various cultures. As a result, these words have acquired a mystical and eerie connotation that is often used in discussions of the supernatural or paranormal occurrences.

In this excerpt from *IT*, there are more signs of the supernatural: *"The room was so full of George's <u>presence</u> that it felt <u>haunted</u>"* (King, p.158). The room is described as being haunted by George's presence, even after his apparent demise. This feeling of haunting suggests that there may be a lingering supernatural presence in the room, contributing to the atmosphere of unease.

The author goes on to describe the movements in the photo. *"<u>George's eyes rolled in the picture</u>. They turned up to meet Bill's own"* (King, p. 159). The picture seems to convey a sinister message to Bill. This message goes beyond what is physically possible with a static image and indicates an otherworldly communication. The photograph evolves into more than just a snapshot; it transforms into a portal through which the impossible becomes possible.

"Bill threw the book across the room. He clapped his hands over his mouth" (King, p. 159). Bill's intense emotional reaction and the desire to scream reflect the overpowering horror of the supernatural encounter. With his reaction, the author emphasises the borderline nature of supernatural phenomena in literature, where characters are confronted with forces that defy logical explanation. The reader, in turn, is drawn into a world where the supernatural and the unknowable reign, eliciting reactions that reflect the very essence of *horror*.

2.2.3. Other Worlds

Supernatural beings either come from places unknown to the human world or their origin is often associated with sites that might seem familiar, but in fact are

different from our mundane reality – deep oceans, dark caves, cold and ostensibly lifeless outer space. In other words, these are the places that are likely to evoke terrible, inexplicable primeval fear. Mysterious entities may also come from places that people usually steer clear of – abandoned buildings, mines and adits, old cemeteries, swamps, etc.

In *It* such creatures exist in dungeons and sewers: *"How much of us was left behind here? he thought with sudden rising terror. How much of us never left the* <u>*drains*</u> *and the* <u>*sewers*</u> *where It lived . . . and where It fed?"* (King, p. 308). The repetition of the instructions in the following examples adds a sense of emphasis and urgency, reinforcing the warning and heightening the sense of danger associated with the sewers and drains: "*Keep away from the* <u>*sewers*</u> *and* <u>*drains*</u>*,' Bill said quietly. 'Keep away from* <u>*empty places*</u> *and* <u>*deserted places*</u>*. Stay out of* <u>*trainyards*</u>*. But most of all, stay away from the* <u>*sewers*</u> *and the* <u>*drains*</u>*"* (King, p. 373).

The description of It as a *"nightmare Spider from beyond time and space"* emphasises the otherworldly and cosmic nature of this being. It is not just a regular spider; it is something far more monstrous: *"Then Beverly was shrieking, clinging to Bill, as It raced down the gossamer curtain of Its webbing, a nightmare Spider from beyond time and space, a Spider from beyond the fevered imaginings of whatever inmates may live in the deepest depths of hell"* (King, p. 654).

It came to the Earth because it saw in it an extremely rich source of fear and imagination: *"It had come here long after the Turtle withdrew into its shell, here to Earth, and It had discovered a depth of imagination here that was almost new, almost of concern"* (King, p. 629). This passage hints at the complex mythology that Stephen King has created in his novel, where ancient cosmic forces like It and the Turtle interact with the world of humans and draw upon their emotions and imagination for their own purposes.

The creature is connected to space and reality itself: *"They would come and It would cast them one by one into the* <u>*macroverse*</u>*… into the deadlights of Its eyes"* (King, p. 630). This indicates that It has the ability to transport or throw people into a dimension called the *"macroverse"*.

2.2.4. Belief

The novel explores the power of children's imagination and how they can interact with the supernatural. King portrays children as being more in tune with the supernatural world, and their language reflects a mixture of innocence and eerie awareness when they encounter supernatural phenomena.

Supernatural beings only appear if someone believes in their existence. The source of power for It is belief: *"...food may be life, but the source of power is faith, not food. And who is more capable of a total act of faith than a child?"* (King, p. 558). The passage employs rhetorical contrast (*"food may be life, but the source of power is faith, not food"*) to highlight the importance of faith. It also employs a rhetorical question (*"And who is more capable of a total act of faith than a child?"*) to engage readers and emphasise the exceptional nature of a child's faith.

Throughout the novel, King employs various symbols and mythological references to convey the presence of supernatural forces. This includes references to ancient cosmic entities, rituals, and recurring themes that signify the existence of something beyond the natural world. This includes the mysterious turtle: *"That turtle, George thought, going to the counter drawer where the matches were kept. Where did I see a turtle like that before?"* (King, p. 15).

It believes that there is no other entity or force that can oppose it: *"No. There was no other. Surely there was not. Perhaps because they were children their imaginations had a certain raw power It had briefly underestimated. But now that they were coming, It would let them come"* (King, p. 630). Moreover, It may underestimate the potential threat that children pose to it. Children's imaginations, fuelled by their innocence and creativity, have a tremendous power that should not be underestimated. This power of imagination is what the protagonists use to confront and challenge the It.

2.2.5. Visions and Omens

Characters in the novel experience prophetic dreams, visions, and premonitions, which are signs of the supernatural influencing their subconscious minds. These dream sequences often foreshadow events and serve as a means for

the characters to tap into the supernatural realm. They are full of symbols, cryptic messages, and vivid images that serve as complex puzzles that the characters must decipher to uncover the truths that await them.

It is a common theme in supernatural horror, as it taps into the primal human fear of things that are not easily perceived or understood: *"He did not even like opening the door to flick on the light because he always <u>had the idea </u>— this was so exquisitely stupid he didn't dare tell anyone — that while he was feeling for the light switch, some <u>horrible clawed paw would settle lightly over his wrist </u>. . . and then <u>jerk him down into the darkness</u> that smelled of dirt and wet and dim rotted vegetables"* (King, p. 14). The character's fear of opening the door suggests that he is afraid of what he might encounter in the darkness. The irrational fear demonstrates how the supernatural can manifest itself through a character's imagination. The passage uses this imagery to create a sense of tension and anticipation, playing on the fear of the unknown and the idea that danger might be hidden just out of sight. This idea is supported by the conception of supernatural beings or creatures that hide in the shadows, waiting for the right moment to attack or harm those who do not expect it.

The supernatural is not always active, it has periods of activity and hibernation. *"Often visited by ghosts or spirits, as in the pipes under the sink<u>; to appear or recur often, as every twenty-five, twenty-six, or twenty-seven years</u>..."* (King, p. 317). There might be a triggering event that <u>awakens the creature</u>: *"But if such a <u>sacrifice</u> is needed to end each cycle, it seems that some similar event is needed to set each cycle in motion"* (King, p. 402). The passage utilises a conditional statement (*"But if such a sacrifice is needed…"*) to explore the possible reasons behind the cyclical nature of the events. The idea that supernatural entities having periods of activity and hibernation is a common trope in horror and fantasy fiction. This creates moments of tension and suspense when the creature is dormant, and periods of intense conflict when it becomes active. This kind of narrative device can add depth and complexity to the story, as characters may have to navigate different phases of the entity's influence or threat.'

The approach of a supernatural being is preceded by omens. In the novel, this role is played by the smell. Throughout the novel, the smell of death and rot is always associated with the arrival of It: *"And yet under it all was <u>the smell of flood and decomposing leaves and dark stormdrain shadows</u>. That smell was <u>wet</u> and <u>rotten</u>. <u>The cellar-smell</u>" (King, p. 18).*

2.2.6. Collective Consciousness

The supernatural nature of IT is often depicted as a manifestation of the town's collective consciousness and deep-rooted fears. This collective aspect is evident in the way the characters' experiences and encounters with IT are interconnected. The clown thrives on the underlying unease, materialising in forms that resonate with the fears unique to each individual.

The majority of the population is unaware of supernatural manifestations. No one is interested in finding the real cause of a series of tragic events, aside from the main characters who managed to escape a paranormal encounter**:** "*But we all know that doesn't really cut it with the way the world is today. The communication web is there, and <u>at some point the story should have broken nationally. But it didn't</u>. And I think the reason is just this: It doesn't want it to"* (King, p. 316). This could be explained by the assumption that the specific location is under It's control. The city itself becomes part of the supernatural being: *"It was <u>Derry</u>," Don Hagarty said. "It was this <u>town</u>"* (King, p. 32).

Due to the localised nature of the monster, supernatural events do not go beyond a specific location. The amnesia of the main characters also proves it: *"What scared me was getting about halfway over here and realizing that it wasn't just Mike I'd forgotten about — <u>I'd forgotten everything about being a kid</u>"* (King, p. 59). It highlights that the amnesia goes beyond just forgetting specific people, like Mike, and encompasses a loss of memories related to their entire childhood.

But it is not just memory that disappears, but also everything connected with the city: *"He held his palms out to her, and in the center of each she could see a close-set ladder of white lines that could have been scar-tissue. She had held his hand — both his hands — countless times, but <u>she had never noticed these scars</u>*

across his palms before" (King, p. 93). And one of the characters started stuttering again*: "My stutter and my memories faded out together. Someone washed the blackboard and all the old equations went away"* (King, p. 95).

2.2.7. Sensory Images

The novel explores the idea that Pennywise can manipulate the perceptions of its victims, using various sensory cues to create an atmosphere of terror and unease. Smell, being a powerful sense deeply connected to memory and emotions, becomes one of the ways through which Pennywise affects its targets. These smells often signal the presence of Pennywise or foreshadow its malevolent actions: *"Smells of dirt and wet and long-gone vegetables would merge into one unmistakable ineluctable smell, the smell of the monster, the apotheosis of all monsters. It was the smell of something for which he had no name: the smell of It, crouched and lurking and ready to spring. A creature which would eat anything but which was especially hungry for boymeat"* (King, p. 14).

The distinct smells that appear throughout the story, such as rot, decay, or the scent of circuses, are meant to evoke a sense of dread and discomfort: *"The cellar-smell was worse than ever today, because of the flood. Their house was high on Witcham Street, near the crest of the hill, and they had escaped the worst of it, but there was still standing water down there that had seeped in through the old rock foundations. The smell was low and unpleasant, making you want to take only the shallowest breaths"* (King, p. 15) or *" Suddenly he could smell peanuts! Hot roasted peanuts! And vinegar! The white kind you put on your french fries through a hole in the cap! He could smell cotton candy and frying doughboys and the faint but thunderous odor of wild-animal shit. He could smell the cheery aroma of midway sawdust. And yet . . . And yet under it all was the smell of flood and decomposing leaves and dark stormdrain shadows. That smell was wet and rotten. The cellar-smell"* (King, p. 18).

"Smells of dirt and wet and long-gone vegetables would merge into one unmistakable ineluctable smell, the smell of the monster, the apotheosis of all monsters". The sentence evokes a vivid and powerful image of an overwhelming

and unique smell associated with a monstrous entity. The sentence employs the use of parallelism ("Smells of dirt and wet and long-gone vegetables") to create a rhythmic and emphatic effect. The use of unusual and powerful words like "*ineluctable*" and "*apotheosis*" adds to the intensity and evocativeness of the sentence. The smell of death and decay is a powerful symbolic element that represents the malevolent and destructive nature of the supernatural entity. It signifies corruption and the disruption of the natural order.

Additionally, Pennywise is able to influence the minds of its victims, making them see and experience things that may not be real or altering their perceptions of reality. This manipulation further adds to the psychological terror and confusion experienced by those who encounter the creature.

Throughout the novel, there is a constant interplay between reality and the characters' consciousness. Another supernatural element in the story is the Ritual of Chüd, a metaphysical battle used by the Losers Club to confront and defeat IT. This ritual explores the cosmic and otherworldly aspects of the story, emphasising the supernatural nature of IT and the battle between good and evil.

2.2.8. Use of Silver

Silver is associated with several supernatural beliefs in folklore. In various cultures, it is believed to possess protective qualities against supernatural entities. Silver amulets, talismans, or jewellery are sometimes worn to ward off negative energies: "*And for werewolves and vampires and all manner of things that squirm by starlight, it was silver you wanted; honest silver. You needed silver to stop a monster*" (King, p. 110).

In the novel, Silver is the name of the bike that Bill Denbrough owns. Silver is a significant symbol in the story, representing freedom, friendship, and courage for Bill and the other members of The Losers' Club. The bike is described as an old and powerful bicycle that helps Bill cope with his stutter and serves as a tool for children's exploration. At the same time, the bicycle is a talisman. Main characters use Silver to navigate the town of Derry, and to confront the terrifying events.

Nouns can create a sense of unease, fear, or anticipation, making them effective tools in horror-themed writing and storytelling. The inclusion of such nominative units is able to heighten the feelings and draw the reader into the disturbing atmosphere that the author is trying to convey. Among the vocabulary that effectively accomplishes this goal are words such as *terror, darkness, shadows, monsters, nightmares, phantoms, dread, eerie, menace, gory* that are typically associated with elements of horror, fear, and suspense in literature and storytelling. These words are often used to create a sense of tension, unease, and anticipation in readers. These words, loaded with the power to inspire fear and suspense, serve as the fundamental bricks of a supernatural story, drawing readers into a world where the boundaries between reality and the supernatural are blurred.

Words denoting the supernatural generally pertain to actions or events that exceed the boundaries of natural laws or human understanding. For example, *appear, disappear, possess, haunt, conjure, manifest, transform, terrify*. These are just a few examples of how Stephen King uses language to convey the concept of the supernatural in his novel "It." These verbs often appear in stories, myths, legends, and religious contexts, where supernatural elements are commonly depicted and explored.

In conclusion, Stephen King's skillful use of descriptive language in "It" creates vivid and horrifying images of supernatural occurrences. The author uses a combination of words, phrases, metaphors, analogies, and other linguistic devices to convey the concept of SUPERNATURAL. The main elements of the concept in the novel are Pennywise the Dancing Clown, the grotesque forms IT takes on, and the nightmarish scenes haunting the characters. It also has the ability to sense and feed on the fears of the people of Derry, particularly children. It can shapeshift into the worst fears of its victims, appearing as whatever they are most afraid of, which allows It to manipulate its victims. The novel depicts a recurring cycle of It awakening and its power to manipulate memories. In addition to these elements, the presence of silver and the conception of parallel dimensions are intricately woven into the narrative, serving as additional sides of the supernatural narrative.

2.3. Means of SUPERNATURAL Concept Realization in The Sorrows of Satan by Marie Corelli

The devil has been present in various forms in literature since the Gothic novel. If earlier he was often depicted with horns, a forked tail, cloven hooves, and accompanied by storm and thunder, which immediately made it clear that he was the devil, now his image has changed (Scarborough, 1917).

One of the notable aspects of recent devilish fiction is the tendency to look down on his sins and humanise him. This is largely exemplified in Marie Corelli's novel *"The Sorrows of Satan"*. For Ms Corelli, Satan is a very evil martyr who tempts mortals with pity and is upset when they succumb to his temptations. She portrays him as a handsome, rich, but very lonely person, who warns people in advance that he is not what he seems and that they should avoid him. According to the author, the devil tries to invent his own salvation and could do so if not for human weakness. He is able to bring every soul who resists his tricks closer to paradise, although in London circles his progress is more reversed than forward.

"*The Sorrows of Satan*" was first published in 1895. It explores themes of morality, ambition, and the supernatural, making it a notable work of Victorian-era literature. The concept of the supernatural is central to the plot and themes of the novel. In the novel the supernatural is primarily represented through the character of Prince Lucio Rimânez, who is depicted as a mysterious and enigmatic figure. Lucio is often associated with the devil or a demonic presence. He offers the protagonist, Geoffrey Tempest, a Faustian bargain in which he promises wealth, fame, and success in exchange for his soul. This theme of a pact with the devil is a classic motif in literature and is strongly linked to the supernatural.

As a result of the illustration material analysis, the following most important constituents of the concept of SUPERNATURAL were revealed in the novel.

2.3.1. Supernatural Being

Lucio is portrayed as a mysterious figure with supernatural qualities. Throughout the novel, he demonstrates several unusual traits and characteristics.

Lucio's background and origins are a mystery. He is introduced into the story without a clear past, and his true identity remains elusive.

The main character, Geoffrey Tempest, describes Lucio with awe and admiration: "*I am myself an average good height, but he was <u>fully half a head taller than I</u>, if not more than that, – and as I looked straightly at him, I thought <u>I had never seen so much beauty and intellectuality combined in the outward personality of any human being</u>*" (Corelli, p. 23). Lucio is described as possessing an unusual combination of "beauty and intellectuality". In supernatural contexts, beings like angels, demigods, or even vampires are often portrayed as possessing an irresistible charm and intelligence. "*But with the light of a smile upon it, it signified, or seemed to signify, <u>something more subtle than any passion</u> to which we can give a name, and already with the rapidity of a lightning flash, I caught myself wondering what that <u>mystic undeclared something might be</u>*" (Corelli, p. 23). The phrase *"mystic undeclared something"* alludes to a hidden or mysterious quality. In supernatural narratives, characters often possess secrets or attributes that are not immediately apparent to others.

Lucio appears to be ageless and immortal. He does not age like ordinary people, and his youthful appearance remains unchanged throughout the story. Lucio himself says that he is much older than Geoffrey: "*Pardon me!" interrupted Lucio; "<u>I am many years older</u>*" (Corelli, p. 128). But he does not look his age*:* "*Really!" exclaimed Lord Elton at this juncture. "<u>You don't look it</u>, – does he, Charlotte?*" (Corelli, p. 129).

Lucio is a shapeshifter as he has an ability to appear in human form. He presents himself as a handsome individual, capable of beguiling anyone who crosses his path. The devil, when disguised as a human, possesses an irresistible charisma. This charisma draws people towards him, making it difficult for them to resist his influence. "*Thus do I come upon men, when they rejoice in their wilful self-blindness and vanity! – thus do I become their constant companion, humouring them in such vices as they best love! – thus do <u>I take on the shape that pleases them</u>, and fit myself to their humours ! <u>They make me what I am</u>; – they mould my very form to the fashion*

of their flitting time" (Corelli, p. 445). The devil becomes what people want him to be.

Only at the end of the novel does Lucio show his true form: *"My words vibrated passionately on my own ears, ... and ... even as they were spoken, the air grew misty with a snowy opalescent radiance, ... <u>the sable and crimson wings uplifted</u> in such multitudinous array around me, palpitated with a thousand changeful hues, ... and over the face of my dark Foe a light celestial fell like the smile of dawn! Awed and afraid I gazed upwards, ... and there I saw a new and yet more wondrous glory, ... <u>a shining Figure outlined</u> against the sky in such surpassing beauty and vivid brilliancy as made me think the sun itself had risen in vast Angel-shape on rainbow pinions!*" (Corelli, p. 458). The appearance of a shining figure is a classic depiction of an angelic or divine being. But when he returns to his true form, not only his appearance changes, but also his voice and his manner of speech: "*Man, deceive <u>not thyself!</u>" he said. "Think not the terrors of this night are the delusion of a dream or the snare of a vision! <u>Thou art awake, not sleeping, – thou art flesh as well as spirit</u>!*" (Corelli, p. 457). The language used in the speech is formal and somewhat poetic. The use of "thou" instead of "you" and the elevated vocabulary ("deceive," "terrors," "delusion," "snare") contribute to a more formal and literary tone. "Thou" is an old-fashioned, poetic, archaic form of the word "you" when addressing only one person. It was commonly used in the English language in the past, especially in literature and religious texts. Lucio employs rhetorical devices such as repetition and antithesis. The combination of logical argumentation and emotional appeal conveys a sense of urgency and importance.

Lucio possesses an irresistible and supernatural charm that allows him to manipulate and seduce people effortlessly. He can easily win the affection and admiration of those around him, making him a charismatic and intriguing character: "*<u>What an inspired countenance!</u> – <u>what an imposing figure!</u> – how <u>sovereignly supreme and almost god-like in his looks</u> he seemed at the moment;– and yet there was something terrifying in his attitude of protest and defiance*" (Corelli, p. 64).

Lucio is well-versed in the occult and possesses knowledge of dark and mysterious arts. He often discusses esoteric topics and has a deep understanding of forbidden knowledge. In one of the episodes, the prince talks about an ancient city: "*Now, if you like, I can, by my science, show you the city that stood here long ago, – the 'City Beautiful' as its name is, translated from the ancient tongue*" (Corelli, p. 430). Moreover, he has an unusual pet found in the remains of a mummy: "*Underneath this gold plate, her body was swathed round and round in an unusual number of scented wrappings; and when these were removed it was discovered that the mummified flesh between her breasts had decayed away, and in the hollow or nest thus formed by the process of decomposition, this insect I hold, was found alive, as brilliant in colour as it is now*" (Corelli, p. 58). The description of such an unusual creature is one of the many hints about his extraordinary origins that Lucio gives to Geoffrey.

Lucio is extraordinarily wealthy and influential: "*Rather a queer taste you will say, but his reason for such preference is, as he has explained to me quite frankly, that he is so enormously wealthy that he does not quite know what to do with his money, and the reverend gentlemen of the church are generally ready to show him how to spend some of it*" (Corelli, p. 14). He can seemingly acquire vast riches and power with ease.

The prince never loses: "*You shan't lose much – I'll see to that*" (Corelli, p. 96). Lucio has the power to mitigate or control losses, possibly through supernatural means. This could involve making deals or bargains with otherworldly beings or using occult knowledge to his advantage. People often trade something valuable, such as their souls, which the prince uses.

Lucio's background and origins are covered in mystery. He is introduced into the story without a clear past. He says he comes from a kingdom: *"When I say that my kingdom is a vast one, I mean that I rule wherever men obey the influence of wealth. From this point of view, am I wrong in calling my kingdom vast? – is it not almost boundless?'* (Corelli, p. 31). The character uses the term "my kingdom" metaphorically to describe his sphere of influence and authority. He is not referring

to a physical monarchy but rather a domain where his influence extends. Lucio believes that wealth holds significant power and control over people's actions and decisions.

Geoffrey is initially hesitant, but he eventually agrees to the bargain with the devil. He quickly achieves everything he has ever wanted, but he soon realises that there is a price to pay. The devil begins to take control of his life, and he is forced to make increasingly difficult choices. This influence shows that Lucio has an ability to manipulate and control those around him: "*Every now and then I realized, with a faintly startled sense of self-abasement, that I was completely under his dominance, – that my life was being entirely guided by his control and suggestion, – but I argued with myself that surely it was well it should be so, seeing he had so much more experience and influence than I*" (Corelli, p. 105). But Lucio warns him about this, hinting that Geoffrey has freedom of choice and voluntarily agrees to everything: "*But if there is the smallest aversion to me lurking in the depths of your nature," – here he paused, – then resumed with extraordinary solemnity– "in God's name give it full way and let me go, – because I swear to you in all sober earnest that I am not what I seem!* " (Corelli, p. 40) *or* "N*othing can happen to you against your will," – he replied; "I suppose you wish to imply that I am to blame for introducing you to the club? My good fellow, you need not have gone there unless you had chosen to do so! I did not bind and drag you there! You are upset and unnerved, – come into my room and take a glass of wine, – you will feel more of a man afterwards*" (Corelli, p. 114).

Lucio possesses the ability to influence others, a power that remains concealed from the reader. However, subtle hints suggest this capability. For instance, in a letter from a friend, a lighthearted nickname vanishes, replaced by a more formal and solemn tone: "*The signature of 'Boffies' had evidently been deemed out of place this time and somehow I was foolishly vexed at its omission*" (Corelli, p. 25) and "*There seemed to be something formal and stiff in the letter, almost as if it had been written to dictation, and under pressure*" (Corelli, p. 25). The other example is an unfinished letter: "*Here the manuscript ended, – incomplete and broken off abruptly,*

– and there was a blot on the last sentence <u>as though the pen had been violently wrenched from the dying fingers</u> and hastily flung down" (Corelli, p. 410).

Lucio uses hypnosis: *"<u>My system of hypnotism</u> is, very fortunately, not yet discovered by meddlesome inquirers into <u>occult matters,</u> – but it never fails of its effect, – and I promise you, you shall, under my influence, see not only the place, but the people*" (Corelli, p. 430). In many supernatural stories, characters with psychic or supernatural abilities can use hypnosis to control the thoughts and actions of others. They may hypnotise their victims to make them do things against their will or to reveal hidden information. But we have to remember that hypnosis is a collaborative process. A hypnotic trance results from a volunteer with free will working with a trainer to achieve their goals. Thus, we see that Geoffrey voluntarily listens to Lucio.

2.3.2. Paranormal Servants

Lucio employs a group of servants who are as well characterised as having a supernatural essence. They are often portrayed as mysterious and sinister figures who aid Lucio in his schemes. Amiel, prince's valet, is described as engaging in "strange things" and behaving surprisingly when he is downstairs with the servants: "*He does a great <u>many strange things</u> I do assure you. Downstairs with the servants he goes on something surprising. <u>Sings and acts and dances too as if he were a whole music-hall</u>*" (Corelli, p. 122) and *"<u>The language he uses when he's up to his games downstairs is something frightful</u>! and he actually swears he learnt it from the gentlemen of the turf, sir! Last night he was play acting and taking off all the fashionable folks, – then he took to <u>hypnotising</u> – and upon my word <u>it made my blood run cold</u>."* (Corelli, p. 122). Hypnotism is often portrayed as a mystical or mesmerizing skill in supernatural literature.

The fact that only Amiel is ever seen in the hotel kitchens, while the other servants remain hidden from view, creates an aura of mystery: *"And two personal attendants besides Amiel, – quiet fellows enough who help in the waiting. Then he has a coachman and groom. That <u>makes six servants altogether</u>. <u>Now none of these except Amiel are ever seen</u> in the hotel kitchens. The chef sends all the meals in from*

somewhere, in a heated receptacle – and the two other fellows are never seen except when waiting at table, and they don't live in their own rooms all day though they may sleep there, – and <u>nobody knows where the carriage and horses are put up, or where the coachman and groom lodge</u>" (Corelli, p. 123). The two attendants who are never seen except when waiting at the table may be more than they seem. Invisible or ethereal servants often assist their masters and carry out tasks that go unnoticed by others. The origin and nature of these servants, as well as their connection to the prince remain unknown.

2.3.3. Supernatural Items

Not only do the servants have an aura of secrecy and strangeness about them, but everything else that belongs to Lucio, such as the horse: "*<u>It was a superb creature named 'Phosphor' and where it came from, Lucio would not say</u>. It was shown to a few experts who not only seemed astonished but considerably taken aback by the perfection of the animal at all points, – and Rimanez, whose gift to me it was, warned me to be careful as to the character of the persons admitted into the stables to view it, and <u>to allow no one but the horse's own two attendants to linger near it long on any pretext</u>*" (Corelli, p. 243). Phosphor is described as a "superb creature" with perfection in all aspects. Such unusual horses are often associated with mythical or legendary creatures.

Lucio also owns a yacht: "*Two weeks later I stood on the deck of Lucio's yacht 'The Flame,'– <u>a vessel whose complete magnificence filled me as well as all other beholders with bewildered wonderment and admiration</u>*" (Corelli, p. 420). "The Flame" can be seen as a symbol of the material wealth: "*<u>She was a miracle of speed, her motive power being electricity</u>; and the electric engines with which she was fitted were so <u>complex and remarkable</u> as to baffle all would-be inquirers into the secret of their mechanism and potency*" (Corelli, p. 420). As the story progresses, Tempest's life becomes increasingly entangled with the supernatural, and he experiences the moral and emotional consequences of his pact with Lucio. The gorgeous yacht and the luxurious lifestyle it represents become a source of both

pleasure and sorrow for Tempest, as he fights the corrupting influence of his supernatural deal.

2.3.4. Omens

The dog, Tricksy, suddenly howls loudly and behaves strangely when in the presence of Lucio. This is a common trope in supernatural literature, where animals are often portrayed as sensitive to the presence of evil forces. Tricksy's behavior suggests that it senses something unsettling or malevolent about Lucio: "*A distraction however occurred in the behaviour of the dog Tricksy, who suddenly took up a position immediately opposite Lucio, and lifting his nose in air began to howl with a desolate loudness astonishing in so small an animal*" (Corelli, p. 223). Tricksy's shivering and moaning after howling can be seen as a sign of distress or fear.

The natural world is also used to represent the supernatural forces at work in the novel. For example, when Geoffrey first meets Lucio, they are in a dark room: *"As I spoke, the flickering lamp gave a dismal crackle and went out, leaving me in pitch darkness*" (Corelli, p. 20). Another example: *"For one moment he stood absolutely still in front of the Royal dais; facing the Prince as though he sought to impress him with the fact of his presence there, – and across the broad stream of sunshine which had been pouring into the room throughout the ceremony, there fell the sudden shadow of a passing cloud*" (Corelli, p. 187). The passage uses the imagery of light and shadow. The broad stream of sunshine represents brightness, positivity, and possibly the current state of affairs. In contrast, the sudden shadow cast by a passing cloud symbolises an interruption, change, or a darkening of the situation.

In the novel, music is portrayed as a powerful and mystical force that can both elevate the soul and corrupt it. "*How the wind roared! – and how that violin next door wailed like the restless spirit of some forgotten musician in torment!"* (Corelli, p. 20). The passage personifies the violin-playing as *"wailing like the restless spirit of some forgotten musician in torment"*. This personification suggests that the violin's sound is not just music but something haunting, evoking the image of a

tormented soul. The combination of the roaring wind and the wailing violin creates a highly atmospheric scene. It sets a mood of restlessness, unease, or even foreboding. The reader is invited to imagine a scene filled with intense emotions and perhaps a sense of melancholy or distress. It might symbolise a character's inner turmoil.

The idea of making a pact with the devil in exchange for power and wealth is a theme that is often associated with Faustian bargains, named after the character Doctor Faust from Johann Wolfgang von Goethe's play "Faust". The concept of selling one's soul to the devil is a metaphorical representation of the moral and ethical consequences of making unethical or selfish choices to achieve personal gain. It serves as a cautionary tale, warning against the pursuit of power and wealth at any cost. In this work, the author depicts this through a relative of Geoffrey's: "*By the way I never told you that my deceased relative imagined that he had sold his soul to the devil, and that this vast fortune of his was the material result!*" (Corelli, p. 95).

2.3.5. Visions

Dreams and visions have long been associated with the exploration of the other world in various cultures and belief systems. While they can be a source of inspiration, insight, and even revelation for some individuals, it's important to approach the interpretation of dreams and visions with caution, as they are highly subjective experiences. Here, the power of dreams and visions is used to reveal the truth about the world: "*Once I fancied I heard the prince's voice calling "Amiel! Amiel!" with a wildness resembling the shriek of an angry wind, – and at another moment I started violently from a profound slumber under the impression that someone had approached and was looking fixedly at me. I sat up in bed, peering into the darkness, for the fire had gone out; – then I turned on a small electric night-lamp at my side which fully illumined the room, – there was no one there. Yet my imagination played me such tricks before I could rest again that I thought I heard a hissing whisper near me that said– "Peace! Trouble him not. Let the fool in his folly sleep!*" (Corelli, p. 45) or "*For, plainly visible and substantially distinct, at a distance of perhaps five paces from my bed stood three Figures, muffled in*" dark

garments and closely hooded. So solemnly inert they were, – so heavily did their sable draperies fall about them that it was impossible to tell whether they were men or women, – but what paralyzed me with amazement and terror was the strange light that played around and above them, – the spectral, wandering chill radiance that illumined them like the rays of a faint wintry moon" (Corelli, p. 116).

In the next passage, the protagonist is in a room illuminated by electric light but he is unable to see clearly. Instead, he navigates the room by touch, feeling familiar objects. As the protagonist cautiously moves through the room, he suddenly encounters a strange figure: "*My hand came in contact with various familiar things which I lecognised by touch,– rare bits of china, bronzes, vases, pictures,– costly trifles that were heaped up, as I knew, in this particular apartment with a lavish luxury and disregard of cost befitting a wanton eastern empress of old time,– cautiously feeling my way along, I started with terror to see, as I thought, a tall figure outline itself suddenly against the darkness,– white, spectral and luminous,– a figure that, as I stared at it aghast, raised a pallid hand and pointed me forward with a menacing air of scorn*" (Corelli, p. 380). The sudden appearance of a tall, spectral, and luminous figure in the darkness is a sign of another dimension trying to warn the protagonist. Another important warning for the hero is a vision of his dead wife: "*About midnight I awoke vaguely terrified, to see the cabin full of a strong red light and fierce glare. My first dazed impression was that the yacht was on fire, – the next instant I became paralyzed and dumb with horror. Sibyl stood before me!*"
(Corelli, p. 438).

2.3.6. Other Worlds

The novel also contains references to other worlds and dimensions: *"Are you so diseased in your spiritual perceptions as not to know, beyond a doubt, that this world is but the shadow of the Other Worlds awaiting us?"* (Corelli, p. 417). The character is arguing that the physical world we inhabit is only a reflection or a lesser reality compared to other, more significant realms. Various spiritual and supernatural belief systems assert the existence of parallel dimensions or higher planes of existence.

Throughout the novel, the author hints at the extraordinary in the text, using words and phrases associated with the supernatural context. For example, *haunted, Spirit of Evil, unearthly.* Words and phrases associated with the supernatural can help establish the overall atmosphere and tone of the novel. By using such words and phrases strategically, authors can engage readers' imagination, heighten suspense, and create a richer narrative experience. They provide hints and clues that encourage readers to explore the supernatural aspects of the story and its deeper meanings.

In summary, Corelli's novel is a complex and fascinating work. Its main character Lucio is a captivating figure imbued with supernatural qualities. He is able to change his form, depending on people's expectations. He is an ageless devil with the power to change reality. Everything around him hints at his connection with the unearthly, but people ignore these facts. Nature and the environment deepen the atmosphere in every possible way and foresee the future. Lucio's influence over the protagonist and his use of otherworldly servants further underscore his supernatural nature. The novel explores the power of dreams and visions that are fuelled by mysterious and supernatural events.

2.4. Modelling of the SUPERNATURAL Based on the Analysis of Selected Language Units

Plis (2019) argues that a concept, as a cultural phenomenon, is a written or spoken expression of a typical situation. It can be expressed both textually and visually. If a person denotes a concept with a word, it indicates that this phenomenon is important to him or her, i.e. has a certain value. At the present stage of development of the cognitive sciences, modelling is understood as a method of studying reality, the ultimate result of which is the construction of a simplified model for the purpose of a deeper understanding of the object of study, especially one not available for direct observation. Thus, it makes it possible to organise the properties of a concept into a certain structure, establish identities and differences between its homogeneous and heterogeneous elements, etc. A characteristic feature of the model is its visual nature, which is manifested in the presence of a generalised scheme that includes a maximum of components that form its structural content. However, a

specific implementation of the model does not necessarily cover all its elements, but only selected ones, specified by the necessary and permissible conditions for its realisation. The model is thus a universal tool of scientific knowledge that helps to create an idealised projection of the object under study and allows to predict its development and prospects for study.

Concept modelling is an attempt to reconstruct an analogue of a certain fragment of reality reflected in the mind in the form of a conceptual formation. As noted in the first chapter of this paper, most scholars advocate the core-periphery principle of concept organisation. The core is the dictionary meaning of a certain lexeme, which is the name of the concept, and the periphery is subjective experience, connotations and associations.

Potapchuk (2007) defines his field model of a concept as follows: the core is a lexeme; 2) basic layers surrounding the core in a sequence from less abstract to more abstract; the number and content of these layers in the minds of different people are different; 3) the interpretive field of the concept, which contains assessments and interpretations of the content of the core of the concept by national, group and individual consciousness. This section will outline and describe the stages of modelling the concept SUPERNATURAL based on the results of the analysis of lexical items presented in the previous section.

2.5. Modelling the concept core and the periphery

Firstly, the concept core was modelled. It consists of lexicographic material obtained during the component analysis of dictionary definitions. Thus, at the first stage, we examined the definitions of the lexeme SUPERNATURAL in several English dictionaries and found that the core of the studied concept includes the following main elements: *beyond what is natural; relating to God or a god, demigod, spirit, or devil; attributed to an invisible agent; involve the powers of magic*.

The second stage was to distribute the elements to the near and far periphery. The model of the concept is based only on the content found in the course of the study and discussed in detail in the previous section of this paper. Based on the analysis of the empirical material, the following elements of the concept near

periphery were identified: *supernatural being, haunted place, belief, mind manipulation, paranormal items, visions, mysterious origin, parallel worlds.* Characteristic of the far periphery: *shape-shifting, darkness, mystical atmosphere, the fear of unknown, ritual, foreshadowing, collective unconsciousness, omens, cycle, smell, death, decay, battle, silver, terror, shadows, nightmares, dread, phantom, eerie, menace, gory, appear, possess, transform, terrify, soul, ageless, immortal, influence, hypnotism, unearthly, spirit, animal senses.*

The analysis of the statements resulted in 46 elements, which are shown in the Figure 2.1. Evaluating the selected lexical items, we can conclude that the concept of SUPERNATURAL in the analysed fiction is construed as a storage of information obtained as a result of processing either negative or radically transformative experiences, as well as strong feelings and emotions attributed to them.
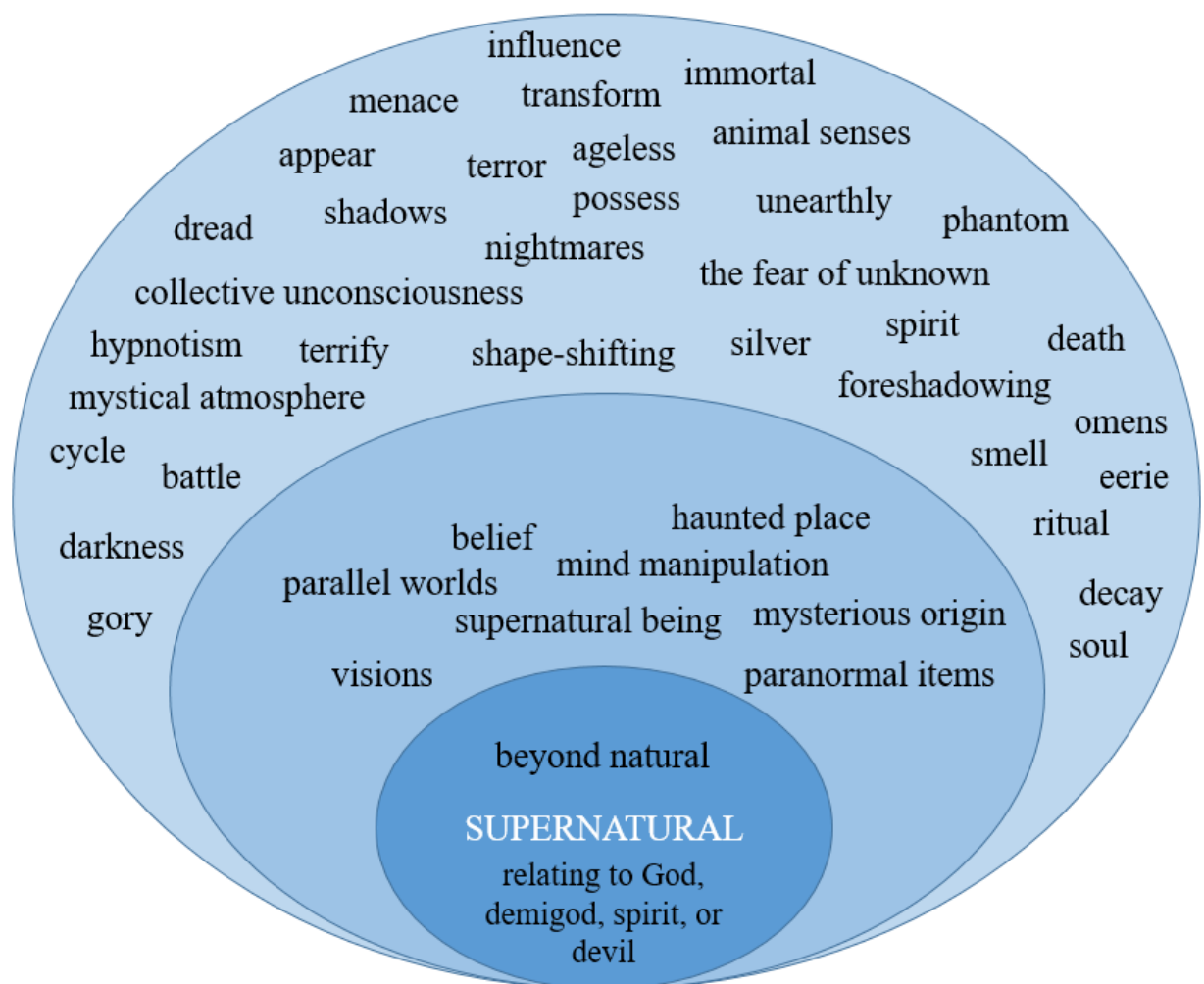

Figure 2.1 Field model of the SUPERNATURAL concept

Conclusions to Chapter Two

1. The second chapter analysed the specificity of the concept of SUPERNATURAL verbalization in Anglophone fiction, as well as its components and general characteristics. The means of representation of the concept SUPERNATURAL at the lexical, syntactic, and semantic levels were revealed. While "*IT*" is a modern horror novel by Stephen King, *"The Sorrows of Satan"* is a classic supernatural novel by Marie Corelli. They share common elements in the realm of supernatural fiction, but their stories, characters, and settings are distinct.

2. Stephen King's "*It*" intertwines supernatural elements with a deep exploration of human fears and insecurities. The novel is set in the fictional town of Derry, Maine, and tells the story of a shape-shifting entity that often takes the form of a malevolent clown named Pennywise. This ancient evil preys on the fears and phobias of the town's children, reawakening every 27 years to wreak havoc. Marie Corelli's "The Sorrows of Satan" is a late 19th-century Gothic novel that blends elements of the supernatural with social commentary. The story follows the character of Geoffrey Tempest, a struggling writer who become a "friend" to the Devil, known as Lucio, in exchange for wealth and success. Through this deal, Corelli explores themes of ambition, morality, and the consequences of making deals with supernatural forces.

3. The lexical level of objectification of the concept in the novels is represented by a variety of nominative units. Among the most notable representational devices of the SUPERNATURAL are lexemes *malevolent, dread, haunting, occult, curse, abyss* and their derivatives. These words are powerful tools that help to set the tone and atmosphere of supernatural stories. They instantly convey a sense of mystery, foreboding, and the unknown, which are essential elements in creating a haunting or eerie mood.

4. Having examined the syntactic level of representation of the concept of SUPERNATURAL we have come to the conclusion that, relying on various syntactic devices, such as repetition, antithesis, rhetorical question. the author thus creates an

atmosphere of panic and anxiety that pervades the hero who feels fear caused by the horrors of the encounter with the paranormal.

5. According to our observations, the concept of the SUPERNATURAL in the novels is manifested via similar elements. Both *"IT"* and *"The Sorrows of Satan"* feature supernatural evil entities who are shape-shifters with mystical origins and the power to manipulate reality. We may assume that no matter the time or place, people's reactions and interpretations of the occurrences that either do not fit into their idea of the world around or defy any logical or reasonable explanation and thus are seen as supernatural are largely the same. Both works portray instances of consciousness manipulation, foresight, and guided dreams that exert considerable influence on the characters. In addition, the novels describe paranormal objects and places that may come into direct contact with the people who happen to be nearby. Both authors emphasise the power of faith and willpower to defeat evil. The difference is that children's faith gives strength to those who believe and is controlled, while the second novel presents religious beliefs in higher powers beyond human control.

6. The extra-linguistic components of both works include Biblical motifs, description of extraordinary situations, and the characters with superpowers, the use of elements from different genres, psychological thriller, mystery, drama, Gothic fiction, and an emphasis on the social and psychological problems of humankind.

7. In summary, *"It"* by Stephen King and *"The Sorrows of Satan"* by Marie Corelli both explore the supernatural, but they do so in different ways. King's novel is a contemporary horror story that uses supernatural elements to create fear and tension, while Corelli's work is a Gothic novel that uses the supernatural to delve into themes of morality and ambition.

8. The process of modelling the concept was divided into two stages: modelling the core and modelling the periphery of the concept. To elicit the core, we used the definition and etymological analysis of the basic lexeme verbaliser of the concept – SUPERNATURAL. To specify the peripheral zone of the concept, the

lexical material obtained in the process of analysing English-language prose were used.

9. The result of the modelling was the creation of a field model and the discovery that the concept SUPERNATURAL in the analysed fiction is construed as a storage of information obtained as a result of processing either negative or radically transformative experiences, as well as strong feelings and emotions attributed to them.

GENERAL CONCLUSIONS

A notable aspect of contemporary linguistics is the advancement of cognitive and linguistic-cultural approaches when examining the semantics of words. Cognitive linguistics examines the ways of how cognitive processes are expressed through language, while linguocultural studies explore the interactions of culture and language. The main term of cognitive linguistics and linguistic and cultural studies is a concept. A concept is a mental formation that combines concepts, ideas, knowledge, associations, and experiences related to a certain phenomenon, some of which constitute a collectively developed and conceptually structured core, and others are an individually variable periphery.

The first chapter examines the main characteristics of the concept, surveys its existing definitions and classifications. It is argued that the concept has a complex structure, which includes conceptual and figurative elements. The analysis of theoretical sources has demonstrated that the established methodologies for concept interpretation and the conceptosphere within linguistics enable us to explore the connections and characteristics of the relationship between language, cognition, and culture new perspectives, and, consequently, this presents new options for the interaction of cognitive linguistics and linguocultural studies.

Furthermore, through an examination of theoretical literature, a set of shared linguistic means for representing concepts has been determined. More so, conceptosphere, as one of the key notions of present-day cognitive linguistics, is viewed as a field of knowledge composed of concepts as its units. The differentiation between the conceptual domain and the semantic framework of language, often referred to as the linguistic worldview, stands as a cornerstone in modern linguistics. The concrete representation of the world encompasses both objective information and conceptual understanding of reality, as well as a collection of cognitive stereotypes that shape how we perceive and interpret specific aspects of reality. Furthermore, a comprehensive examination of diverse approaches to concept analysis was undertaken.

In the second chapter of the thesis, the basic principles of the concept analysis are formulated and described, and the results of a practical study of linguistic material collected from two novels of Anglophone prose are presented. The SUPERNATURAL concept in linguoculturology is one of the least studied and unambiguously defined, while its importance and value in the study of English linguoculture are quite high. The supernatural plays a significant role in the culture, beliefs and folklore of various societies, where mystical stories, myths, legends and traditions are deeply rooted in the collective consciousness of the community. Understanding these elements is crucial for gaining insight into the cultural values of a particular linguistic group. Comparative studies of the supernatural in different linguistic and cultural contexts can reveal commonalities and differences in beliefs, practices and linguistic means of its expression.

The analysis of lexical means of verbalisation of the concept SUPERNATURAL, as well as changes in the structure and content of the studied concept, make it possible to trace the development of the concept over time. Thus, it can be concluded that the concept of SUPERNATURAL has undergone changes in the consciousness of the speakers of the English-speaking linguistic culture of the late 20th century. The SUPERNATURAL concept is consistently represented through common elements. Both novels feature supernatural malevolent beings with mystical origins, shape-shifting abilities, and the capacity to manipulate reality. It can be inferred that people's reactions and interpretations of phenomena that defy logical explanation and are deemed supernatural remain fairly consistent across time and place. These works also depict instances of manipulating consciousness, foreseeing events, and guiding dreams, which significantly impact the characters. Both authors underscore the role of faith and willpower in overcoming evil, with the distinction that in the first novel, children's faith empowers believers and is controllable, while the second novel portrays religious beliefs in powers beyond human control. This suggests that the concept of the SUPERNATURAL has changed, with a greater emphasis on the power of individual belief.

The last part of the thesis deals with the process of concept modelling, the basic principles of creating its field model, and the principles of analysing the core and periphery of the concept. We divided the process of concept modelling into two stages: modelling the core and modelling the periphery of the concept.

In general, the study of the SUPERNATURAL concept helps us to understand how people perceive the world around them. It has a significant impact on language and culture, and its study can reveal how it is reflected in language and imagery.

The comparative study of the concept of the SUPERNATURAL in different national cognitive and linguistic worldviews, in the author's worldviews of individual poets and prose writers, as well as the study of the concept in different discourse samples, is promising.

РЕЗЮМЕ

Дане дослідження присвячене вивченню концепту НАДПРИРОДНЕ на матеріалі англомовної літературної прози, а саме на матеріалі романів Стівена Кінга «Воно» і Марі Кореллі «Спокута сатани». Огляд наукових праць з відповідної теми показав, що одним з визначальних термінів для когнітивної лінгвістики й лінгвокультурології є концепт. Концепт – це ментальний конструкт, що поєднує взаємопов'язані поняття, образи, знання, асоціації, досвід, ядро якого утворюють інваріантні, колективно вироблені та концептуально структуровані елементи, тоді як решта становить індивідуальну, варіативну периферію. У сучасній науковій літературі не існує єдиної методики аналізу концептів. В роботі застосовано семантико-когнітивний метод і принцип польової структури концепту.

Практична цінність роботи зумовлена можливістю застосування її результатів у викладанні когнітивної лінгвістики, лексикології та стилістики англійської мови, лінгвокраїнознавства, а також можливістю використання матеріалу дослідження під час написання курсових і магістерських робіт, укладання термінологічних, тлумачних словників, антологій концептів.

Робота складається з двох розділів. Перший розділ присвячено визначенню терміну "концепт", тлумаченню, класифікації та типології концептів, а також різноманітним підходам до їх вивчення. Другий розділ присвячений результатам дослідження концепту НАДПРИРОДНЕ в романах Стівена Кінга "Воно" та Марі Кореллі "Скорботи сатани", а також способам його вербалізації. Крім того, було створено модель концепту НАДПРИРОДНЕ. У висновках узагальнено отримані результати дослідження, сформульовано теоретично значущі висновки та окреслено основні перспективи подальших наукових розвідок з досліджуваної проблеми.

Ключові слова: концепт, когнітивна лінгвістика, лінгвокультурологія, концептуальний аналіз, вербалізація.

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