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The actual layer of the concept "VAMPIRE" as the representation of the conceptual metaphor "DEATH"

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Abstract. The article is dedicated to the research of the actual layer of the concept "VAMPIRE" as a bright representation of the conceptual metaphor "DEATH". The synonyms of the word death, which are represented in the novel "Dracula", are shown in the shape of some antinomies, which underline the connection of death with the characteristic features of the traditional gothic novels.

Keywords: concept, actual layer, conceptual features, conceptual metaphor.

The key term of the modern cognitive science is the term "concept", which is very vilely used in the scientific literature, but it has a very various interpretation [2, p. 73]. So, the concept is understood as the "algebraic" sign of the meaning" (D.S. Lichashev); as "the meaningful gene" of the meaning of the language sign (N.F. Alefirenko); as the key word of the culture (A. Vejbitskaya); as the meaning of the notion beside the concrete linguistic form of its expression [3, p. 43].

Today exists a great amount of different classifications of the notion concept, but we follow the classification given by U.S. Stepanov. He claims that the concept has "laminated" structure and different layers are the result of the cultural life of different epochs. The structure of the concept includes the main (actual) feature; additional (passive, historical) feature and the inner form (which usually is unconscious). The aim of our article is the detailed examination of the actual layer of the concept "VAMPIRE" and representation of the conceptual metaphor "DEATH" in it.

In the actual (active) layer the concept exists in reality for all the representatives of the English-speaking culture [3, p. 47]. The main conceptual features of this layer are those, which are usual for the people of the English-speaking world.

All the peculiarities of the actual layer of the concept "VAMPIRE" are shown with the help of the novel written by B. Stoker "Dracula", as Dracula "practically is the allusion to the real vampire" [4, p. 294].

In our research the characteristics, which show the real existence of the concept "VAMPIRE" are peculiarities of the representation of its conceptual features. These features can be represented with the help of some antinomies: "existence / inexistence in general", "existence / inexistence in time", "existence / inexistence in the human appearance".

Antinomy "existence / inexistence in general" is represented with the help of the description of the space, where the vampire exists, which is secluded, closed, invisible:

– the doors into the tomb, where the count lies, were closed – "... so seal up the door of the tomb..." [5, p. 243];

– for the trip to other country Dracula had to carry with him the "cursed" earth in the wooden boxes from his native Transylvania: "The leiter-wagons contained great, square boxes, with handles of thick rope..." [6, p. 58]; "...but the ground had recently been dug over, and the earth placed in great wooden boxes..." [6,

p. 60]; "There, in one of the great boxes, ... on a pile of earth lay the Count" [5, p. 62].

The examples, shown above confirm the thought about the fact, that vampires really can exist only in that space, which they define for themselves.

On the contrary, the human exists in the open space, she can travel and change its place of existence: "I could walk through the streets..." [5, p. 9]; "...leaving the West and entering the East..." [5, p. 10].

In such a way the actualization of the conceptual feature "existence / inexistence in general" is achieved.

Antinomy "existence - inexistence" is also represented with the help of some oppositions:

– with the help of verbs of motion and position:

to dig over vs to place ("...but the ground had recently been dug over, and the earth placed in great wooden boxes..." [5, p. 60]);

to cover vs to be ("... the reflection of the glass covered the whole room behind me. But there was no reflection of him in the mirror!" [5, p. 37]);

have full sway vs to be ("... when the clock strikes midnight, all the evil things in the world will have full sway..." [5, p. 13]);

to crawl down vs to emerge ("... when I saw the whole man slowly emerge from the window and begin to crawl down the castle wall over the dreadful abyss..." [5, p. 47]);

to hiss vs to see ("The last I saw of Count Dracula was his hissing his hand to me..." [5, p. 66]).

– with the help of naming of the subjects of life (mirror), culture (crucifix) or the objects, by which the person is surrounded (garlic, flowers, the singing of the cock-roach), which don't have correlates in the other-world of reality:

"... these flowers are only common garlic..." [5, p. 159];

"... and taking a crucifix from her neck offered it to me" [5, p. 13];

"There is peace in its [garlic's] smell" [5, p. 161].

Ambivalence of the concept is represented also through the actualization of the feature "existence / inexistence in time" ('animate' / 'inanimate'). So, the day is depicted as the period of the activity of the human being and the night is represented as the period of activity of the vampire, of the demonstration of his power in contrast to the human's weakness.

Everything, which is made by the human, which brings good results, takes place during the day, and the vampires can do nothing in this period of time:

"I have not yet seen the Count [vampire] in the daylight..." [5, p. 61]; "...when awaking she was more haggard..." [5, p. 185].

The verbalization of the ambivalence is performed with the help of such oppositions:

1. the night (*midnight, night*) vs the day (*day, daytime, daylight*), for example, "a clock strikes **midnight**" [5, p. 13]; "...better the next **day**" [5, p. 19]; "I have not seen the Count in the **daylight**..." [5, p. 61].
2. the accuracy (*when, every hour, suddenly, the next day*) vs the development (*while, as 'he spoke'*), for example, "**when** others wake" [5, p. 61]; "**every hour** seemed to be..." [5, p. 203]; "**suddenly** I felt a hand on my shoulder..." [5, p. 37]; "... and return home **the next day**..." [5, p. 19]; "**As** he spoke, he smiled..." [5, p. 20]; "...**whilst** I am so absolutely in his power" [5, p. 55].

The ambivalence of the concept is realized also with the help of the antinomy "existence / inexistence in the human experience" ('human – non-human'):

- From the one hand conceptual features, with the help of which the vampire is characterized, show him as a creature, which has the human features (the vampire has a voice, special look, supernatural smile, ordinary appearance): "... and heard the Count's **voice** saying to me..." [5, p. 37]; "... a **tall man**, with a **long brown beard**..." [5, p. 19]; "... **face** was a **strong**, with **high bridge** of the **thin nose**, **lofty domed forehead**, **eyebrows** were very **massive**, **heavy moustache**, the **mouth** was **fixed**" [5, p. 28]; "**He smiled**, such a soft, smooth smile..." [5, p. 62]; "**His face** was not a good face, it was **hard and cruel**..." [5, p. 207];
- But, all features are presented in the exaggerated manner, that creates the effect of smth unreal: "...his eyes **blazed**..." [5, p. 38] (*blaze* "shine brightly or powerfully"); "...in a **grip of steel**..." [5, p. 20] (*grip of steel* "firm, strong hold"); "...with a **strength** which **made me wince**..." [5, p. 26]; "...the **strength** of the handshake was **so much**..." [5, p. 21]; "...he has the **strength** in his hand of **twenty men**..." [5, p. 245]; "...his eyes seemed **bulging out**..." [5, p. 207].

The examples show the grate, immense power, with the vampires are characterized, and this power distinguish them from ordinary people. From the other side, the vam-

pire is depicted as a creature, that has no qualities, which are normal for human:

- he doesn't have the reflection in the mirror, for example: "**But there was no reflection of him in the mirror!**" [5, p. 37];
- moves in a way, which is not usual for the people, for example: "...the whole man ... **begin to crawl down the castle wall**..." [5, p. 47];
- could change the appearance or become younger, for example: "...he [vampire] can even **grow younger**..." [5, p. 286]; "...vampire can **come in mist**..." [5, p. 286];

So, the conceptual features, which are used for the description of the concept "VAMPIRE" represent it as a unity of some antinomies: "existence / inexistence in general", "existence / inexistence in time", "existence / inexistence in the human form".

The analysis, that was carried out showed that: 1) the vampire exists in the special closed space; 2) the vampire is active only in a special time – in the night; 3) in spite of comparisons with people, the vampire is a creature, which is depicted with exaggerations.

In the cognitive researches the metaphor is understood as a conceptual phenomenon, as a device of the conceptualization of the reality or unknown space through the familiar sphere of the world. [1, p. 39]. The conceptual metaphor is understood as a conceptual mechanism that is based on the creation of the associative connections, similarities and differences between the objects of the world and the comprehension of them by people.

With the help of the method of complete selection were chosen lexemes, semantics of which has the connection with the atmosphere of horror. terror and darkness (most frequently these are lexemes, which has the negative meaning in the context of the novel).

According to the results all these lexemes can be correlated with such universal concept as DEATH. The connection between the concepts DEATH and VAMPIRE is shown with the help of the conceptual metaphor, which determines the association of the negative lexemes (synonyms [6] of the word DEATH) – *decease, dying, dissolution, interior, destruction, end, darkness, last, sleep, grave, hell* and the concept VAMPIRE:

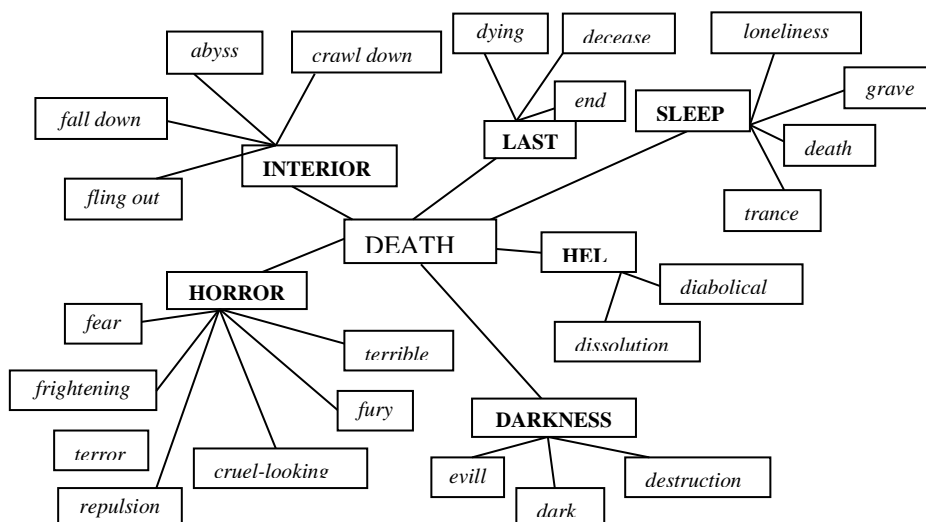


Fig. 1. The connection between the elements of the conceptual metaphor DEATH

INTERIOR: 'abyss', 'fall down', 'crawl down', 'fling out';

– DARKNESS: 'evil', 'dark', 'destruction';

RROR: 'frightening', 'terrible', 'fury', 'cruel-looking', 'terror', 'repulsion', 'fear';

SLEEP: 'loveliness', 'death', 'trance', 'grave';

LAST: 'end', 'dying', 'decease';

HELL: 'diabolical', 'dissolution'.

The connection between these lexemes can be shown with the help of the Figure 1.

Altogether 43 words were selected, which are associated with the word DEATH in a given context, including 26 nouns, 11 adjectives, 6 verbs.

The most frequently used appeared 23 words – 16 nouns, 4 verbs and 3 adjectives.

ІМЕННИКИ: *anger, danger (34), darkness (20), death¹ (94), despair, devil (20), dread (30), evil (25), fear (173), gloom (16), hell (20), horror (36), malice, monster (23), mystery, night (236), pain (39), silence (45), stress, sorrow (18), terror (29), torture, tragedy, trouble.*

ПРИКМЕТНИКИ: *awful (30), cruelly, dark (79), danjerous, diabolic, dreadful, fatal, hysterical, lonely, miserable, poor, terrible (83), uneasy, violence*

ДІССЛОВА: *to cry (35), to scare, to scream (15), to shudder (24), to suffer (31), to tremble.*

The frequency of the usage of lexemes can be demonstrated with the help of the Figure 2:

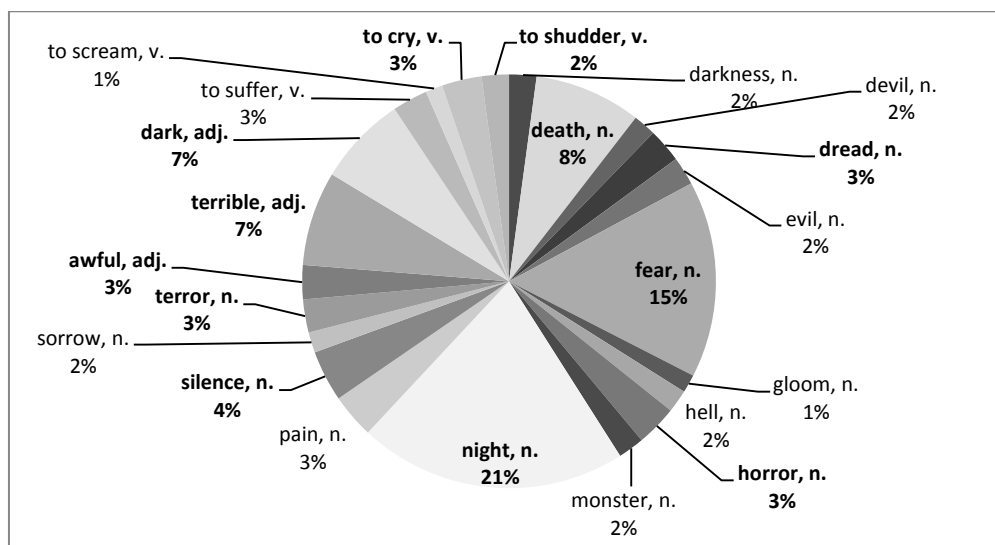


Fig. 2. Lexical representations of the concept VAMPIRE that have negative meaning, in the novel "Dracula" by B. Stoker

So, we can make a conclusion, that the conceptual metaphor DEATH underlines the interconnection between

death, which is associated with darkness, terror and hell and vampire, which unites all these features.

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Приходько А.А. Актуальный слой концепта "Vampire" как репрезентация концептуальной метафоры "DEATH"

Аннотация. Статья посвящена изучению актуального слоя концепта "VAMPIRE" как яркой репрезентации концептуальной метафоры "DEATH". Синонимы слова *death*, которые представлены в романе Б.Стокера "Дракула", показаны в форме различных антиномий и сравнений, которые подчеркивают связь смерти с характерными чертами традиционных готических романов.

Ключевые слова: концепт, актуальный слой, концептуальные признаки, концептуальная метафора.

¹ жирным шрифтом виділені лексичні одиниці, які є найбільш вживаними у романі Б. Стокера "Дракула"; цифра в дужках позначає кількість вживань.