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## THE CONCEPT OF MYSTIC IN MODERN AMERICAN FILMS OF HORROW

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*The paper concerns the theme of concept MYSTIC in film discourse. There were presented ideas of different scientists (such as S. Vorkachov, A. Prykhodko, C. Jung, A. Schopenhauer and some others) concerning the problem of notion "concept" and classification of concepts. Author defines the place of concept MYSTIC in the classification of concepts, its nature, content. Using A. Prykhodko classification, the concept of MYSTIC is defined as theosophical, universal, non-regulative, non-parametric mental construction with abstract semantics.*

*The paper depicts conceptual metaphorical schemes occurring in studied films and lexemes which verbalize the concept MYSTIC for each of analyzed films. Named units are depicted in a form of functional-semantic field with the nucleus "mystic. It is studied on the material of horror films "Ghost Rider: Spirit of Vengeance", "Season of the Witch", "Underworld", "Constantine", "Abraham Lincoln: Vampire Hunter", "Supernatural".*

*Co-nuclear area includes nominative units which are semantically close to the adjective mystic as possess the same core element in their semantics, and also help to single out this concept in the analyzed film. Peripheral area of the investigated functional-semantic field contains lexemes, which means mostly ghosts, angels, demons.*

*Taking into account Lakoff's scientific conception, in the context of our research we define the other concepts, which help to comprehend the concept of MYSTIC in the analyzed American horror films and reconstruct corresponding conceptual metaphors.*

*By means of quantitative analysis we stated the dominance of the serial "Supernatural" – where 45 conceptual metaphorical schemes were reconstructed. Accordingly 29 conceptual metaphorical schemes were singled out in the film "Underworld". The same quantity of conceptual metaphors is actualized in the films Ghost Rider: Spirit of Vengeance" and "Season of the Witch" – 27. The film "Constantine" has 22, and the film "Abraham Lincoln: Vampire Hunter" – only 7 conceptual metaphors.*

*Comparative analysis of the reconstructed conceptual metaphors in the analyzed films proved that common to all films are conceptual metaphors MYSTIC IS EVIL, MYSTIC IS SIN. Other conceptual metaphors vary depending on the context of each particular film text.*

**Key words:** concept of MYSTIC, functional-semantic field, conceptual metaphorical schemes.

## КОНЦЕПЦІЯ МІСТИКИ В СУЧАСНИХ АМЕРИКАНСЬКИХ ФІЛЬМАХ ЖАХІВ

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*Аналіз концепту МІСТИЧНЕ потребує комплексного дослідження й залучення фонових знань з історії, філософії, культурології та літератури, оскільки МІСТИЧНЕ позначає універсальне поняття, що, маючи періоджерелом первісну магію, виникло ще в архаїчному суспільстві, набуло глибокого філософського змісту після навернення давніх етносів у християнство й продовжує існувати в усіх індоєвропейських культурах дотепер. Послугуючись класифікацією концептів А.М. Приходька, концепт МІСТИЧНЕ відносимо до теософських концептів, що є універсальним, нерегулятивним та непараметричним ментальним утворенням з абстрактною семантикою і трактуємо як такий, що відрізняється своєю загальністю та наднаціональним характером, профілюється на рівні відчуттів, уявлень і асоціацій.*

*Інтерпретаційно-текстовий аналіз дозволив виявити лексичні одиниці, що вербалізують концепт МІСТИЧНЕ у кінострічках "Constantine", "Ghost Rider: Spirit of Vengeance", "Abraham Lincoln: Vampire Hunter", "Supernatural", "Underworld", "Season of the Witch", "Van Helsing" і об'єднати їх у функціонально-семантичні поля. У зону ядра – розміщено прикметник mystic, який за семантичними критеріями відповідає сутності концепту МІСТИЧНЕ. Близька периферія функціонально-семантичних полів містить семантично близькі до прикметника mystic номінативні одиниці, котрі допомагають виокремити концепт МІСТИЧНЕ у кінотекстах. Дальня периферія функціонально-семантичних полів наповнена тими лексичними одиницями, котрі набувають значення містичне: «духи; демони; ангели; вампіри; перевертні» у контексті аналізованих нами фільмів.*

Екстраполюючи погляди вченого Д. Лакоффа, виокремлено концептуальні метафори, які допомагають осмислити концепт МІСТИЧНЕ в контексті американських фільмів жахів.

Засобами кількісного аналізу виявлено домінуючі концептуальні метафори у телесеріалі "Supernatural" (45 позицій), 29 – у фільмі "Underworld", однакову кількість досліджуваного утворення спостерігаємо у фільмах *Ghost Rider: Spirit of Vengeance* та "Season of the Witch" – 27. "Constantine" має 22, а "Abraham Lincoln: Vampire Hunter" – лише 7 концептуальних метафор. Найбільш уживаними є концептуальні метафори МІСТИЧНЕ – це ЗЛО, МІСТИЧНЕ – це ГРІХ.

**Ключові слова:** концепт, лексико-семантичне поле, концептуальна метафора.

**Formulation of the problem.** The popularity of cinematography is constantly growing. This kind of art has become a part of everyday life of the majority of people in our country. Filmtext combines qualities of literary and audio-media texts that help to influence the audience.

The notion 'filmtext' occurs in literature rather frequently. Yu. Lotman, Yu. Tsuvyan, O. Ivanova, M. Efremova defined product of cinematography as a text. Filmtext correlates with filmdiscourse as its fragment, but filmdiscourse is the whole text or texts' combination joined by some common feature.

Cognitive aspect of studying filmdiscourse is based on the idea, according to which discourse is often concentrated around certain basic concept, and creates general context, which describes characters, objects, time, setting, actions and is defined by the world, which is created in a process of discourse and is common both to the creator and interpreter.

**Presenting main material.** The notion 'concept' has no accurate definition, though it exists in modern linguistics for a long time. Concept was researched by N. Arutyunova, S. Askoldov, A. Babushkin, V. Karasik, V. Kolesov, V. Krasnukh, O. Kubryakova, D. Likhachov, V. Maslova, Z. Popova, G. Slushkin, Yu. Stepanov, I. Sternin, V. Teliya, R. Frumkina in literary texts.

The classification of concepts is based on different criteria. Usually they are classified according to:

- the type of knowledge (cognitive picture, schema, frame, script, construct, insight etc.)
- speech presentation (frame)
- the degree of semantic structure integration (micro-, macro-, mega-concepts)
- lingual objectiveness (verbalized, non-verbalized)
- social background / social type of usage/ social utensils (universal, national, group, individual)
- the degree of abstractness and concreteness
- translativity (discursive characteristic of concepts: active, passive, modified, non-modified, those, which can/can't be transformed into different forms.

According to S. Vorkachov, thematic classification of concepts includes emotional, ontological, epistemological, semiotic and illocutive concepts.

All given typologies of concepts structure the wider one, which is based on ontological, logical, ethnocultural cognitive, linguopsychological and semiotic approaches.

In the context of our research we use classification proposed by A. Prykhodko, according to which concepts are divided into parametric, non-parametric, universal, specific, regulative, non-regulative.

Using A. Prykhodko classification, the concept of MYSTIC is defined as theosophical, universal, non-regulative, non-parametric mental construction with abstract semantics.

Having studied the investigation of other scientists, the literary concept of Mystic is interpreted in terms of other notions. So, according to C. Jung's scientific analysis of the essence of 'mystic', it is perceived on the border of consciousness and subconsciousness and require participation of both spiritual and material basis of psyche.

A. Schopenhauer stated that even irrational world can be understood in these aspects – art, mystic and philosophy. Mystic is understood as smth. negative, dark and magical.

Contemporary English dictionaries provide such definition of the adjective 'mystic' as:

- 1) smth. connected with esoteric or symbolic in practice, cults; spiritually important, ethereal, divine
- 2) mysterious, unknown, unexplained, unreal, supernatural,
- 3) smth. that evokes the feeling of horror and surprise.

In our research we investigate the concept of Mystic in filmdiscourse and filmtext.

The majority of scientists define filmtext as a creolized text, i.e. a text, which has both verbal and non-verbal components. So, scholars also state filmtext is a mediatext.

In our research we concentrate on the means of realization of the concept of Mystic in film-discourse, using the theory of functional and semantic field.

O. Bondarko defines functional and semantic field as grouping of grammatical and lexical units connected by certain semantic category and other means of this language, which interact on the basis of similarity of their semantic functions.

The scientists defines two main structural types of functional and semantic fields: monocentric and polycentric.

Interpretational and textual analysis of the filmtext 'Ghost Rider: Spirit of Vengeance', "Season of the Witch" gave possibility to find out language units, which actualize the concept of Mystic.

From the constructed scheme it is evident that the nucleus of the field is represented by the adjective



*mystic*. Co-nuclear area includes nominative units which are semantically close to the adjective *mystic* as possess the same core element in their semantics, and also help to single out this concept in the analyzed film: *the demon, evil, magic, the Rork (one of the Devil's names), the curse, Hell, a sacred, God, an angel, Holy Spirit, the death, sins, Heaven, the Antichrist, a spirit*

Peripheral area of the investigated functional-semantic field contains lexemes, which means mostly ghosts, angels, demons: *a monster, souls, the darkness, the church, a horror, to kill, to destroy, the Father, Son*. They acquired some additional semantic features which help to create mystic atmosphere in this film.

According to the same principles the functional and semantic fields are investigated in the films 'Underworld' and 'Constantine', 'Supernatural'

The mechanism of reconstruction of concept in a text involves cognitive perception of this concept and revealing of its essence in conceptual metaphorical schemes

The components of the process of metaphorization are as follows: 1) target domain, the entity that needs to be defined; 2) the entity that is used for comparison, i.e. source domain; 3) the feature, which is used as a basis of comparison, i. e. the element common for both concepts or domains.

The conceptual metaphor is a fundamental notion that helps to comprehend the world, means of reality construction that form a specific system in a shape of conceptual space.

Interpretational analysis of the filmtext 'Ghost Rider: Spirit of Vengeance' allowed to single out conceptual metaphorical schemes which lies in the basis of comprehension of the concept of MYSTIC: MYSTIC IS DEMON, MYSTIC IS SPIRIT, MYSTIC IS DARK PLACE, MYSTIC IS ANGEL, MYSTIC IS SACRED PLACE, MYSTIC IS CHURCH, MYSTIC IS KILL, MYSTIC IS DESTROY.

The following nouns *the Rork, the Antichrist, a monster*, actualize the concept of MYSTIC and create the corresponding conceptual metaphors MYSTIC IS RORK, MYSTIC IS ANTICHRIST, MYSTIC IS MONSTER.

Conceptual metaphorical scheme MYSTIC IS HELL is specified in the context of this film due to the use of such lexemes as *Wind, Water, Earth, Fire (demons of natural phenomena)* into MYSTIC IS WIND, MYSTIC IS WATER, MYSTIC IS EARTH, MYSTIC IS FIRE.

In the film 'Seasons of Witch' nominative units *Black Witch, saints, the demon, heretics; ritual, sacrifice witchcraft, magic, relics, altar, church, grave, prayer, the key of Solomon; the dust, the wind; God, Jesus Christ, the death, the curse, evil, darkness, sin, Hell, soul, Lord, Father, fate, heavenly realm, Devil, Lucifer* help to reveal the sense of the concept of Mystic and comprehend it.

Semantic analysis of such units give possibility to reconstruct conceptual metaphorical scheme MYSTIC IS BLACK WITCH, MYSTIC IS SAINT, MYSTIC IS DEMON, MYSTIC IS HERETICS, MYSTIC IS RELICS, MYSTIC IS GRAVE,

MYSTIC IS ALTAR, MYSTIC IS RITUAL, MYSTIC IS SACRIFISE, MYSTIC IS DEATH.

Conceptual metaphorical scheme MYSTIC IS CHURCH is changed and transformed into conceptual metaphorical scheme MYSTIC IS PRAYER, MYSTIC IS THE KEY OF SOLOMON, MYSTIC IS RELICS, MYSTIC IS ALTAR, MYSTIC IS RITUAL due to the use of nouns *prayer, the key of Solomon, ritual, relics, altar*. Such transformations in this film occurs with conceptual metaphorical scheme MYSTIC IS DEATH into MYSTIC IS HEAVEN and MYSTIC IS HELL

Each of them is specified into such conceptual metaphorical schemes MYSTIC IS GOD, MYSTIC IS LORD, MYSTIC IS FATHER, MYSTIC IS DEVIL, MYSTIC IS DARKNES, MYSTIC IS JESUS CHRIST MYSTIC IS EVIL, MYSTIC IS SIN, MYSTIC IS HOLY SPIRIT.

The concept of Mystic in the film 'Underworld' is actualized by lexical units, *the lycan, a death dealer, the vampire, the werewolf, an immortal, the half-lycan, the half-vampire, grave robbery, to kill, wind, the death, Hell, faith, mortality, dark*.

Semantic analysis of nominative units *a blood feud, grave robbery, an awakening, to kill; wind the death, Hell, faith, mortality, dark* helps to reconstruct conceptual metaphorical schemes: MYSTIC IS BLOOD FEUD, MYSTIC IS GRAVE ROBBERY, MYSTIC IS AWAKENING, MYSTIC IS DEATH, MYSTIC IS HELL, MYSTIC IS FAITH, MYSTIC IS MORTALITY.

In the filmtext 'Constantine' the concept of MYSTIC is implied in the semantics of such language units used in character speech: *a soldier demon, Satan, angel, Mammon (Devil's son, Lu (Lucifer), souls, Hell, Heaven*. Interpretative and textual analysis give possibility to reconstruct such conceptual metaphorical schemes MYSTIC IS HELL, MYSTIC IS HEAVEN.

Due to the use of such nouns as *satan, Lu, Mammon, soldier demon, angel, souls* conceptual metaphorical schemes MYSTIC IS HELL, MYSTIC IS HEAVEN are transformed into conceptual metaphorical schemes MYSTIC IS SATAN, MYSTIC IS LU (LUCIFER), MYSTIC IS MAMMON, MYSTIC IS SOLDIER DEMON, conceptual metaphorical schemes MYSTIC IS HEAVEN is transformed into conceptual metaphorical schemes MYSTIC IS ANGEL та MYSTIC IS SOULS.

In this film lexemes *exorcism, curse, occult, demonology, cult, pentagram, spell, the Spear of Destiny, to die, to kill, holy water, mystery, God, sin, evil, Holy Spirit*, help to single out such conceptual metaphorical schemes as: MYSTIC IS EXORCISM, MYSTIC IS CURSE, MYSTIC IS OCCULT, MYSTIC IS DEMONOLOGY, MYSTIC IS CULT, MYSTIC IS PENTAGRAM, MYSTIC IS SPELL, MYSTIC IS SPEAR OF DESTINY, MYSTIC IS HOLY WATER; MYSTIC IS MYSTERY, MYSTIC IS GOD, MYSTIC IS SIN, MYSTIC IS EVIL, MYSTIC IS HOLY SPIRIT.

The comprehension of the concept of MYSTIC in the film "Abraham Lincoln: Vampire Hunter" is displayed with the help of conceptual metaphorical schemes: MYSTIC IS VAMPIRE, MYSTIC

IS IMMORTAL, MYSTIC IS BLOOD-SUCKING DEMON, MYSTIC IS KILL, MYSTIC IS DEATH, MYSTIC IS HELL, MYSTIC IS MYTH, the letter being actualized by such nominative units as *the vampire, an immortal, blood-sucking demon;*, *to kill; the death, Hell, myth.*

Mechanism of reconstruction of the concept of MYSTIC in the serial '*Supernatural*' helps to define such conceptual metaphorical schemes: MYSTIC IS PEOPLE, MYSTIC IS MONSTERS, MYSTIC IS GODS, MYSTIC IS DEATH.

Semantic analysis of nominative units *devil, indigo, half-beast, skin walker* gives possibility to single out conceptual metaphorical scheme MYSTIC IS MONSTERS and specify it with the help of conceptual metaphorical schemes MYSTIC IS DEVIL, MYSTIC IS WINDIGO, MYSTIC IS HALF-BEAST, MYSTIC IS SHAPE SHIFTER, MYSTIC IS SKINWALKER, MYSTIC IS WEREWOLF, MYSTIC IS ANIMAL.

The same procedure of specification is carried out in the other case where the use of compound *Pagan God, Wood's God, Venire, a scarecrow* helps to transform conceptual metaphorical scheme MYSTIC IS GOD into MYSTIC IS PAGAN GOD, MYSTIC IS WOOD'S GOD, MYSTIC IS VANIR, MYSTIC IS SCARECROW.

In the context of the film lexemes *curse, exorcism, a spell, black altar, black magic, silver bullet, holy water, kill, murder* imply the concept of MYSTIC. The conceptual metaphorical schemes MYSTIC IS MURDER, MYSTIC IS SPELL, MYSTIC IS BLACK MAGIC, MYSTIC IS BLACK ALTAR, MYSTIC IS KILL, MYSTIC IS CURSE, MYSTIC IS SILVER BULLET (HOLY WATER), MYSTIC IS EXORCISM help to reveal the nature of the analyzed concept.

The conceptual metaphorical scheme MYSTIC IS PHENOMENON is transformed into conceptual metaphorical schemes MYSTIC IS HALF-GHOST, MYSTIC IS GHOST, MYSTIC IS SPIRIT, MYSTIC IS CASPER, MYSTIC IS WOMAN IN WHITE, MYSTIC IS BLOODY MARY, MYSTIC IS POLTERGEIST due to the use of lexemes *spirit, a woman in white, a ghost, a phenomenon, Casper, hell, half-ghost, Bloody Mary, poltergeist.*

The comprehension of the concept of MYSTIC is shown in such conceptual metaphorical schemes: MYSTIC IS EVIL, MYSTIC IS SUPERNATURAL.

**Conclusions.** So, having analyzed modern American horror films using the method of interpretative and textual analysis, we defined the lexical units, which actualize the concept of MYSTIC and combined them into functional and semantic fields arranging them according to nucleus and periphery structure. This gave us the opportunity to further stating of the dominant role of such lexemes as: *to kill, death, to die, demon, evil, vampire, hell, heaven, God.* Each

of them constitute 5% from general quantity of the used nominative units, which actualize the concept of MYSTIC.

Lexemes *soul, mystery, grave, curse, holly, werewolf, scare, blood, spirit, spell* are also repeated many times, but are not so frequently used – 3%.

Such nominative units as *bleeding, a ghost, windigo, exorcism, a black altar, black magic, victim, holy water, half-beasts, lycan* compile the group of the least frequently used – 2%.

There are some cases of lexemes, which repeat only several times in the context of analyzed films: *a woman in white, a phenomenon, Casper, supernatural, half-ghosts, Bloody Mary, Shape Shifter, telepaths, skinwalkers, a Pagan god, paranormal, poltergeist, Wood's God, Vanir, Sacred Tree, Grim Reaper, Angel of Death, the Collector of Soul, legend, hunter, animal, silver bullet, salt, nature, insects, scratching, sane.*

Taking into account Lakoff's scientific conception, in the context of our research we define the other concepts, which help to comprehend the concept of MYSTIC in the analyzed American horror films and reconstruct corresponding conceptual metaphors.

By means of quantitative analysis we stated the dominance of the serial '*Supernatural*' – where 45 conceptual metaphorical schemes were reconstructed. Accordingly 29 conceptual metaphorical schemes were singled out in the film '*Underworld*'. The same quantity of conceptual metaphors is actualized in the films *Ghost Rider: Spirit of Vengeance* and '*Season of the Witch*' – 27. The film '*Constantine*' has 22, and the film '*Abraham Lincoln: Vampire Hunter*' – only 7 conceptual metaphors.

Comparative analysis of the reconstructed conceptual metaphors in the analyzed films proved that common to all films are conceptual metaphors MYSTIC IS EVIL, MYSTIC IS SIN. Other conceptual metaphors vary depending on the context of each particular filmtext.

#### LIST OF SOURCES OF ILLUSTRATIVE MATERIAL:

1. *Supernatural*. URL: <http://www.tv.com/shows/supernatural/watch/>
2. *Underworld*. URL: <https://www.youtube.com/watch?v=Il4aAoUUGSg>
3. *Ghost Rider: Spirit of Vengeance*. URL: <https://www.dailymotion.com/video/x6f18wf>
4. *Season of the Witch*. URL: <https://www.youtube.com/watch?v=8FXzQ9PnEdw>
5. *Constantine*. URL: <https://www.dailymotion.com/video/x2dff4i>
6. *Abraham Lincoln: Vampire Hunter*. URL: <https://www.directv.com/movies/Abraham-Lincoln-Vampire-Hunter-bGF2ajk-rNFp1UEJtazdnUUZpelFpZz09>