

## NARRATIVE AND STYLISTIC REPRESENTATION OF PAIN IN GOTHIC FICTION

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The article is dedicated to investigating the palette of stylistic devices used to describe the emotion of pain in Gothic novels. A person's life is accompanied by a significant amount of both positive and negative emotions. Pain is one of the negative emotions that plays a substantial part in existence. Taking into account the situation in which a person can occur, pain can be distinguished as physical or emotional. The methodology of studying the realization of emotions includes a complex approach, which combines traditional linguistic and conceptual approaches to studying language units. Based on the analysis of Gothic novels and thrillers, it was identified that the emotion «PAIN» is frequent for Gothic novels. The assumption was made that this fact is specified by the double nature of the main characters of the analysed novels – supernatural creatures, mainly vampires, who were once people (meaning that they felt all the emotions peculiar to ordinary people). Now they have turned into another kind of creatures, characterized by the hyperbolized feelings and understanding of reality (since all their feelings were intensified after transformation into a vampire). Pain is depicted as a reasonable creature that can be superior to a person, be more powerful, and even trick her. Efforts of different creatures (both mortal and immortal) to hide themselves from the creature-pain make it in such a way that it would be difficult to find them, which seems logical, as each creature tries to avoid damaging and painful emotions. As it was found out, the most productive way of describing pain is through epithets, as they demonstrate not only different characteristics of the pain itself but also describe the attitude of others to it and depict its peculiarities and features. The representation of pain is implemented due to the great range of stylistic devices, the dominant among which are personification, epithets, antithesis, comparison, and metaphor. All of these give an opportunity not only to implement the physical and emotional intensity of feelings but also to form the deep psychological portrait of the character.

## НАРАТИВНЕ ТА СТИЛІСТИЧНЕ ЗОБРАЖЕННЯ БОЛЮ В ГОТИЧНІЙ ПРОЗІ

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**Ключові слова:** емоція, біль, позитивний, негативний, стилістичні засоби, концепт, концептуальна метафора, готичний.

Статтю присвячено дослідженю палітри стилістичних засобів, що використовуються для зображення емоції болю у готичних романах. Життя людини супроводжується великою кількістю як позитивних, так і негативних емоцій. Однією з негативних емоцій, яка відіграє важливу роль в існуванні, є біль. Зважаючи на ситуацію, у якій опиняється людина, біль може бути фізичним або емоційним. Методика студіювання реалізації емоцій передбачає використання комплексного підходу, що поєднує традиційний лінгвістичний і концептуальний підходи до вивчення мовних одиниць. Базуючись на аналізі готичних романів та романів-трилерів, нами було встановлено, що емоція «PAIN» (біль) є частотною для готичних романів. Зроблено припущення, що це зумовлено двоєстим характером основних діючих осіб досліджуваних романів – надприродних істот, здебільшого вампірів, які колись були людьми (тобто відчували всі емоції, які притаманні звичайним смертним), а тепер перетворилися на інших істот, для яких характерними є гіпертрофовані відчуття та сприйняття реальності (через посилення всіх чуттів після перетворення на вампіра). Біль схарактеризовано як розумну істоту, яка може взяти гору над людиною, бути сильнішою за неї, перехитрити її. Намагання істот (як смертних, так і надприродних) сховатися від істоти-білу, зробити так, щоб їх було важко знайти, є досить логічним, оскільки будь-яке створіння намагається уникнути негативних та болючих емоцій. Найпродуктивнішим способом опису болю виявилось використання епітетів, оскільки саме вони демонструють не лише різні характеристики власне болю, а й указують на ставлення оточуючих до нього, описують його властивості та особливості. Репрезентація болю реалізується завдяки широкому спектру стилістичних засобів, серед яких домінують персоніфікація, епітети, антитеза, порівняння, метафора, що дають змогу не лише передати фізичну та емоційну інтенсивність переживань, а й сформувати глибокий психологічний портрет персонажа.

**Introduction.** The emotional conceptosphere is the set of emotional concepts that exists in the person's or the collective language/cultural consciousness. It depicts a person's emotionally-evaluative attitude to the world, other things, and the person him/herself [Langacker, 1991].

A person's life is accompanied by an incredible amount of both positive and negative emotions. One of the emotions which plays a dramatic role in humans' existence is pain. Depending on the situation, pain can be distinguished as physical or emotional. According to the definition of pain, which was given by the International Association for the Study of Pain (IASP) in 2020, pain was determined as «a feeling, which combines unpleasant sensory

and emotional aspects and may be directly associated or understood as connected with real or possible damage to tissues» [Цимбалістова, Примоленна, 2024].

**Research Goal:** is to identify the main stylistic devices used to describe the emotion of pain in the Gothic novels.

**The object of the research** is the emotion of pain in the Gothic novels.

**The subject of the research.** Stylistic devices and ways of describing pain in Gothic novels.

**The methodology** is defined by the aim, material, and applied character of the study. The methodology of studying the implementation of emotions presupposes the use of a complex approach, which includes

traditional linguistic and conceptual ones used in studying language units.

**The material of investigation** consisted of 157 fragments, which contain stylistic devices of representation of pain, selected by the continuous sample method from the Gothic novels.

**Results and Findings.** Based on the analysis of the Gothic novels and thrillers, it was found that the emotion «PAIN» is frequent for Gothic novels. The assumption was made that this fact is specified by the double nature of the main characters of the analyzed novels – supernatural creatures, mainly vampires, who were once people (meaning that they felt all the emotions peculiar to ordinary people). Now they have turned into another kind of creatures, characterized by the hyperbolized feelings and understanding of reality (since all their feelings were intensified after transformation into a vampire).

In Gothic novels PAIN is usually described as **an alive creature** which has taken over the main heroine's whole life. This fact is described with the phrasal verb «*to take over*» («*to get into one's hands, control, or possession*» [<https://www.thefreedictionary.com/>]) and the adjective «*whole*» («*constituting the full amount, extent, or duration*» [The Free Dictionary]), which is used together with the lexeme «*life*»: «*At the pain and horror and helplessness that have taken over my whole life*» [Wolff, p. 17]. The connection of «*pain*» and «*horror*» is frequently used to describe heroes' emotional state. This proves the hypothesis that mentioned above concepts are the components of one conceptosphere in the frame of Gothic novels.

PAIN is also characterized as **an intelligent creature** which can be superior to the person, be stronger, and smarter. It is described with the verb «*to overmaster*» («*to overpower by superior force; overcome*» [The Free Dictionary]): «...but the pain overmastered her...» [Dracula, p. 277].

It seems logical, that creatures (both mortal and immortal) struggle to hide themselves from the **creature-pain**, create difficulties for her to find them, as any creature strives to avoid negative and painful emotions. The usage of the negative form of the modal verb «*might*» – «*might not*» («*express absence of possibility or probability*» [The Free Dictionary]) and the verb «*to find*» («*discover; come upon by chance; obtain by search or effort*» [The Free Dictionary]) emphasizes the desire to eliminate any possibility of creature-pain's successful search: «... where the pain might not find me» [Kristoff, p. 590].

**Creature-pain** is described as a **predator**, or **hunter**, that likes to affect a particular part of an alive creature's body. Firstly, pain attacks the **brain**, turning it into a malleable substance, which is characterized by the lexeme «*putty*» («*a doughlike cement made by mixing whiting and linseed oil*» [The Free Dictionary]). Such influence results in the inability

to move or take any decisions, which is emphasized with the help of an epithet «*silly*» («*semiconscious; dazed*» [The Free Dictionary]): «*Her pain, her rage, turning my brain into silly putty*» [Hamilton, p. 157]. The usage of lexemes «*pain*» and «*rage*» for the representation of influence on a person proves the hypothesis that concept RAGE is the component of the conceptosphere PAIN in Gothic novels.

The biggest influence creature-pain has on the **hands** of living creatures as that these parts can defend or create some resistance. So, the creature-pain can enlarge its impact by intensifying («*to shoot up*» – «*to increase dramatically in amount*» [The Free Dictionary]) and expanding its sphere of interference, capturing the whole hand («*to come up*»), and preventing any type of acting in such a way: «...*the pain that shoots up my arm at the movement*» [Wolff, p. 253]; «*The pain seemed to be coming up his arm...*» [King, p. 143]. One more action, which appears to be painful is cutting, which is described with the phrasal verb «*to cut over*» («*to divide or cut (something) into parts or slices*» [The Free Dictionary]): «*Pain sliced over his palm*» [Roberts, p. 19].

But usually, for the creature-pain, it is not enough to capture only some separate parts of the human body. On the contrary, pain, described with the help of personification, strives to capture other creature's **whole body**. Creature-pain is depicted as such, which has two arms («*like two arms*»), with which she can surround («*to enclose*» – «*to surround on all sides*» [The Free Dictionary]) and bring some damage. The level of pain is determined with the help of the epithet «*searing*» («*burning, intense*» [The Free Dictionary]), showing its painfulness and power: «...*the pain searing through my arm, something enclosing my chest like two arms...*» [Rice, p. 230].

The usage of the metaphorical comparison of pain with the **lance** («*pain lanced*») indicates the precision, sharpness and reasonability, with which creature-pain acts and affects vital parts of human body, such as head («*head*»), back («*back*»), chest («*chest*»), stomach («*stomach*»), shins («*shin*»), thanks to which the creature can move and escape both pain and danger: «*Pain lanced his back, then his head, then his chest and stomach and shins...*» [King, p. 244]. At the same way, some other body parts, for example thigh («*thigh*») and hands («*hands*»), can be affected by pain, especially by the electric current («*electric trails of pain*»), which is depicted with the help of the lexeme «*trail*» («*a mark, trace, course, or path left by a moving body*» [The Free Dictionary]), meaning that, it leaves the distinctive mark: «...*tore electric trails of pain into his chest, his thigh, his hands*» [Rollins, p. 103].

Sometimes creature-pain can appear **nice** and such, which **helps**. For example, with the help of the verb «*to beg*» («*to ask for (something) in an urgent*

*or humble manner»* [The Free Dictionary]) the author indicates the fact that the hero begs the pain to help him not to lose touch with the present and with reality: «...**begging the pain to keep him present**» [Rollins, p. 139].

To sum up, with the help of personification, creature-pain in the Gothic novels is described as one which can think and has all the necessary limbs (hands in particular) for performing actions. Also, due to the comparison with a scalpel, this creature appears to be extremely precise in striking that place, which will be the worst. The creature-pain can worsen other creatures' lives, preventing them from thinking or performing necessary actions. This creature is also characterized with enough intelligence to attack vital parts of the human body, such as the throat, stomach and back. But, due to some specific situations, creature-pain can help or just disappear. All of the above-mentioned factors, in general, show the negative character of pain, its all-encompassing character, and its influence on the heroes' emotional state.

Another stylistic device that is used to describe pain is antithesis. With its help, pain is opposed to different **states** in which the living creature can appear. For example, «*pain*» as a negative emotion is equated to the person's state, which is characterized by the high temperature («*fever*») and is contrasted to such positive phenomena as strength («*strength*») and attention («*sight*»): «**Cool his fever, ease his pain so that strength and sight remain**» [Roberts, p. 27].

The opposition is also represented on the level of **quantity** of experience gained by the heroes of the novel. The author indicates that at first pain («*pain*») took the same amount of place as defiance («*defiance*»). The epithet «*equal*» used in this word combination underlines their similarity and equivalency («*having the same quantity, measure, or value as another*» [The Free Dictionary]) – «*equal parts*». Nevertheless, the pain became stronger and rose to one and the only point, which is described with an adjective «*single*» («*consisting of one part, aspect, or section*» [The Free Dictionary]), representing its single and overwhelming character: «*A gasp escaped him, equal parts pain and defiance <...> His pain drew to a single point, centering him*» [Rollins, p. 195].

**The presence of emotions** is the peculiar characteristic of any alive and active person. But after death, the person stops feeling, meaning all the emotions disappear. The antithesis of pain («*pain*») and («*nothing*») shows this fact – the absence of all possible emotions. The usage of epithets «*soul-crushing*» («*completely devastating or demoralizing*» [The Free Dictionary]) and «*fiery*» («*being in an inflamed, usually painful condition*» [The Free Dictionary]) for description of pain as devastating, emptying and extremely strong underline the desire to get rid

of it, which is shown with the adverb «*finally*» («*in the end; at last; eventually*» [The Free Dictionary]): «*And then the soul-crushing, fiery pain until, finally, nothing*» [Armentrout, p. 209].

Similar antithesis is represented in the given example. The usage of the metaphorical comparison of difficult **pain** with something **valuable** – something, which can be **exchanged** – «*wealth of pain*» («*wealth*» – «*goods and resources having value in terms of exchange or use*» [The Free Dictionary]), is opposed to complete **absence** of any **emotions**, with the help of the adverb «*devoid*» («*completely lacking; destitute or empty*» [The Free Dictionary]), emphasized with the adjective «*completely*» («*absolute; thorough*» [The Free Dictionary]) – «*completely devoid of emotions*», showing the fullness of heroes' life with pain, its priority and inevitability: «*There's a wealth of pain in those four words, even though the tone Jaxon uses is completely devoid of emotion*» [Wolff, p. 201].

So, with the help of an antithesis, pain is opposed to different states, which characterize a creature's existence. Pain as a negative phenomenon is usually opposed to positive ones, such as strength («*strength*»), attention («*sight*»), reward («*reward*»), passion («*bliss*»), and salvation («*salvation*»). In our opinion, all of this shows not only the change in attitude to the surroundings, but also the evolution of understanding of heroes' emotional states according to their development.

Epithets appeared to be the most productive way of describing pain as they not only represent different characteristics of pain itself, but also indicate other people's attitude to it, explain its peculiarities and distinctive features.

Pain is also characterized with the help of **different levels of fear**, as the concept PAIN is a part of conceptosphere FEAR. For describing different levels of fear while feeling pain, various epithets were used, such as: «*terrible*» («*causing great fear or alarm; dreadful*» [The Free Dictionary]), «*dreadful*» («*inspiring dread; terrible*» [The Free Dictionary]), «*awful*» («*extremely bad or unpleasant; terrible*» [The Free Dictionary]). All of them show the **intensity** of pain, its peculiarities due to the circumstances. The usage of the phrasal verb «*to struggle alone*» («*to continue to cope or manage with one's current situation or condition, especially when it is difficult, inconvenient, or require strenuous effort*» [The Free Dictionary]) together with the epithet «*terrible*» depict pain as some specific state, which should be conquered and fought against: «... instead of struggling along in **terrible pain**» [Wolff, p. 85]. The verb «*to lodge*» («*to place, leave, or deposit*» [The Free Dictionary] accompanied by the epithet «*awful*», represents pain, which is described as unbearable, awful power and is situated in the

throat, in particular in the vocal cords, preventing a person from talking: «... and an **awful pain** lodged in his vocal cords like a sliver of bone» [King, p. 265]. In general pain is characterized as horrible with the help of an epithet «*dreadful*»: «*The pain was dreadful...*» [King, p. 195]. The usage of the lexemes «terrible» and dreadful, as variants of the key names of the concepts TERROR and DREAD, confirms their status as constituents of the conceptosphere PAIN in the Gothic novels.

It was identified that in most cases, pain is characterized from the negative side. With the help of epithets pain, most frequently, was described as **searing** («*searing*» – «*extreme*» [Cambridge Dictionary]), **scorching** («*scorching*» – «*capable of causing burns*» [The Free Dictionary]), **unrelenting** («*unrelenting*» – «*having or exhibiting uncompromising determination*» [The Free Dictionary]), **crushing** («*crushing*» – «*devastating; overwhelming*» [The Free Dictionary]), **miserable** («*miserable*» – «*causing or accompanied by great discomfort or distress*» [<https://www.thefreedictionary.com/>]), **constant** («*constant*» – «*continually occurring; persistent*» [The Free Dictionary]). The achieved emotional effect of **misery, suffering, permanence** and **intolerability** of pain is intensified with the help of lexemes which identify specific parts of the human body («*scalp*», «*skull*», «*limbs*», «*veins*», «*stomach*»): «... **the searing pain in my scalp...**» [Wolff, p. 241]; «... **scorching pain** <...> **my stomach...**» [Armentrout, p. 414]; «...**unrelenting pain**» [Roberts, p. 22]; «... **crushing pain in my skull...**» [Kristoff, p. 590]. «... **miserable pain** ... through all my **limbs**...» [Kostova, p. 427]; «...**constant pain** in her **veins**, dull but always there...» [Rollins, p. 65].

In most cases, pain is described as being situated **inside**. The following example illustrates that pain also exists inside the person, with the help of the adverb «*inside*» («*into or in the interior; within*» [The Free Dictionary]). The usage of the verb «*to explode*» («*to burst violently as a result of internal pressure*» [The Free Dictionary]) shows its unexpected development and explosion, comparing pain with something non-stable, dangerous and something which can be well calculated and precise, as **explosive** with the time mechanism – «*explodes inside of me*». Such comparison is underlined with the help of epithets, with the meaning **painful** and **excruciating** – «*excruciating*» («*intensely painful; agonizing*» [The Free Dictionary]), «**overwhelming**» («*overpowering in effect or strength*» [The Free Dictionary]), **unbearable, maddening** – «*maddening*» («*driving to madness or frenzy; exasperating*» [The Free Dictionary]), which were used for intensification of emotions from the anticipation of the ending of such pain: «**Pain – excruciating, overwhelming, maddening – explodes inside of me...**» [Wolff, p. 240].

The results of pain, described with the help of the lexeme «*sharp*», amplified with the epithet «*unbearably*» («*so unpleasant, distasteful, or painful as to be intolerable*» [The Free Dictionary]), which is used to denote something, **which cannot be handled**, are shown with the help of another emotion – **fury** («*fury*» – «*violent anger; rage*» [The Free Dictionary]). The combination of these two emotions proves the fact that they are constituent parts of one conceptosphere – PAIN and that one emotional state («*pain*») can be transformed into another («*fury*»): «*The pain was unbearably sharp, and I jerked my arm back in fury*» [Kostova, p. 116].

One of the characteristics of pain is its comparison to the **fire**. So, it was found out that the pain can be **burning**, which is described with the epithet «*stinging*» («*a sudden burning pain in your eyes, on your skin*» [Cambridge Dictionary]) and can spread itself everywhere, in all directions, which is distinguished with the verb «*to radiate*» («*to spread out in all directions from a central point*» [Cambridge Dictionary]), underlining the fact that the pain is formed in one particular place and moves to other parts of the body: «*A sharp, stinging pain radiated out from where my nails dug into my palms*» [Armentrout, p. 82].

Metaphorical comparison of pain with the **river of fire**, which seems to flow along the skin, is achieved with the usage of an epithet «*fiery*» («*consisting of or containing fire*» [The Free Dictionary]) and of the verbs «*to ripple*» («*to form or display little undulations or waves on the surface, as disturbed water does*» [The Free Dictionary]), underlining an **uncontrollable character** of the emotion pain, its power and restlessness: «*My entire body jerked as fiery pain rippled across my skin*» [Armentrout, p. 172].

In the novels under studying the pain is conditionally divided into **physical** («*physical*»), **mental** («*mental*»), and **emotional** («*emotional*») ones, which is described with the help of corresponding epithets: «...*they felt physical pain...*» [Armentrout, p. 33]; «...*going on based on the mental pain...*» [Armentrout, p. 59]. It also indicates the absence of any kind of pain with the help of the negative particle «*no*»: «**No pain, physical or emotional**» [Armentrout, p. 15]. Taking into account the peculiarities of the novels under investigation, pain is shown as **mortal** («*mortal*» – «*liable or subject to death; not immortal*» [The Free Dictionary]) and is used as an antithesis to emotions, which are peculiar to **immortal** creatures: «*There is no mortal pain that can touch me*» [Kristoff, p. 319]. In the same way, pain is correspondent to **blood**, which is represented with the help of metonymic epithet «*bright red pain*», as blood is usually associated with red color: «*My throat seized tight as bright red pain lanced through my belly*» [Kristoff, p. 374]. The curse which exists in the blood of immortal creatures – vampires, is metaphorically

described with the help of the lexeme «*constant*» («*unchanging in nature, value, or extent; invariable*» [The Free Dictionary]). With its help the stable character of pain is denoted, as well as the inability to change it or get rid of it. In addition, it describes pain, which is brought to the life together with this curse: «...**constant pain** in her veins, dull but always there...» [Rollins, p. 65].

The depiction of pain with the help of the epithet «*delirious*» («*of, suffering from, or characteristic of delirium*» [The Free Dictionary]) shows its temporary effect: «...I was near *delirious* with pain» [Krisroff, p. 483]. Such description indicates the fact, that a pain can be sometimes gotten rid of, which is underlined with the verb «*to obliterate*» («*to remove or destroy completely so as to leave no trace*» [The Free Dictionary]), even if it means the possibility of losing yourself – «*make me utterly forget ever! myself*»: «...*obliterate pain* and make me utterly forget ever! myself» [Rice, p. 248].

The specificity of the novels under investigation assumes the definition of pain as of something **positive**, something that can bring **pleasure**. It is known that the vampire's bite can be not only painful but also can be delightful for both vampires and their pray. The usage of the metaphor «*sharp fangs*» to indicate the bite and the epithet – «*sweet*» («*pleasing to the mind or feelings*» [The Free Dictionary]) shows the pleasure and delight, which is received by person during this process: «*The sweet, sharp pain of fangs...*» [Hamilton, p. 11]. At the same time, such bites are characterized by the author with the help of the epithet «*bearable*» («*capable of being endured*» [The Free Dictionary]) and «*different*» («*dissimilar; unlike; separate and distinct*» [The Free Dictionary]), as to receive the pleasure people are ready to do almost everything, even accepting the fate of becoming vampire's slaves: «...but the **pain** was *different, bearable*» [Hamilton, p. 33].

So, with the help of epithets pain can be conditionally divided into positive and negative. Negative characteristics of pain include different stages and intensity of pain, such as «*terrible*», («*dreadful*») and others. The description of pain as of «*searing*» and «*scorching*» is rather frequent, which is intensified with the comparison to the volcanic eruption («*eruption*») and fire («*fiery*»), deepening an uncontrollable, explosive and stable («*constant*») character of pain. The division of pain into physical («*physical*»), mental («*mental*») and emotional («*emotional*») together with the opposition of mortal pain («*mortal*») to emotion of an immortal creature presents a particular interest. From the positive perspective, pain is characterized as such, which brings pleasure («*sweet*»), which is the consequence of the vampires' bites and can be indicated as bearable («*bearable*») on conditions of pleasant feelings.

Metaphor is one of the brightest ways of depicting the impression from the gained experience. In such a way, the characteristics of pain with the help of the noun «*explosion*» («*a release of mechanical, chemical, or nuclear energy in a sudden and often violent manner with the generation of high temperature and usually with the release of gases*» [The Free Dictionary]) to determine the **explosion** or the character of things which happen, together with the epithet «*paralyzing*» as such, create the metaphorical image of pain as of something **unexpected, sudden and overwhelming**. The repetition of the lexeme «*pain*» once more emphasizes the reader's attention on the importance of this phenomenon for the heroine, on the role pain plays in her life: «*An explosion of pain. <...> The pain in his arm was paralyzing*» [King, p. 43]. In the same way, using of the lexeme «*volcano*» creates the metaphorical comparison with the sound, which was made by a hero, with something extremely **powerful, burning** and **unexpected**, as «*sound was a volcano of fury and pain*». The further comparison features pain as something which can get deep inside, which is described with the phrase «*deep inside*» («*near the middle of something*» [Cambridge Dictionary]), indicating the desire of pain to appear as deep, as near to the centre of the human's organism as possible. This fact is underlined with the verb «*to cut*», indicating the attempts to get inside something («*to go directly and often hastily*» [The Free Dictionary]). The result of such penetration was the positioning of the pain inside the hero, which was not impossible to change. It is described with the word combination «*irrevocably fissured*» («*impossible to retract or revoke*» [The Free Dictionary]): «*The sound that tore from me was a volcano of fury and pain that cut so deep, it irrevocably fissured something inside of me*» [Armentrout, p. 314].

The specificity of the novels under investigation presupposes two more metaphors: the depiction of the main characters of the Gothic novels – vampires. On the one hand, the metaphor «*the pain of silver*» represents the fear of silver as such and of everything which is made from this metal, as it brings **suffering**. On the other hand, the usage of the adjective «*first-hand*» («*received from the original source*» [The Free Dictionary]) shows the fact, that pain from silver was experienced by the main hero and he knows about it from his own practice: «*Rhun knew firsthand the pain of silver*» [Rollins, p. 135].

Another object the consequences from which were depicted metaphorically («*the pain of the cross*»), is the crucifix. As it is widely known, the crucifix is an object, which vampires are afraid of. They try to avoid it as it causes enormous pain. The given example shows the crucifix («*cross*») as the **source** of pain, which helps the hero to **concentrate on something else** to beat the enemy: «...he fought to focus on

*the woods, on the pain of the cross in his burning palm...»* [Rollins, p. 139].

On the other hand, pain can bring particular **pleasure** or can be a reward for good deeds. In the given example, the metaphor «silver of pain» receives the positive meaning. The tattoo with particles of silver was made to the main hero as a **reward** for good service, which is confirmed with the verb «to reward» («to give (something) to (someone), esp in gratitude for a service rendered» [The Free Dictionary]). Traditions of order, where the main hero serves, presuppose such tattoos as the reminders about the mixed nature of those who serve there (as they all are half-people, half-vampires), and stand against the powers of evil – vampires: «... I was **rewarded** with a **sliver of pain** and a thin line of red across my skin» [Kristoff, p. 67].

The usage of the metaphor with the meaning, described with the epithet – «**sharp**» («having a thin edge or a fine point suitable for or capable of cutting or piercing» [The Free Dictionary] for description of pain, is underlined with the lexeme «*slice*», which has the meaning of part from something whole («a thin broad piece cut from a larger object» [The Free Dictionary]), and the name of some sharp knife, which is used to cut the food («a knife with a broad, thin, flexible blade, used for cutting and serving food» [The Free Dictionary]). The phrasal verb «to cut through» («travel across or pass over» [The Free Dictionary]) used to denote the penetrating action, together with the lexeme «*chest*» («the part of the body between the neck and the abdomen, enclosed by the ribs and the breastbone; the thorax» [The Free Dictionary]), prove the fact, that the pain can suddenly penetrate into the most important parts of the human's body. The anaphora «*No sorrow. No dread*» used to depict the negation of «sorrow» and «dread» with the help of the negative particle «no», and the adjective «*just*» («no more than; merely; only» [The Free Dictionary]) together with lexemes «*pain*» and «*anger*», indicate the opposition of the emotions, the fact of their relatedness and the possibility of interchange between different emotions, usually with stronger ones. Such effect is reached with the help of the idiomatic phrase «*so much*» («an amount that you do not know or state exactly» [Cambridge Dictionary]) to represent the indefinite level of anger: «*A sharp slice of pain that cut through my chest. No sorrow. No dread. Just pain and anger...so much anger*» [Armentrout, p. 316]. The usage of key names of the abovementioned concepts for denoting emotions («*sorrow*», «*dread*», «*anger*») shows their interrelation and proves their combination in the frames of the conceptosphere PAIN.

The metaphor of pain as a **well** («**well**» – «a deep hole or shaft sunk into the earth to obtain water» [The Free Dictionary]) means the existing negative experience, memories and hidden deep inside feel-

ings, which characterise a person's emotional state. Usually, a person tries to hide such state, which is described with the help of the verb «*to hide*» and the preposition «*behind*». As well, this state can be concealed either with the help of some positive («charming» – «fascinating or delightful; very likeable» [The Free Dictionary]) traits of character, which are shown to all people around, or, on the contrary, with the help of the daring behaviour, which is depicted with the adjective «*teasing*» («annoying or making fun of someone persistently» [The Free Dictionary]), to hide the real emotional state: «*A well of pain hidden behind a teasing and charming personality*» [Armentrout, p. 159].

So, the pain is metaphorically described as an explosion («*explosion*»), which proves the stated earlier explosive, non-static and unstable character of the emotion pain. The definition of pain as of something sharp, cutting, which comes from different things as «*cross*» or «*silver*» metaphorically shows its deep nature, underlining the emotional colouring of all actions and feelings which are peculiar to heroes. The metaphor of the «*well*» represents the presence of a great number of feelings which are hidden inside.

The usage of the **anaphora** for the intensification of the effect from some emotions, pain in particular, shows the heroes» state in certain situations. Parallel constructions and repetitions in the given example help to **escalate the atmosphere of pain**, in which the heroine appears after all the events in her life. The comparative construction «*as ... as*», which describes the same level of knowledge («*know*») about different peoples» pain, make them **related**, similar to one another. The anaphora «*that pain*» indicates the type of pain, which causes particular emotions, for example, worrying («*worry*» – «*to feel uneasy or concerned about something; be troubled*» [The Free Dictionary]): «...*that he knows as much about pain as I do. It's that pain I think of most as I sit here in the dark. That pain that makes me worry...*» [Wolff, p. 31].

Parallel constructions, with the use of the lexeme «*pain*», indicate the hero»s attempt to underline the **analogy of silver** («*silver*»), which is the inner enemy for vampires, and **real enemies** («*enemy*»): «*Pain was for the enemy. Pain and silver*» [Kristoff, p. 522].

The repetition of the lexeme «*pain*», the key name of the concept PAIN, denotes the frequency of usage of the abovementioned emotion. There are two different antitheses in the given example: 1) «*will be pain – will not be all pain*» and 2) «*will be pain – nor will this pain be the last*» which are used to emphasize the level of pain which the main heroes experienced. On the one hand, the usage of the affirmative form of the future tense «*will be*» demonstrates the fact, that in the future heroes will perceive painful

emotions, but the usage of the negative form «*will not be*» together with the pronoun «*all*» («*the entire or total number, amount, or quantity; totality*» [The Free Dictionary]) underlines the fact that the experienced pain won't have a continuation and won't be painful for everybody. The second antithesis indicates the fact that pain, which heroes will experience in the future, won't be the last in their journey and this fact is underlined with the adjective «*the last*» («*being, coming, or placed after all others; final*» [The Free Dictionary]): «*There will be pain for us all, but it will not be all pain, nor will this pain be the last*» [Stoker, p. 160].

The usage of an **anadiplosis** in the given example represents the necessity of clarification and specification of the hero's attitude to pain. The probability of pain is described with the construction of the third type of conditional sentences («*would have been better*»), and is understood as a better situation than the absence of pain, due to the fact of its **real** character. This feature is described with the corresponding adjective («*real*»). It is underlined with the idiomatic phrase «*at least*», which demonstrates the positive characteristic of experience in comparison to the negative one, which was gained earlier («*used to emphasize a somewhat positive aspect following a negative one*»): «*It would have been better if there had been pain. Pain was at least real*» [King, p. 254]. In such a way, the pain in the past could be a better option than some new, fictional emotions which would appear in the future.

The usage of anaphora and other types of repetition contributes to the creation of a description of pain as such, which can be compared with different emotions peculiar to living creatures («*worry*»). The frequent usage of the lexeme «*pain*» with particular adjectives indicates the established characteristics of perception of pain as «*terrible*» («*terrible*»), «*nauseating*» («*nauseating*»), which is connected with negative experience, but still real («*real*») and better than the previous one.

The comparison characterises an object or phenomenon from different sides, indicating the parallels which may be possible between other objects and phenomena. Pain, as an emotion, is unstable and changing and frequently compared with different weather conditions, such as those that are unexpected, uncontrolled, and difficult to predict. In such a way, pain is metaphorically compared with an **avalanche** («*a fall or slide of a large mass of material, especially of snow, down a mountainside*» [The Free Dictionary]), which is unpredictable, fast and dangerous. Such comparison becomes even more picturesque with the help of the verb «*to hit*» («*to come into contact with forcefully; strike*» [The Free Dictionary]) to intensify this similarity. In the same way, the usage of the noun «*loneliness*» («*the state of being alone in*

*solitary isolation*» [The Free Dictionary]) describes the single character of something, insularity which is similar to an avalanche, which usually don't go down in enormous quantities and in crowded places: «***The pain, the loneliness, of his existence hits me like an avalanche***» [Wolff, p. 204].

Another natural phenomenon, with which pain is compared, is lightning («*a brilliant electric discharge in the sky*» [The Free Dictionary]), which appears unexpectedly, is inevitable and has unpredictable consequences: «***A bolt of pain, like lightning...***» [King, p. 83].

The comparison of a painful scream («*a scream full of blood and pain*») with an **extremely sharp object**, like a knife, is achieved with the help of an epithet «*sharp*» («*having a thin edge or a fine point suitable for or capable of cutting or piercing*» [The Free Dictionary]) and an adverb «*enough*» («*to a satisfactory amount or degree; sufficiently*» [The Free Dictionary]), as well as with the description «*to stab deep into his head*» for indication of the fact, that the object can penetrate inside the human's head and cause painful emotions and feelings: «*... a scream burst forth, full of blood and pain, sharp enough to stab deep into his head*» [Rollins, p. 42].

The tattoo, which was made with paint with the parts of silver, brings the feeling of throbbing pain («*throbbing with pain*») and suffering to the creature, which is vulnerable to silver. The comparison «*burning like fire*» shows the burning pain caused by it and the negative emotions accompanying such pain: «*I looked down at the new tattoo in my palm. Throbbing with pain. Burning like fire*» [Kristoff, p. 85].

The fact that the pain can be eternal and last throughout life is expressed with hyperbole, which prologues the time of endurance of pain. The usage of the noun «*lifetime*» («*the period of time during which an individual is alive*» [The Free Dictionary]) shows the whole life, which was lived in slavery and pain («*servitude*» – «*lack of personal freedom as to act as one chooses*» [The Free Dictionary]): «*...was sentenced to a lifetime of pain and servitude*» [Rollins, p. 188]. The same long-lasting sufferings are also proved with the identification of duration of pain, which endured for such a long period of time («*lived so long with pain*»), that without pain it was barely noticeable («*barely noticed*»). This fact is intensified with an adverb «*barely*» («*hardly; only just; almost not*» [The Free Dictionary]): «*She had lived so long with pain she barely noticed it [absence of pain]...*» [Rollins, p. 192].

To sum it up, comparison helps to achieve the description of pain as such, which easily correlates with different natural phenomena, mainly with those which are unstable and cannot be controlled, such as an avalanche («*avalanche*»), a lightning («*lightning*»), showing the unexpected and unstable character of

pain, its inevitability and ruinous character. Frequent is comparing pain to a sharp object, such as a knife or scalpel, which can be precise, but penetrates deep inside the human's organism or its specific parts.

**Conclusion.** The representation of pain is actualised due to the vast palette of stylistic devices, the dominant among which are personification, epithets, antithesis, comparison and metaphor, which enables not only the representation of the physical and emotional intensity of feelings, but also forms the deep psychological portrait of the character. The perspective of the investigation is to study the emotion of pain in other genres of literary texts.

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