

THE ROLE OF CULTURAL CODES IN THE CREATING OF IMAGES OF LIFE AND DEATH IN THE GOTHIC LINGUOCULTURE

Prykhodchenko O. O.

INTRODUCTION

The developing and changing character of human's life was always the object of the scientific studies, which led to the establishment of some particular phenomena, which are called 'cultural codes'. They correlate with the peoples' understanding of the world, its creation, progress and functioning during centuries.

The notions of life and death are pancronistic. But, any linguoculture and sub-culture, and the gothic one in particular, has the specific configuration of concepts depending on the specifics of the mentally-lingual complex of communicants, which characterizes the national and cultural specificity of the understanding of some realia of surrounding world, determines the dominant character of some qualities of the conceptualized notions and the priority of relevant language means of their representation.

Cultural codes are universal by their nature phenomena, which are peculiar to people, but, at the same time, the meaning and value of each is different in every culture¹.

Cultural codes distinctively represent various aspects of understanding the world by people. As the generalization, so called binary oppositions were singled out, which are common for most of the cultures. One of them is the opposition LIFE – DEATH.

The **subject** of the article is the representation of concepts LIFE and DEATH via cultural codes in the Gothic worldview.

The **purpose** of the article is to determine the specificity of the representation of the concepts LIFE and DEATH via cultural codes in the Gothic linguoculture.

¹ Снитко О.С. Коды культуры у мовній об'єктивації дійсності. *Studia Lingvistica*. 2008. С. 115–121.

The **material** under analysis is presented by 16 Gothic novels about vampires of the 19th – 21st centuries.

The aim was achieved with the help of such **methods**: continuous sampling for inventory and interpretation of the language units; descriptive-interpretational method for explanation of the facts after the commenting on the material under analysis.

Images of LIFE and DEATH are represented by means of different codes, the most effective among which are somatic, zoomorphic, vegetative, spatial, time, objective, actional, color, auditory, tactile, taste, olphactory. Let's study these codes in more details, analyze their components and the meaning of the language units, which refer to their own referents of denotation.

1. The Somatic Code in Representation of Life and Death

The elements of the somatic code are represented via naming of the parts of body, denoting their functions or actions, which are performed with their help, and also with their evaluation²:

- part of the human's body which is his / her identical part, and which expresses emotions ('the face' – "*the face of death*"³);
- parts of the human body, which have the functional meaning and make the performance of different actions and operations, for example, grabbing, possible ('the hand', 'the finger' – "*hands of death*"⁴, "*fingers of death*"⁵), tearing and holding of the food ('fang' – "*She felt the sharp fangs puncture her skin and begin to slowly draw her life's blood from her*"⁶);
- parts of human's body, which perform the locomotor and regulatory functions ('bone, 'flesh' – "*death, flesh and bone*"⁷);
- tissue of the organism, which performs important functions in ensuring its vital activity ('blood' – "*I saw him filled with his own life and own blood*"⁸); the liquid which exist in the sells, tissues and cavities of vegetative and animals' organisms ('juice' – "*the juice of death*"⁹);

²Бацевич Ф. С. Словник термінів міжкультурної комунікації. URL: <http://terminy-mizhkult-komunikacii.wikidot.com>.

³ Rice A. Interview with the Vampire. СПб. : Sphere, 2012. P. 28.

⁴ Stoker B. Dracula. England : Penguin books, 1994. P. 65.

⁵ Roberts N. Morigan's Cross. New York : Jove, 2007. P. 489.

⁶ Kruz M., de la. Blue Bloods. London : Atom, 2010. P. 122.

⁷ Roberts N. Morigan's Cross. New York : Jove, 2007. P. 233.

⁸ Rice A. Interview with the Vampire. СПб. : Sphere, 2012. P. 12.

⁹ King S. Salem's Lot. New York : Anchor, 2011. P. 118.

– functions or actions, which are performed with the help of different parts of body (‘by moving of the muscles of the throat pull something into the stomach from the mouth’ – “*swallow death*”¹⁰, ‘pull something, some liquid via movements of lips and tongue into the mouth’ – “*a human death due to blood-sucking in*”¹¹, ‘breath in some smell through the nose’ – “*smell death*”^{12, 13, 14}, ‘perceive with eyes, observe’ – “*see life*”¹⁵, “*watch death*”¹⁶, ‘perceive with the help of organs of hearing’ – “*heard life*”¹⁷).

2. The Zoomorphic Code in Representation of Life and Death

Constituents of the zoomorphic code are mostly the names of wild animals (‘bat’, ‘mad dog’, ‘wolf’ – “*...a big bat, which had evidently been buffeting its wings against the window*”¹⁸; “*it was a single bat, just visible against the faltering light*”¹⁹; “*... a mad dog with greedy fangs and red eyes*”; “*It came as a wolf, black pelt and bloody eyes*”²⁰), unnatural creatures (‘angel (in religious cult – the messenger of God; is depicted as a young boy with wings)’ – “*the angel of death*”²¹), monsters (“*Every breath exhaled by that monster seemed to have clung to the place and intensified its loathsomeness*”²²; “*Why would you call him a monster, a demon?*”²³), zombies (“*Zombies are raised from the grave*”²⁴), skeletons and dead (“*The very ceiling writhed with skeletons and moldering dead*”²⁵), and the parts of their bodies (“*...the wolves Their red jaws, with champing teeth, and their blunt-clawed feet ... to struggle ... against the Count was useless*”; “*...a big bat, which had evidently been buffeting its wings against the window*”²⁶).

¹⁰ Roberts N. Morrigan’s Cross. New York : Jove, 2007. P. 390.

¹¹ Kruz M., de la. Blue Bloods. London : Atom, 2010. P. 91.

¹² Reynolds D.B. Jabril. Memphis : ImaJinn Book., 2013. P. 81.

¹³ Rice A. Prince Lestat. СПб. : Sphere, 2015. P. 113.

¹⁴ Stoker B. Dracula. England : Penguin books, 1994. P. 63.

¹⁵ Rice A. Interview with the Vampire. СПб. : Sphere, 2012. P. 46.

¹⁶ Stoker B. Dracula. England : Penguin books, 1994. P. 68.

¹⁷ Rollins J. The Blood Gospel. New York : Harper, 2013. P. 54.

¹⁸ Stoker B. Dracula. England : Penguin books, 1994. P. 121.

¹⁹ Kostova E. The Historian. New York : Time Warner Books, 2005. P. 32

²⁰ Roberts N. Morrigan’s Cross. New York : Jove, 2007. P. 201; P. 36.

²¹ Stoker B. Dracula. England : Penguin books, 1994. P. 62.

²² Stoker B. Dracula. England : Penguin books, 1994. P. 214.

²³ Roberts N. Morrigan’s Cross. New York : Jove, 2007. P. 209.

²⁴ Hamilton L. Guilty pleasures. New York: Jove, 2002. P. 12.

²⁵ Rice A. Interview with the Vampire. СПб. : Sphere, 2012. P. 125.

²⁶ Stoker B. Dracula. England : Penguin books, 1994. P. 121; P. 41.

3. The Vegetative Code in Representation of Life and Death

Less productive appeared vegetative code, which included the names of wild plants (“*the branch of wild rose*”; “*a wilderness of beautiful white flowers*”²⁷) and cultivated plants (“*you do not find the good husbandman dig up his planted corn*”; “*these flowers are only common garlic*”²⁸; “*Elderflower, yarrow. No cayenne?*”²⁹).

Plants, food and domestic animals, which exist near humans (“... *the green of the grass, the yellow flowers ... Hoyt walked his horse around*”³⁰) are determined as attributes of LIFE, as are associated with it (“*Birds sang, pouring joy into air that was fragrant with flowers*”; “... *where birds were bright as the flowers, and the flowers like jewels*”³¹; “*among tall green grasses*”³²; “*Over them he brewed tea*”³³; “*blue-purple blossoms spilling down*”; “*on the other end of the reins were two horses*”³⁴; “*his dogs, two enormous German shepherds*”³⁵), and are characterized with full, bright, saturated colors, which are close to the world of alive.

At the same time, wild animals (“*It came as a wolf, black pelt and bloody eyes*”; “*She heard the wolf howl, and the sound was hunger*”³⁶), silence (“*The vampire was looking out the window...the silence was so sudden the boy seemed to hear it*”³⁷), gloom and monsters (“*ghastly figures towered over us in the gloom, those ruthless skeletons ferrying the helpless dead*”³⁸) symbolize DEATH and are defined as those, which don't have any signs of life.

4. The Spatial Code in Representation of Life and Death

The elements of the spatial code are the representation of the division of space, which are used for coding of information about

²⁷ Stoker B. *Dracula*. England : Penguin books, 1994. P. 205; P. 139.

²⁸ Stoker B. *Dracula*. England : Penguin books, 1994. P. 101; P. 111.

²⁹ Roberts N. *Morrigan's Cross*. New York : Jove, 2007. P. 38.

³⁰ Roberts N. *Morrigan's Cross*. New York : Jove, 2007. P. 49.

³¹ Roberts N. *Morrigan's Cross*. New York : Jove, 2007. P. 412; P. 455.

³² Rollins J. *The Blood Gospel*. New York : Harper, 2013. P. 226.

³³ Roberts N. *Morrigan's Cross*. New York : Jove, 2007. P. 15.

³⁴ Cast P.S. *Marked*. New York : St. Martin'sGriffin, 2007. P. 193; P. 228.

³⁵ Kostova E. *The Historian*. New York : Time Warner Books, 2005. P. 178.

³⁶ Roberts N. *Morrigan's Cross*. New York : Jove, 2007. P. 36; P. 232.

³⁷ Rice A. *Interview with the Vampire*. СПб. : Sphere, 2012. P. 9.

³⁸ Rice A. *Interview with the Vampire*. СПб. : Sphere, 2012. P. 125.

different aspects of existence³⁹ and non-existence. Components of the spatial code are represented by such units:

– adverbs and prepositions with locative and directional meanings – “*life under the earth*”; “*life in the library*”⁴⁰; “*beyond death*”⁴¹; “*across death*”⁴²;

– nouns, which determine the landscape, in particular, natural (‘land – “*land of death*”⁴³; ‘desert – “*death in the desert*”⁴⁴; ‘valley’ – “*the valley of death*”⁴⁵), cultural (‘organized territory, a garden’ – “*garden of death*”⁴⁶), antropogenetic (‘town’ – “*death in a small town*”⁴⁷, ‘building, structure’ – “*life in the cabin*”⁴⁸; “*life had begun in this house*”⁴⁹, ‘part of the house or dwelling, for example, ‘a pathway inside the house’ – “*down the hallway like Death*”⁵⁰, ‘the lower part of the doorpost, place in the house near the door or behind the door’ – “*threshold of death*”⁵¹);

– nouns and adjectives with the dimensional meaning – ‘the most remote from the center part’ (“*at the edge of death*”⁵²), ‘not very big in size, amount’ (“*death in a small house*”⁵³);

– locative and directional meanings show the division of the space into two parts – ‘above’, which is characteristic of people (“*...some students... two floors above*”⁵⁴) and ‘down’, which is appointed for the creatures, who are related to the underworld (“*Madame Dorothea – she lives downstairs – she's a witch*”⁵⁵; “*He went down into the cellar... Teeth. Barlow's teeth – all that was left of him*”⁵⁶;

³⁹ Hiraga M. K. *Metaphor and Iconicity. A Cognitive Approach to Analysing Texts*. New York : PALGRAVE MACMILLAN, 2005. P. 118.

⁴⁰ Rice A. *Prince Lestat*. СПб. : Sphere, 2015. P. 3; P. 23.

⁴¹ Frost J. *First drop of crimson*. New York: Avon, 2010. P. 221.

⁴² Kostova E. *The Historian*. New York : Time Warner Books, 2005. P. 217.

⁴³ Kostova E. *The Historian*. New York : Time Warner Books, 2005. P. 164.

⁴⁴ Rollins J. *The Blood Gospel*. New York : Harper, 2013. P. 100.

⁴⁵ King S. *Salem's Lot*. New York : Anchor, 2011. P. 182.

⁴⁶ Kostova E. *The Historian*. New York : Time Warner Books, 2005. P. 51.

⁴⁷ King S. *Salem's Lot*. New York : Anchor, 2011. P. 205.

⁴⁸ Mead R. *Vampire Academy*. New York : Penguin Books Ltd, 2007. P. 239.

⁴⁹ Roberts N. *Morrigan's Cross*. New York : Jove, 2007. P. 161.

⁵⁰ Mead R. *Vampire Academy*. New York : Penguin Books Ltd, 2007. P. 252.

⁵¹ Rice A. *Interview with the Vampire*. СПб. : Sphere, 2012. P. 11.

⁵² Mead R. *Vampire Academy*. New York : Penguin Books Ltd, 2007. P. 106.

⁵³ Rice A. *Interview with the Vampire*. СПб. : Sphere, 2012. P. 59.

⁵⁴ Kostova E. *The Historian*. New York : Time Warner Books, 2005. P. 76.

⁵⁵ Clare C. *City of bones*. New York : Walker Books Ltd, 2015. P. 42.

⁵⁶ King S. *Salem's Lot*. New York : Anchor, 2011. P. 281.

– the description of the ruined buildings is actual for representation of DEATH (“*The Ghost town... deserted houses, overgrown lawns, deserted streets, and back roads*”⁵⁷; “...in the courtyard of a vast **ruined castle** ... the door opened... “*I am Dracula, and I bid you welcome*”⁵⁸), and the description of houses with pleasant interior are used to denote LIFE (“*Born and bred in French houses with lofty ceilings and floor-length windows...*”⁵⁹, “*His life had begun in this house...*”⁶⁰). Such images help to recreate verbally the picture of the space in densely populated cities (“... the essence of life in **New Orleans**...”⁶¹), in the center of which usually was church (“*She had been born in **Fell's Church**, ... all her life*”⁶²).

5. The Time Code in Representation of Life and Death

The constituents of the time code divide the time axis into different parts according to our understanding of the world. Based on our knowledge about the notions of LIFE and DEATH this code becomes very productive representing this information. The units of this code realize the meaning of the next time relations:

- time boundaries – “*upon death*”, “*before death*”⁶³; “*until death*”⁶⁴; “*after death*”⁶⁵;
- period, fragment; limited period of time – ‘early’ (“*early death*”⁶⁶), ‘final’ (“*final death*”⁶⁷), ‘part of the day’ or ‘long period’ (“*day and night, birth to death*”⁶⁸ “*long life for that era*”; “*millennia-long life*”⁶⁹), ‘short period of time’ (“*short life*”⁷⁰; “*untimely deaths*”⁷¹; “*sudden death*”⁷²);

⁵⁷ King S. Salem’s Lot. New York : Anchor, 2011. P. 10.

⁵⁸ Stoker B. Dracula. England : Penguin books, 1994. P. 11–13.

⁵⁹ Rice A. Interview with the Vampire. СПб. : Sphere, 2012. P. 15.

⁶⁰ Roberts N. Morrigan’s Cross. New York : Jove, 2007. P. 161.

⁶¹ Rice A. Interview with the Vampire. СПб. : Sphere, 2012. P. 24.

⁶² Smith L. J. The Awakening. New York : HarperCollins Publishers, 1999. P. 108.

⁶³ Kostova E. The Historian. New York : Time Warner Books, 2005. P. 245; P. 240.

⁶⁴ King S. Salem’s Lot. New York : Anchor, 2011. P. 23.

⁶⁵ Mead R. Vampire Academy. New York : Penguin Books Ltd, 2007. P. 43.

⁶⁶ Frost J. First drop of crimson. New York: Avon, 2010. P. 191.

⁶⁷ Rice A. Interview with the Vampire. СПб. : Sphere, 2012. P. 28.

⁶⁸ Roberts N. Morrigan’s Cross. New York : Jove, 2007. P. 26; P. 34.

⁶⁹ Rollins J. The Blood Gospel. New York : Harper, 2013. P. 239.

⁷⁰ Frost J. First drop of crimson. New York: Avon, 2010. P. 179.

⁷¹ Reynolds D.B. Raphael. Memphis : ImaJinn Books, 2013. P. 106.

⁷² Clare C. City of bones. New York : Walker Books Ltd, 2015. P. 126.

– the course of time has neither the beginning nor the ending, it is not restricted by any particular term – “*eternal life*”⁷³, “*continuing life*”⁷⁴, “*unending life*”⁷⁵, “*his whole life*”⁷⁶, “*entire life*”⁷⁷;

– the time, which has gone long ago – “*old death*”⁷⁸, “*ancient life*”⁷⁹.

6. The Objective (Artefact) Code in Representation of Life and Death

Objective (artifact) code is formed by the denotations of the artificial creations of material or non-material form, realia made by person to counterbalance natural things:

– implements – ‘sickle (agricultural implement for cutting crops, grass)’, ‘spade, mattock (implement for treatment of soil’ – “*the Aud Man is already whettin' his scythe*”, “*a ... sound as of mattock and spade, ... the end of some ruthless villainy*”⁸⁰;

– musical instruments – ‘tube (wind copper instrument of high register)’ – “*the Angel of Death will sound his trumpet for me*”⁸¹; ‘piano (‘key musical instrument with standing frame and vertically-strained strings)’ – “*I would see Claudia at the piano's edge that last night when Lestat was playing, preparing to die...*”⁸²; ‘violin’ (‘bow musical instrument of high register’) – “*Upstairs the thin violins began a waltz*”⁸³;

– weapon – ‘bullet (‘a small shell, which is in the cartridge for firing from guns, rifles)’ – “*a ... bullet fired into the coffin*”⁸⁴, ‘sword’ (‘cold weapon with double-edged long straight blade’) – “*Though she was the goddess of battle, she wore no armor, and carried no sword*”, “*If he had to lift his sword now to save his life he would die with his hands empty*”⁸⁵;

⁷³ Rice A. Interview with the Vampire. СПб. : Sphere, 2012. P. 56.

⁷⁴ King S. Salem's Lot. New York : Anchor, 2011. P. 179.

⁷⁵ Roberts N. Morrigan's Cross. New York : Jove, 2007. P. 8.

⁷⁶ Mead R. Vampire Academy. New York : Penguin Books Ltd, 2007. P. 258.

⁷⁷ Cast P.S. Marked. New York : St. Martin'sGriffin, 2007. P. 132.

⁷⁸ Rollins J. The Blood Gospel. New York : Harper, 2013. P. 161; P. 165.

⁷⁹ Kostova E. The Historian. New York : Time Warner Books, 2005. P. 68.

⁸⁰ Stoker B. Dracula. England : Penguin books, 1994. P. 62; P. 36.

⁸¹ Stoker B. Dracula. England : Penguin books, 1994. P. 63.

⁸² Rice A. Interview with the Vampire. СПб. : Sphere, 2012. P. 113.

⁸³ Rice A. Interview with the Vampire. СПб. : Sphere, 2012. P. 86.

⁸⁴ Stoker B. Dracula. England : Penguin books, 1994. P. 205.

⁸⁵ Roberts N. Morrigan's Cross. New York : Jove, 2007. P. 21; P. 30.

– ritual things – ‘coffin (specially designed box, in which dead are buried)’ – “*By the side of the **box** was **its cover**, pierced with holes here and there. ...I saw the dead eyes...*”, “*this man-that-was, we can confine him to his **coffin***”⁸⁶), ‘crucifix (cross) (the object and symbol of the cult of Christian religion)’, ‘candle (the small stick of wax, which is used to lighten up and also as an attribute in the customs of church)’, ‘cover, shroud (the piece of tissue, with which the dead person is covered)’ – “*the sign of the **cross***”, “*The tall **wax candles** showing a sufficient light to note ... Lucy's loveliness had come back to her in death*”, “*The end of the winding **sheet** was **laid over the face***”⁸⁷);

– clothes – “*...a tall man, with a long brown beard and a great black **hat**, which seemed to hide his face from us...*”⁸⁸;

– objects of the mode of life – ‘mirror (specially produced thing with a surface, which reflects different objects, which are situated in front of it)’ – “*He throws no shadow, he make in the **mirror** no reflect*”⁸⁹).

The usage of the musical instruments as part of the objective code shows, on the one hand, the existence of all living things and, on the other hand, they become the symbol of anxiety and uneasiness – “*These rock videos... You must obtain superior instruments-**synthesizers**, the finest sound systems, electric **guitars, violins***”; “*a great noise ... the sound of a deep **gong** perhaps*”⁹⁰.

Bright, modern, stylish clothes symbolizes living beings – “*The **dress** was slashed down from neck to navel, revealing her pale, ivory skin*”; “*She was still wearing the Roberto Cavalli **dress***”; “*The girls were in chic black cocktail **dresses** and pearls, the guys in blue **blazers** and wool **trousers***”⁹¹; “*There was the girl in her long white **dress***”⁹²; “*She was wearing a light green summer **dress***”⁹³, and dark, old and strange clothes represents dead “*a tall man dressed in a sober three-piece **suit** in spite of the day's heat*”⁹⁴; “*... his [Dracula's] **cloak** spreading out around him like great wings*”⁹⁵.

⁸⁶ Stoker B. Dracula. England : Penguin books, 1994. P. 39; P. 205.

⁸⁷ Stoker B. Dracula. England : Penguin books, 1994. P. 6; P. 139.

⁸⁸ Stoker B. Dracula. England : Penguin books, 1994. P. 9.

⁸⁹ Stoker B. Dracula. England : Penguin books, 1994. P. 204.

⁹⁰ Rice A. Prince Lestat. СПб. : Sphere, 2015. P. 10; P. 58.

⁹¹ Kruz M., de la. Blue Bloods. London : Atom, 2010. P. 38; P. 49.

⁹² Clare C. City of bones. New York : Walker Books Ltd, 2015. P. 7.

⁹³ King S. Salem's Lot. New York : Anchor, 2011. P. 52.

⁹⁴ King S. Salem's Lot. New York : Anchor, 2011.

⁹⁵ Stoker B. Dracula. England : Penguin books, 1994. P. 28.

7. The Actional Code in Representation of Life and Death

To the components of the actional code (the code of action) belong the representations of action, process or state, which correlate with different lexico-semantic groups:

– movement – ‘to go (step by legs, move, changing the place in the space (about a human or animal)’ – “*She did not want to go into the darkness alone*”⁹⁶, ‘to walk (move using your own legs, without any help)’ – “*She walked back to one of the windows, looked out into the moonstruck dark*”⁹⁷; “*...he did not appear to walk in a human way*”⁹⁸, ‘to fly (have an ability to stay and move in the air)’ – “*Hoyt felt himself flying backward*”⁹⁹; “*...the vampire using all his power now to fly*”¹⁰⁰;

– the position – ‘to lay (to stay in the horizontal position, be flatten with all body on something (about people and some animals) – “*He could not have lain there long ... I saw the dead eyes...*”¹⁰¹, ‘to stand (be on legs in the vertical position, not move from the place (about human and animals)’ – “*He continued to speak softly and stand very still*”¹⁰², ‘to sit (to be in a position, when the torso is placed vertically, leaning on something (about human)’ – “*... he came to sit beside me, forgetting for a moment to be human*”¹⁰³.

– aspect / phase (the beginning, continuation, ending) of an action or process – ‘to begin, to start’ – “*She had to start moving on with her life*”¹⁰⁴; “*I had never died. The world was beginning again*”¹⁰⁵, ‘to continue, to go on’ – (“*The vampire paused, then moved as if he meant to go on*”¹⁰⁶; “*Did you continue your research about Dracula after that?*”¹⁰⁷), ‘to stop, to cease’ – “*...when he ceases to drink blood*”¹⁰⁸;

⁹⁶ Rollins J. *The Blood Gospel*. New York : Harper, 2013. P. 4.

⁹⁷ Roberts N. *Morrigan’s Cross*. New York : Jove, 2007. P. 214.

⁹⁸ Rice A. *Prince Lestat*. СПб. : Sphere, 2015. P. 153.

⁹⁹ Roberts N. *Morrigan’s Cross*. New York : Jove, 2007. P. 133.

¹⁰⁰ Rice A. *Interview with the Vampire*. СПб. : Sphere, 2012. P. 173.

¹⁰¹ Stoker B. *Dracula*. England : Penguin books, 1994. P. 39.

¹⁰² Roberts N. *Morrigan’s Cross*. New York : Jove, 2007. P. 166.

¹⁰³ Rice A. *Prince Lestat*. СПб. : Sphere, 2015. P. 391.

¹⁰⁴ Frost J. *First drop of crimson*. New York: Avon, 2010. P. 128.

¹⁰⁵ Rice A. *Prince Lestat*. СПб. : Sphere, 2015. P. 206.

¹⁰⁶ Rice A. *Interview with the Vampire*. СПб. : Sphere, 2012. P. 70.

¹⁰⁷ Kostova E. *The Historian*. New York : Time Warner Books, 2005. P. 169.

¹⁰⁸ Rice A. *Prince Lestat*. СПб. : Sphere, 2015. P. 2.

– partial or complete action – ‘actions, processes or states, which are targeted to achieve your own inner edge’¹⁰⁹, ‘to build (create, organize something)’ – “*This must have taken lifetimes to **build***”¹¹⁰, ‘to create (to produce, make something)’ – “*We cannot **create** new life*”); “*But since the Red Bloods have the ability to **create** new life*”¹¹¹; “... who said he couldn't live and **create** among mortals”, ‘to ruin (to disorder or destroy something)’ – “*I will not let those monsters **ruin** this for us*”¹¹²; “*That creature **ruined** my family*”¹¹³, ‘to destroy (ruin or spoil something breaking, tearing or deteriorating it)’ – “*I wished I had a gun or some lethal weapon, that I might **destroy** him [Dracula]*”; “... are we not pledged, to **destroy** this monster?”; “... long enough to **destroy** that earthly life of him”; “... we can confine him to his coffin and **destroy** him”; “... we should **destroy** the Count's lair close at hand”¹¹⁴;

– verbs (link verbs) which determine existence – “*He was either dead or asleep ... for eyes were open and ... The lips were as red as ever. But there was no sign of movement...*”¹¹⁵; “*His death had seemed peaceful, not violent, more of a letting go*”¹¹⁶; “*He seemed drained of life*”¹¹⁷, formation – “... before he **turns** you into a small white man”; “... we all have to **become** warriors”¹¹⁸; “*He can transform himself to wolf*”¹¹⁹; “... keep the same physical shell and **become** Enmortal”¹²⁰; “*Torchlight turned wine to blood*”¹²¹; “*My eyeteeth had become fangs already!*”; “... as in the kill the blood ceases to be blood and **becomes** life”¹²², being in some state – “... he would as soon have gone to his coffin as **remained** here”¹²³; “... they'll **keep** him alive”¹²⁴);

¹⁰⁹ Вихованець І. Теоретична морфологія української мови. К. : Університетське видавництво "Пульсари", 2004. С. 225.

¹¹⁰ Rollins J. The Blood Gospel. New York : Harper, 2013. P. 229.

¹¹¹ Kruz M., de la. Blue Bloods. London : Atom, 2010. P. 100.

¹¹² Roberts N. Morrigan's Cross. New York : Jove, 2007. P. 550.

¹¹³ Rollins J. The Blood Gospel. New York : Harper, 2013. P. 191.

¹¹⁴ Stoker B. Dracula. England : Penguin books, 1994. P. 39; P. 200; P. 263; P. 205; P. 251.

¹¹⁵ Stoker B. Dracula. England : Penguin books, 1994. P. 39.

¹¹⁶ Rollins J. The Blood Gospel. New York : Harper, 2013. P. 173.

¹¹⁷ Kostova E. The Historian. New York : Time Warner Books, 2005. P. 48.

¹¹⁸ Roberts N. Morrigan's Cross. New York : Jove, 2007. P. 73; P. 401.

¹¹⁹ Stoker B. Dracula. England : Penguin books, 1994. P. 204.

¹²⁰ Kruz M., de la. Blue Bloods. London : Atom, 2010. P. 64.

¹²¹ Rollins J. The Blood Gospel. New York : Harper, 2013. P. 4.

¹²² Rice A. Prince Lestat. СПб. : Sphere, 2015. P. 68; P. 236.

¹²³ Rice A. Interview with the Vampire. СПб. : Sphere, 2012. P. 136.

- verbs, which give the name of the state or action, which cannot be connected with any person or object – “... *it continued to **rain**, but in a fine, misty drizzle*”, “... *the storm **blowing** still, splattering on his roof*”¹²⁵; “...*when it **rained** and the park was uninhabitable*”, “... *they went ... **hailing** with battery-powered bullhorns*”¹²⁶, “*I think it's time we **blow** this joint*”¹²⁷;
- possession – “*the cheeks **had** the warmth of life*”¹²⁸; “*Raphael **owns** this territory, Cyn*”¹²⁹; “... *someone who **owns** so many books must know something*”; “*The demon **possessed** her*”¹³⁰;
- the process of speaking – “... *a mortal boy getting one of the undead to **tell** the tale*”¹³¹; “*He **said** that in all his life he had never had*”¹³²; “...*know it's bad luck to **talk** about death in a sickroom*”¹³³;
- physical feelings – “...*to **watch** their [human's] lives through glass*”; “...*and told me I might **watch** my death*”¹³⁴; “... *and **watched** his brother battle for his life*”¹³⁵; “*To **feel** that when death took someone close to you*”; “...*I **feel** like you've brought me back to life*”¹³⁶;
- mental perception, desire – “*You will die, you **know***”¹³⁷; “*Do you **know** all the mystery of life and death?*”¹³⁸; “...*we would like to **know** about life in the monasteries of Bulgaria*”; “...*he **wishes** a long life*”¹³⁹; “...*that I **wished** to **understand** death in stages*”; “*Many of them would not have **desired** the life of a runaway*”¹⁴⁰;
- emotional, psychical state – “... *his life would be with me to help and **cheer** him*”; “*You **like** life, and you want life?*”¹⁴¹; “***love** him to the*

¹²⁴ Roberts N. Morrigan's Cross. New York : Jove, 2007. P. 377.

¹²⁵ Roberts N. Morrigan's Cross. New York : Jove, 2007. P. 163; P. 16.

¹²⁶ King S. Salem's Lot. New York : Anchor, 2011. P. 71; P. 59.

¹²⁷ Kruz M., de la. Blue Bloods. London : Atom, 2010. P. 55.

¹²⁸ Stoker B. Dracula. England : Penguin books, 1994. P. 39.

¹²⁹ Reynolds D.B. Raphael. Memphis : ImaJinn Books, 2013. P. 38.

¹³⁰ Clare C. City of bones. New York : Walker Books Ltd, 2015. P. 74; P. 210.

¹³¹ Rice A. Prince Lestat. СПб. : Sphere, 2015. P. 11.

¹³² Stoker B. Dracula. England : Penguin books, 1994. P. 284.

¹³³ Clare C. City of bones. New York : Walker Books Ltd, 2015. P. 33.

¹³⁴ Rice A. Interview with the Vampire. СПб. : Sphere, 2012. P. 49; P. 13.

¹³⁵ Roberts N. Morrigan's Cross. New York : Jove, 2007. P. 446.

¹³⁶ Frost J. First drop of crimson. New York: Avon, 2010. P. 3; P. 206.

¹³⁷ Rice A. Interview with the Vampire. СПб. : Sphere, 2012. P. 15.

¹³⁸ Stoker B. Dracula. England : Penguin books, 1994. P. 163.

¹³⁹ Kostova E. The Historian. New York : Time Warner Books, 2005. P. 229; P. 170.

¹⁴⁰ Rice A. Interview with the Vampire. СПб. : Sphere, 2012. P. 40; P. 32.

¹⁴¹ Stoker B. Dracula. England : Penguin books, 1994. P. 83; P. 230.

*end of my life*¹⁴²; “*She hated the inertia and the hopelessness of our life*”¹⁴³.

The description of actions (*to go, to walk*) corresponds with the sphere of LIFE, as they are common to living creatures – “*Rossi usually went to sit on the edge ...*”¹⁴⁴; “*she [Glenna] walked to the opposite curve*”¹⁴⁵. The description of very slow or non-peculiar to the living creature motion (*to crawl, to fly*) appeal to the sphere of DEATH – “*John saw him [Dracula] fly from this so near house*”, “*I saw the whole man slowly emerge from the window and begin to crawl down the castle wall*”¹⁴⁶.

In addition, such units correlate with the sphere of LIFE: predicates with active semantics (*to walk*), verbs, which have in their structure the meaning of ‘creative activity’ (*to create, to rebuild*), and also the denotation of speaking (*to talk*) – “*I can walk,*” *Moira began*”; “*...creating a protected zone around the house*”¹⁴⁷; “*... trying to rebuild her life in as normal*”¹⁴⁸; “*You talk too much, as usual*”¹⁴⁹; “*... a city policeman was talking with the department chairman and several men*”¹⁵⁰.

At the same time, such units correlate with the sphere of DEATH: predicates with inactive semantics (*to lay*), verbs, which have the seme of ‘ruination, destroying’ in their meaning (*to ruin, to destroy*), and also the representation of way of speaking, which is peculiar to non-living creatures (*to hiss, to screech, to cry*) – “*... the corpse lay there in all its death beauty*”¹⁵¹; “*... whose life he ruined from a distance*”¹⁵²; “*...that man who had killed him, who destroyed his old life*”¹⁵³; “*... flew the vampires, hissing and screeching, filling the night with predatory cries*”¹⁵⁴.

Predicates with meanings ‘fight’, ‘exterminate’ and ‘save’ create certain scheme of actions, which is common to the gothic linguoculture and includes such stages as discovering, fighting and the victory over the

¹⁴² Kostova E. *The Historian*. New York : Time Warner Books, 2005. P. 195.

¹⁴³ Rice A. *Prince Lestat*. СПб. : Sphere, 2015. P. 32.

¹⁴⁴ Kostova E. *The Historian*. New York : Time Warner Books, 2005. P. 7.

¹⁴⁵ Roberts N. *Morrigan’s Cross*. New York : Jove, 2007. P. 130.

¹⁴⁶ Stoker B. *Dracula*. England : Penguin books, 1994. P. 204; P. 28.

¹⁴⁷ Roberts N. *Morrigan’s Cross*. New York : Jove, 2007. P. 203; P. 461.

¹⁴⁸ Frost J. *First drop of crimson*. New York: Avon, 2010. P. 69.

¹⁴⁹ Clare C. *City of bones*. New York : Walker Books Ltd, 2015. P. 244.

¹⁵⁰ Kostova E. *The Historian*. New York : Time Warner Books, 2005. P. 24.

¹⁵¹ Stoker B. *Dracula*. England : Penguin books, 1994. P. 182.

¹⁵² Kostova E. *The Historian*. New York : Time Warner Books, 2005. P. 261.

¹⁵³ Kostova E. *The Historian*. New York : Time Warner Books, 2005. P. 83.

¹⁵⁴ Clare C. *City of bones*. New York : Walker Books Ltd, 2015. P. 168.

chaos, which is not characteristic of humans' existence: "...*he was creating a library that would **fight** the evil that Dracula had spread in his city after his death*" – "...*waiting to **save** me if my life one day collapses*" – "*find Dracula and **exterminate** him I might be completely well again, a good mother, a person with a new life*"¹⁵⁵.

8. The Combination of Different Codes in Representation of Life and Death

The other important code, for the description of the gothic linguoculture, is the one which is formed by the representations of the visual, auditory, taste, tactile and olfactory senses ("*...that **sounds**, and **looks**, and **tastes**, and **smells** like death*"¹⁵⁶) and the depiction of characteristics and qualities of their stimuli.

The units of the visual sub-code are represented with the names of colors of daylight, darkness etc.:

– the description of color – "***silver** death*"¹⁵⁷; "*...a hard-looking mouth, with very **red** lips and sharp-looking teeth, as **white** as ivory*"; "*...a tall old man, clean shaven save for a long **white** moustache, and clad in **black** from head to foot, **without a single speck of colour** about him anywhere*"; "*He was either dead or asleep ... The lips were as **red** as ever*"¹⁵⁸;

– 'without the natural color, pale, soft or such, that must emit the light or be distinguished by its coloring' – "*deathly **pale***"¹⁵⁹, "***bright** with life*"¹⁶⁰;

– 'energy, which is ejected or perceived by the eye or its absence' – "*There are **darknesses** in life, and there are **lights***", "*He was either dead or asleep ... for eyes were ... without the **glassiness** of death ...*", "*the eyes seemed to throw out **sparks of hell fire***"¹⁶¹;

– the shape, figure, size etc. – "*... to pass through his side of the **ring** ... I had been breathlessly **watching** ... **with the tail of my eye, seen***"

¹⁵⁵ Kostova E. The Historian. New York : Time Warner Books, 2005. P. 99; P. 47; P. 321.

¹⁵⁶ Stoker B. Dracula. England : Penguin books, 1994. P. 63.

¹⁵⁷ Rollins J. The Blood Gospel. New York : Harper, 2013. P. 129.

¹⁵⁸ Stoker B. Dracula. England : Penguin books, 1994. P. 9; P. 13; P. 29.

¹⁵⁹ Stoker B. Dracula. England : Penguin books, 1994. P. 31.

¹⁶⁰ Mead R. Vampire Academy. New York : Penguin Books Ltd, 2007. P. 60.

¹⁶¹ Stoker B. Dracula. England : Penguin books, 1994. P. 156; P. 39; P. 181.

him...”; “*The leiter-wagons contained great, square boxes, with handles of thick rope. These were evidently empty by the ease with which the Slovaks handled them*”¹⁶².

For the description of the world of living creatures the denotations of color with the semantics ‘bright’, ‘light’ are used – “*lit everything nearly to daylight brightness*”¹⁶³, “... *the ornate facades brighten in the sunlight*”¹⁶⁴. At the same time the unreal world of dead is describes with the help of colors, which have the meaning ‘dark’ in their semantics – “*Then Cian was out, a blur of dark in the dark*”¹⁶⁵.

The constituents of the auditorial sub-code embrace such names:

– the sounding (“*the sound of life*”¹⁶⁶; “*hear about life*”¹⁶⁷), that is uttered by creatures (“*no cry from the woman, and the howling of the wolves*”), unnatural creatures (“*the flapping of the wings of the angel of death*”) or non-creatures (“*the sound of rattling chains and the clanking...*”¹⁶⁸);

– muted sound, whisper – “... *moaned in terror as men do in pain*”; “... *and whispered, like a voice that one hears in a dream, so low it was*”; “*a far-away muffled sound as of mattock and spade, ... the end of some ruthless villainy*”¹⁶⁹;

– the absence of sounds, noise – “*All was in dead, grim silence*”¹⁷⁰.

The units of the taste sub-code (“*taste of death*”¹⁷¹) are represented mostly by the names of characteristics, which are perceived while consuming food (“*life at its sweetest*”¹⁷²; “...*his so beloved was, after all, an UnDead. <...> he must pass through the bitter waters to reach the sweet*”¹⁷³; “*If you knew how he drinks death you'd hate him more than you ever hated Lestat*”¹⁷⁴).

The units of the tactile sub-code include such names:

¹⁶² Stoker B. *Dracula*. England : Penguin books, 1994. P. 307; P. 35.

¹⁶³ Clare C. *City of bones*. New York : Walker Books Ltd, 2015. P. 183.

¹⁶⁴ Kostova E. *The Historian*. New York : Time Warner Books, 2005. P. 41.

¹⁶⁵ Roberts N. *Morrigan’s Cross*. New York : Jove, 2007. P. 544.

¹⁶⁶ King S. *Salem’s Lot*. New York : Anchor, 2011. P. 91.

¹⁶⁷ Mead R. *Vampire Academy*. New York : Penguin Books Ltd, 2007. P. 66.

¹⁶⁸ Stoker B. *Dracula*. England : Penguin books, 1994. P. 37; P. 134; P. 13.

¹⁶⁹ Stoker B. *Dracula*. England : Penguin books, 1994. P. 300; P. 36.

¹⁷⁰ Stoker B. *Dracula*. England : Penguin books, 1994. P. 300.

¹⁷¹ Kostova E. *The Historian*. New York : Time Warner Books, 2005. P. 254.

¹⁷² Roberts N. *Morrigan’s Cross*. New York : Jove, 2007. P. 406.

¹⁷³ Stoker B. *Dracula*. England : Penguin books, 1994. P. 172.

¹⁷⁴ Rice A. *Interview with the Vampire*. СПб. : Sphere, 2012. P. 134.

– the touch – “...a shadowy glimpse of those women that would have **kissed** him. ... these weird figures drew near”; “I could **feel** the **soft**, shivering **touch** of the lips on the super **sensitive** skin of my throat”; “his hand **grasped** mine **with a strength** which made me wince, an effect which was not lessened by the fact that it **seemed** cold as ice, more like the hand of a dead than a living man”¹⁷⁵; “Do you **feel** the **cold**?”; “the shadows were so thick she could **feel** them **brushing** over her skin”¹⁷⁶);

– the characteristics of stimuli – ‘the temperature’ (“This poor soul is nearly as **cold** as that beside her. She will need be **heated**”; “I could **feel** the **hot** breath on my neck”¹⁷⁷); ‘the texture’ (“**hard** life”¹⁷⁸; “life was **fragile**”¹⁷⁹; “**harshness** of death”; “through the **softness** of human lips”¹⁸⁰); ‘the shape’ (“**blunt-clawed** feet”; “two **sharp** teeth, just **touching** and pausing there”¹⁸¹).

The olfactory code is represented by the names of smells. Among them there can be different structures of description distinguished:

(a) simple nominations of the ability to produce and / or perceive some smell (*smell* “the act of perceiving the odour of sth”¹⁸²), of pleasant scent, aroma (*scent* “a distinctive odour that is pleasant”, *aroma* “a distinctive odour that is pleasant”¹⁸³), unpleasant smell, stench, stink (*stench* “a distinctive odour that is offensively unpleasant”, *stink* “smell badly and offensively”¹⁸⁴), heavy smell, for example, “**smell** death”¹⁸⁵; “**scent** of blood and death”¹⁸⁶; “the **stench** of death lies heavy on the air”; “**heavy smell** of incense”¹⁸⁷;

(b) attributive turns of speech – Adj₁ + (Adj₂) *smell* (of...), which are used with the aim of specifying the variety of smell – “an **earthy** smell”;

¹⁷⁵ Stoker B. Dracula. England : Penguin books, 1994. P. 300; P. 31; P. 13.

¹⁷⁶ Roberts N. Morrigan’s Cross. New York : Jove, 2007. P. 181; P. 232.

¹⁷⁷ Stoker B. Dracula. England : Penguin books, 1994. P. 124; P. 31.

¹⁷⁸ Roberts N. Morrigan’s Cross. New York : Jove, 2007. P. 456.

¹⁷⁹ Kruz M., de la. Blue Bloods. London : Atom, 2010. P. 17.

¹⁸⁰ Stoker B. Dracula. England : Penguin books, 1994. P. 137; P. 130.

¹⁸¹ Stoker B. Dracula. England : Penguin books, 1994. P. 41; P. 31.

¹⁸² The Oxford English Dictionary on CD-ROM, version 3.1. 2nd ed. Oxford : Oxford University Press, 2004.

¹⁸³ The Oxford English Dictionary on CD-ROM, version 3.1. 2nd ed. Oxford : Oxford University Press, 2004.

¹⁸⁴ The Oxford English Dictionary on CD-ROM, version 3.1. 2nd ed. Oxford : Oxford University Press, 2004.

¹⁸⁵ Rice A. Prince Lestat. СПб. : Sphere, 2015. P. 113.

¹⁸⁶ Frost J. First drop of crimson. New York: Avon, 2010. P. 59.

¹⁸⁷ Clare C. City of bones. New York : Walker Books Ltd, 2015. P. 239; P. 58.

“with the **garlic smell**”; “**pungent, acrid smell of blood**”; “a **queer, acrid smell**”¹⁸⁸;

(c) unfolded descriptive phrases, which can be the part of the comparative constructions (...*as of*...; ...*like*...) and can be used for the description of the smell, which cannot be specified accurately, for example, “...**an earthy smell, as of some dry miasma, which came through the fouler air. But as to the odor itself, how shall I describe it? It was not alone that it was composed of all the ills of mortality and with the pungent, acrid smell of blood**”¹⁸⁹; “**morgue smell of chemicals – the smell of death**”¹⁹⁰. “**It smell so like the waters of Lethe, and of that fountain of youth**”¹⁹¹;

(d) metonymic periphrasis, which has in its meaning indirect indication of the olfactory characteristics, but the main attention is concentrated at the evaluative part of the utterance, for example, the usage of expressions *not snub that nose* and *bring the nose all straight* with the meaning “not to purse the nose” enables to avoid the direct indication at the vulgar smell of the garlic’s flowers; neutralize the pejorative evaluation of the description of realia, and also to realize the meliorative meaning about the healing properties of the plant – “...*they are not to take in a decoction or in nauseous form, so you need not snub that so charming nose, ... my pretty miss, that bring the so nice nose all straight again*”¹⁹².

The results of the analysis enable to make such general conclusions. At the process of verbalization of concepts LIFE and DEATH the most actual were units different in their semantic, structural and functional properties. The actual character of the verbal means is determined by the opposition and interrelatedness of the analyzed concepts. This is proved by such facts.

The representation of one concept is realized by means, which correlate with different codes. For example, concept LIFE is actualized with the help of such codes: “*How sweet* (taste sub-code) *it was to breathe* (somatic code) *the fresh air, that had no taint* (visual sub-code) *of death and decay. How humanizing to see the red lighting* (visual sub-

¹⁸⁸ Stoker B. *Dracula*. England : Penguin books, 1994. P. 214; P. 111; P. 214; P. 122.

¹⁸⁹ Stoker B. *Dracula*. England : Penguin books, 1994. P. 214.

¹⁹⁰ Reynolds D.B. Jabril. Memphis : ImaJinn Books, 2013. P. 81.

¹⁹¹ Stoker B. *Dracula*. England : Penguin books, 1994. P. 111.

¹⁹² Stoker B. *Dracula*. England : Penguin books, 1994. P. 111.

code) of *the sky beyond the hill* (spatial code / natural landscape), and to *hear far away the muffled roar* (auditory sub-cod) that marks the **LIFE of a great city**” (spatial code / antropogenetic landscape)¹⁹³.

The actualization of one concept is implemented with the means, which coincide with different sub-codes of senses. For example, the concept DEATH: “*There's something in that ... sounds* (auditory sub-code), *and looks* (visual sub-code), *and tastes* (taste sub-code), *and smells* (olfactory sub-code) *like DEATH*”¹⁹⁴. Often the verbalization is created with the help of synesthetic denotations, which appear as a result of outer and inner modal transference: “*The scent of death hung in the air, sharpened with the harsher aroma of undead blood*”¹⁹⁵ (tactical perception → olfactory perception).

The verbalization of the concept by different codes contributes to the poliaspect, complex demonstration of its features, and the representation via different sub-codes makes the specific conceptual characteristics more detailed.

The conceptualization of opposition LIFE – DEATH is represented with the help of verbal means, which have such relations:

– full (formal-semantic) identity (“*hard life*” – “*hard death*”¹⁹⁶; “*see life*” – “*see death*”¹⁹⁷; “*watch lives*”¹⁹⁸ – “*watch death*”¹⁹⁹);

– partial semantic identity (“*to rid the earth of this terrible monster*” – “*a fearful death*”²⁰⁰; “*a very beautiful corpse*” – “*he was in life a most wonderful man*”²⁰¹);

– semantic opposition (“*long life*”²⁰² – “*short life*”²⁰³; “*bright with life*”²⁰⁴; “*deathly pale*”; “*it seemed cold as ice, more like the hand of a dead*” – “*the warmth of life*”²⁰⁵; “*unending life*”²⁰⁶ – “*sudden death*”²⁰⁷; “*sound of life*”²⁰⁸ – “*in dead, grim silence*”²⁰⁹).

¹⁹³ Stoker B. *Dracula*. England : Penguin books, 1994. P. 179.

¹⁹⁴ Stoker B. *Dracula*. England : Penguin books, 1994. P. 63.

¹⁹⁵ Frost J. *First drop of crimson*. New York: Avon, 2010. P. 219.

¹⁹⁶ Roberts N. *Morrigan's Cross*. New York : Jove, 2007. P. 456; P. 442.

¹⁹⁷ Rice A. *Interview with the Vampire*. СПб. : Sphere, 2012. P. 46.

¹⁹⁸ Rice A. *Interview with the Vampire*. СПб. : Sphere, 2012. P. 49.

¹⁹⁹ Stoker B. *Dracula*. England : Penguin books, 1994. P. 68.

²⁰⁰ Stoker B. *Dracula*. England : Penguin books, 1994. P. 190; P. 165.

²⁰¹ Stoker B. *Dracula*. England : Penguin books, 1994. P. 138; P. 257.

²⁰² King S. *Salem's Lot*. New York : Anchor, 2011. P. 196.

²⁰³ Frost J. *First drop of crimson*. New York: Avon, 2010. P. 179.

²⁰⁴ Mead R. *Vampire Academy*. New York : Penguin Books Ltd, 2007. P. 45.

²⁰⁵ Stoker B. *Dracula*. England : Penguin books, 1994. P. 31; P. 13; P. 39.

The actual character of the relation of identity and opposition in the system of mentioned means can be explained by the fact, that the understanding of life and death arise and are fixed in the system of peculiarities about the existence in general, which is comprehended by a person as a constant unity of different things and phenomena, antagonistic and non-antagonistic oppositions.

Verbal constituents of these codes of Gothic culture, except linguistic (systematic) meanings, which are recorded in dictionaries, have symbolic meanings. Being the signs of the secondary semiotic system, these units are characterized by concrete determinants. And in such boundaries systematic lexical meanings are varied from the symbolic meaning of language units.

CONCLUSIONS

To conclude all the observations, we may say that, verbal means, which are used in the novels about vampires, correlate with different cultural codes (somatic, zoomorphic, vegetative, spatial and time, objective, actional, and perceptive). Thanks to these means of coding, such abstract notions as 'life' and 'death' gain some image representation and become more concrete and specific. For example, the constituents of somatic, actional and perceptive codes make the personification of concepts possible, and the complex usage of the constituents of somatic, zoomorphic and vegetative code's elements create the anthropomorphic or zoomorphic representation of the concepts. Objective and perceptive codes guarantee the illustration of the abstract 'life' and 'death' in terms of more specific notions.

SUMMARY

The article deals with the problem of cultural codes, which are universal phenomena and play a significant role in the understanding and revealing of human's experience about the world. Being the most common in person's surrounding, opposition of concepts LIFE – DEATH occupies the important place and is represented by different cultural codes. The most widely used are somatic, zoomorphic, vegetative, spatial,

²⁰⁶ Roberts N. Morrigan's Cross. New York : Jove, 2007. P. 8.

²⁰⁷ Clare C. City of bones. New York : Walker Books Ltd, 2015. P. 126.

²⁰⁸ King S. Salem's Lot. New York : Anchor, 2011. P. 91.

²⁰⁹ Stoker B. Dracula. England : Penguin books, 1994. P. 300.

time, objective, actional, color, auditory, tactile, taste, olfactory codes. Each of them denotes different aspect of concepts LIFE and DEATH, which are common for Gothic linguoculture. In such a way different functions of human body, aspects of space and time, types of actions, which are performed by human, are represented. All of them show important parts of natural and unnatural world, which is represented in the Gothic linguoculture. The combination of several codes for description of one or another concept is also peculiar for the Gothic novels. Such way of representation turns the abstract notions of 'life' and 'death' into more specific in the frame of the Gothic linguoculture.

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Information about the author:

Prihodchenko O. O.

Associate Professor at the Department
of Foreign Languages for Specific Purposes,
Zaporizhzhia National University
66, Zhukovsky str., Zaporizhzhia, 69600, Ukraine