

word forms. As a *result*, may be considered a list of numerals and their forms as they could be present in the Indo-European language. Numerals are essential analysis material for such language origin researches as Anatolian Hypothesis of Renfrew and Cunliffe, Armenian Hypothesis of Gamkrelidze and Ivanov, Tumulus Hypothesis of Gimbutas and Balkan Hypothesis of Devoto. It is also claimed that although numerals represent a small group of words, they offer a variety of forms that represent reliable comparison material.

Key words: numeral, etymology, proto-indoeuropean numerals, germanic numerals, language origin, reconstruction.

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A DIACHRONICAL OUTLOOK ON THE ENGLISH GOTHIC NOVEL: MORPHOLOGICAL & LEXICAL DIMENSIONS

Summary. The *objective* of the research is the investigation of the peculiarities of the English gothic novel, including an outlook on its history, and the evolutionary changes in the author's narrative and the artistic dialogue through XVIII — XXI centuries. The *object* of the study is the author's monologue and artistic dialogue through its development starting from the second half of the century until modern days, its *subject* being the evolutionary changes in the morphological and syntactic organization of the author's monologue and artistic dialogue in the English gothic novels under study. The *findings* of the research consist in establishing the differences in the morphological and syntactic structure of the English gothic novel in diachrony. It was ascertained that the general structure of the gothic novel text is not affected by the dominating literary traditions of the epochs considered, which makes the genre rather specific, conservative and easily recognisable regardless of the time of its writing. As far as the lexical structure is concerned, it has to be pointed out that at the beginning of its development the gothic novel contained more high-flown vocabulary than its modern counterpart. However, archaisms and historicisms can be introduced into a contemporary text with the aim of creating a characteristic gothic atmosphere. From the point of view of syntax, compound, complex and complicated simple sentences predominate in the gothic novel both in XVIII and XXI centuries. A comparatively slow process of structure simplification we see as one of the peculiarities of the genre. Thus, Gothicism is intended to meet high aesthetic criteria and have an exaggeratedly chimeric way of reality representation in terms of ideas and form alike.

Key words: English gothic novel, Gothicism, syntactic structure, morphological organization, vocabulary.

The term «gothic» presupposes the plot being set long ago, the descriptions including some special, peculiar ways of life and customs, fantastic events that stimulate the reader's imagination and this or that way influence their emotions. The emergence of this genre and its acquiring popularity are conditioned by the socially conscious writers striving to unite the English, the Scots and the Irish in the epoch of the scientific and technical revolution [5, p. 395]. The general hope to find harmony in the world where public consciousness was being rebuilt and the categories of intelligence and causality from the Enlightenment eliminated added to the spreading of the genre. Today, gothic novels still enjoy wide popularity, their readers belonging to different age groups and social backgrounds, and the genre itself, though far from new, is by no means in decline, which altogether points to the *topicality* of the problem analysed in this paper.

The *objective* of the research is the investigation of the peculiarities of the English gothic novel, including an outlook on its history, and the evolutionary changes in the author's narrative and the artistic dialogue through XVIII–XXI centuries. The *object* of the study is the author's monologue and artistic dialogue through its development starting from the second half of the century until modern days, its *subject* being the evolutionary changes in the morphological and syntactic organization of the author's monologue and artistic dialogue in the English gothic novels under study. As the material of the research the novels “” and “” were chosen due to their relatively close plot lines and authors' ideas, speech samples were taken for analysis from each of the novels by consecutive selection (speech samples altogether).

The gothic novel emerged as a reaction to the rationalism of the second half of the XVIII century, the graveyard poetry of the sentimentalism of the beginning of the XVIII century lying at its heart [1, p. 81]. The first true specimen of the gothic novel was «The Castle of Otranto» by H. Walpole, analysed in this article in detail. Early gothic novels had some streaks of sentimentalism, which made them both sophisticated and sensitive [5, p. 395–396]. At the beginning of the XIX century Gothicism acquired a tinge of light reading. In the XIX century the form of 'gothic style' story appeared. At the turn of the XX century gothic stories were popularized and turned into a product of mass entertainment due to new finds of art like the cinema. The essential creative images of a gothic novel are those of a ghost, a monk, a vampire, a monster or a villain, a pitiful victim, a resigned woman, and some superstitious servants. Nowadays Gothicism doesn't technically exist in its pure form; it is blended with police novel, science fiction, horror, adventure novels. «The Haunting of Gillespie House» by D. Coates is taken as a specimen of modern gothic novel in our research. Investigating the author's monologue and the artistic dialogue, we see that the epoch the novel was written in doesn't influence the text structure on the whole. Despite the tradition of style dominating in the XVIII century where characters got less focus than the surrounding world, the results of our analysis show that in the XVIII century novel by H. Walpole there is a larger share of artistic dialogue. The modern gothic novel tries to imitate this long-lasting tradition, broken in «The Castle of Otranto» due to the peculiarities of its plot, and tends to concentrate on the author's narrative. Thus, in the XXI century novel we can observe the author's monologue given far more text space. This leads us to the conclusion that the essential reason for the variations in the text structure is the author's own devise.

Speaking about the lexical loading of the gothic novel, it has to be mentioned that H. Walpole uses lots of high flown words in his XVIII century novel, unlike D. Coates in the XXI century. In «The Castle of Otranto», we find hundreds of archaisms, and words of Romanic origin which are employed far more frequently than their Germanic synonyms, like: “to contract a marriage”, “apprehend the severity of the Prince's disposition”, “utter their surmises on this precipitation”, “a casque shaded with a proportionable quantity of sable plumes”, “endeavouring to partake and lessen the weight of sorrow” and so on [6, p. 3–18]. «The Haunting of Gillespie House» presents mostly bookish words relevant for modern times, for instance: “weird smells and obnoxious neighbours”, “elaborate ironwork swirls”, “skin prickled with unease”, “wrought-iron constraints”, “take a hesitant step into the room”, “savour the possibilities” etc. [2, p. 4–10]. In this case it can be seen that the artistic effect is mostly reached with the help of metaphors. Meanwhile the characters' direct speech in «The Castle of Otranto» is deliberately archaic from both lexical and grammatical points of view (“Villain! What sayest thou? How darest thou utter such treason? Thy life shall pay for it”, “I adjure thee by the souls of my ancestors, what was it thou sawest?”), while the author's monologue contains fewer archaisms [6, p. 26–27]. The artistic dialogue of «The Haunting of Gillespie House» refers to the past times too, but the author doesn't overload his dialogues with any excessively ancient words, which is the advantage of this novel for modern readers (“We were begat of darkness, and to darkness we must return”) [2, p. 47]. Thus, although modern authors can imitate ancience by using archaisms and historisms in their works, this means is only decorative.

It has to be pointed out that modern descriptions of the characters' feelings, interiors and exteriors are often portrayed with the help of such collocations as “a chill ran down my spine”, “gasped in amazement”, “a boiling anger”, “my heart thundered”, “black windows watching over the driveway”, “the house whiling away its years in hibernation”, “an aura of neglect”, “a mess of shadow that could hide innumerable monsters” etc [2, p. 34–39]. In the XVIII century novel such words as “virtuous”, “impious”, “afflicted”, “wretched”, “calamitous” were more widespread for the same purpose [5, p. 28–35]. As the author of “The Castle of Otranto” focuses on the inner state of the characters more than on the description of the interiors, there are more words connected with the description of feelings. It's also true that bookish high-flown words are used for picturing the interiors and exteriors in the modern novel, whereas the XVIII century novel employs them to refer to the characters' feelings and activities. Besides, the use of archaisms is more often observed in the author's narrative than in the artistic dialogue in both novels.

The results of the syntactic structure analysis of the gothic novel prove that its sentences are gradually simplifying as the time goes by. However, if we compare it to the average modern English novel we can notice that the gothic story still remains a complicated genre from the point of view of grammar. The results of the comparative analysis of the structural and syntactic aspects of the author's narrative in the novels by H. Walpole «The Castle Of Otranto» (1) and D. Coates «The Haunting of Gillespie House» are presented in the table below (see Table 1).

Examples to Table 1:

1.1 — *The night was cold and still* [5: 1]. — A simple sentence with two homogeneous predicates.

1.2. — *The girl slid her feet off the bed, shivering in the cold air but too entranced to search for her dressing gown* [5: 1]. — A simple sentence, complicated with a gerundial with two homogeneous adverbial modifiers.

2.1. — *The voices were slowly merging, their echoes and mutters colliding into a single voice* [5: 1]. — A compound sentence with two clauses and two homogeneous subjects in the second clause.

Structural and Syntactic Organisation of the Author's Narrative in the Novels by H. Walpole «*The Castle of Otranto*» (1) and D. Coates «*The Haunting of Gillespie House*» (2): Comparative Analysis

№	Sentence Types	Frequency, % (1)	Frequency, % (2)
1	Simple	28	34
1.1	Complicated with homogeneous parts	13 (max. 2)	23 (max.2)
1.2	Complicated with infinitive/gerundial/participle	3	7
1.3	Complicated with grammatical complexes	0	1 (max. 1)
2	Compound	4	19
2.1	Complicated with homogeneous parts	3 (max. 1)	11 (max. 3)
3	Complex	46	34
3.1	Complicated with homogeneous parts	34 (max. 4)	19 (max.2)
3.2	Complicated with infinitive/gerundial/participle	4	6
3.3	Complicated with grammatical complexes	3 (max. 2)	0
3.4	Max. of clauses	6	3
4	Mixed Type	22	13
4.1	Complicated with homogeneous parts	12 (max. 5)	8 (max. 4)
4.2	Complicated with infinitive/gerundial/participle	2	1
4.3	Complicated with grammatical complexes	3 (max. 3)	2 (max. 2)
4.4	Max. of clauses	7	2
	Sum Total	100	100

The aforementioned sentences can be compared those from the novel «*The Castle of Otranto*»:

2.1. — *Manfred, Prince of Otranto, had one son and one daughter: the latter, a most beautiful virgin, aged eighteen, was called Matilda [6: 13].* — A compound sentence with two clauses and prolonged introductory word combinations in the second clause.

3.1, 3.3. — ²(*Should she*, ³(*as her heart prompted her*), *go and prepare Hippolita for the cruel destiny* ⁴(*that awaited her*)), ¹*she did not doubt but* ⁵(*Manfred would seek her there*), *since* ⁶(*his violence would incite* ^{co-x obj}[*him to double*] *the injury* ⁷(*he mediated*), *without leaving room* ^{co-x adv mod of purp}[*for them to avoid*] *the impetuosity of his passions*) [6:35]. — A complex sentence with seven clauses, six out of which are subordinate clauses, complicated with two grammatical complexes.

All in all, a conclusion has been made that no more than seven subordinate clauses can generally be found within a sentence, mostly — one or two clauses. The examples of complex sentences above can be compared to those presented in the XXI century novel:

3. — ¹*The final room was clearly the master bedroom, probably* ²(*where the Gillespies slept*) [5:3]. — A complex sentence with two clauses, one of them being a subordinate clause.

It is noteworthy that the number of subordinate clauses has decreased in the XXI century novel. At the same time, the main clause has become longer. Thus, no more than three clauses can be found within a sentence in “*The Haunting of Gillespie House*”, and it is mostly just one clause here.

4.1, 4.3–1 *The folly of these ejaculations brought Manfred to himself: ¹⁽²⁾yet whether provoked at the peasant having observed the resemblance between the two helmets, and thereby led to the farther discovery of the absence of that in the church, or wishing to bury any such rumour under so impertinent a supposition, he gravely pronounced that* ²(*the young man was certainly a necromancer*), *and that* ³(*till the church could take cognisance of the affair*, ⁴(*he would have* ^{co-x obj}[*the Magician*], *whom* ⁵(*they had thus detected*), [*kept prisoner*] *under the helmet itself, which* ⁶(*he ordered* ^{co-x obj}[*his attendants to raise, and place the young man under it*]))); *declaring* ⁷(*he should be kept there without food, with which* ⁸(*his own infernal art might furnish him*)) [6: 22–23]. — A sentence of mixed type. These are two compound parts and seven subordinate clauses (nine clauses altogether). The second compound part is complicated with two homogeneous attributes and with a complex structure of a rather special kind. Instead of using an attributive clause describing the peasant, the author employs a participle phrase with two homogeneous components — “having observed” and “led”, thus complicating the clause even more. In modern English such structures with the perfect participle used as the attribute and describing prior actions of its headword are considered ungrammatical and requiring corrections. The fourth clause is complicated with a participle complex, while the sixth complex part is complicated with an infinitive complex.

4. — ¹*The lower part of the castle was hollowed into several intricate cloisters; ¹⁽²⁾and it was not easy* ^{co-x subj}[*for one under so much anxiety to find the door*] ²(*that opened into the cavern*) [6: 36]. — A sentence of mixed type: with two compound and one complex part (three clauses altogether), complicated with a grammatical complex.

As is clear from Table 1, the results of our investigation have shown that the amount of simple sentences has risen from 28 % to 34 %, while compound sentences have become much more popular, having increased in number from 4 % to 19 %. We attribute this frequency rise to their comparatively easy perceptibility. The XVIII century gothic novel contains lots of complex sentences with numerous subordinate clauses, while compound and complicated sentences are more characteristic of the XXI cen-

ture novel. If the XVIII c. novel boasts 46 % of complex sentences, nowadays their frequency has decreased to 34 %. Complicated constructions used to constitute 22 % of all types of sentences in the novel, whereas there are only 13 % of them in the modern gothic story. We attribute the low speed simplification process to the genre particularities and the author's devise: the gothic stories must meet the high aesthetic criteria and feature a sophisticated form.

Table 2, compiled with the help of the research results obtained by I. Morozova [2, p. 81], looks at the specific unit grants of different sentence types in the author's monologue in modern novels of various genres, and the gothic novels of the XVII and XXI centuries.

Table 2

Specific Unit Number of Different Sentence Types in the Author's Monologue of the 1980–2000s Novel (1), the Gothic Novels «The Castle Of Otranto» (2) and «The Haunting of Gillespie House» (3)

№	Sentence Types	Frequency, % (1)	Frequency, % (2)	Frequency, % (3)
1	Simple	22.2	12	10
2	Compound	5	4	19
3	Complex	17.3	46	34
4	Mixed Type	42.3	22	13
5	Complicated (simple)	13.2	16	24
5.1	with homogeneous parts	1.3	13	23
5.2	with grammatical complexes	4.7	0	1
	Sum Total	100	100	100

As follows from Table 2, it has first to be pointed out that simple sentences are more popular in other genres than in the gothic novel, making up 22.2 % in the former and from 12 % to 10 % in the latter. However, a closer look at the complicated sentences frequency leads to the conclusion that these thrive in gothic novels and are becoming more and more popular. Their share is 16 % in “The Castle Of Otranto”, 24 % in “The Haunting of Gillespie House” and only 13.2 % in novels of other genres. As for the type of complication, in contrast to the results of the English modern novel investigation, homogeneous parts can be observed in gothic novels far more frequently (13 % in “The Castle Of Otranto” and 23 % in “The Haunting of Gillespie House”) than grammatical complexes that can hardly be detected there. Compound sentences make up 4 % and 19 % in the gothic novels “The Castle Of Otranto” and “The Haunting of Gillespie House”, respectively, and only 5 % in novels of other genres. Complex sentences are employed with a frequency of 46 % in “The Castle Of Otranto” and 34 % in “The Haunting of Gillespie House” and only 17.3 % in other novels on average. Hence, these two sentence types are also much more common in the gothic novels. As for sentences of mixed type, they are more characteristic of other genres, counting 42.3 % of all cases here, but cropping up with a frequency of only 22 % and 13 % in the novels under study, i.e. “The Castle Of Otranto” and “The Haunting of Gillespie House”, respectively.

All in all, we explain the tendency to complication of the investigated genre with the authors' inclination to the intentional ancientifying of the text compared to the average modern English novel. This helps the author inspire the atmosphere of mystery and romance. Thus, a conclusion can be made about modern authors romancing their works already on the syntactic level of the text.

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МОРФОЛОГО-ЛЕКСИЧНІ ОСОБЛИВОСТІ АНГЛІЙСЬКОГО ГОТИЧНОГО РОМАНУ: ДІАХРОНІЧНИЙ АНАЛІЗ

Анотація. *Мета* роботи — дослідження особливостей англійського готичного роману, зокрема історії та еволюційних змін в авторському наративі і художньому діалозі цього жанру в XVIII–XXI століттях. *Об'єктом* вивчення є авторський монолог і художній діалог у процесі розвитку, починаючи з другої половини XVIII ст. до наших днів. *Предметом* виступають еволюційні зміни морфологічної та синтаксичної організації авторського монологу та художнього діалогу в готичних романах. *У результаті* дослідження було встановлено відмінності в морфологічній та синтаксичній структурі англійського готичного роману в діахронії. *Висновки.* Визначено, що домінуючі літературні традиції розглянутих епох не впливають на загальну структуру тексту готичного роману. Цей факт свідчить про те, що жанр готичного роману є консервативним і характерним незалежно від часу творення тексту. Стосовно лексичної структури, варто відзначити, що на початку розвитку жанру в готичних романах було набагато більше високої лексики. Утім, архаїзми та історизми також можуть бути включені в сучасний текст для створення характерної атмосфери готики. Складносурядні, складно-підрядні і ускладнені прості речення наявні найчастіше в готичних романах як у XVIII, так і у XXI ст. Відбувається повільний процес спрощення структури, що є однією з особливостей жанру. Отже, готика покликана задовольняти високим естетичним критеріям. Діалектичну єдність форми і змісту відрізняє вишуканість і безпрецедентність.

Ключові слова: англійський готичний роман, готика, синтаксична структура, морфологічна організація, вибір лексики.

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МОРФОЛОГО-ЛЕКСИЧЕСКИЕ ОСОБЕННОСТИ АНГЛИЙСКОГО ГОТИЧЕСКОГО РОМАНА: ДИАХРОНИЧЕСКИЙ АНАЛИЗ

Аннотация. *Цель* данной работы — исследование особенностей английского готического романа, в том числе истории и эволюционных изменений в авторском нарративе и художественном диалоге данного жанра в XVIII–XXI вв. *Объектом* исследования является авторский монолог и художественный диалог в процессе развития, начиная со 2-й пол. XVIII в. до наших дней. *Предметом* выступают эволюционные изменения в морфологической и синтаксической организации авторского монолога и художественного диалога в изучаемых готических романах. *В результате* исследования были выявлены различия в морфологической и синтаксической структуре английского готического романа в диахронии. *Выводы.* Установлено, что доминирующие литературные традиции рассматриваемых эпох не влияют на общую структуру текста готического романа. Данный факт свидетельствует в пользу того, что рассматриваемый жанр является консервативным и легкоузнаваемым независимо от времени создания текста. Что касается лексической структуры, стоит отметить, что в начале развития жанра в готических романах встречалось намного больше высокой лексики. Однако, архаизмы и историзмы также могут быть включены в современный текст с целью создания характерной атмосферы готики. Сложносочинённые, сложноподчинённые и осложнённые простые предложения встречаются чаще всего в готических романах как XVIII, так и XXI вв. Сравнительно медленный процесс упрощения структуры мы считаем одной из особенностей жанра. Таким образом, готика призвана удовлетворять высоким эстетическим критериям. Диалектическое единство формы и содержания отличается изысканностью и беспрецедентностью.

Ключевые слова: английский готический роман, готика, синтаксическая структура, морфологическая организация, выбор лексики.

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