PHILOLOGY

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CORPUS STUDY OF H. P. LOVECRAFT'S HORROR FICTION: THE MARKEDNESS OF FEAR

Abstract. Fear, intertwined with primal instincts, has a deep correlation with time, shaping human behaviour and perception in a fundamental way. At its core, fear is an innate survival mechanism rooted in primal instincts that have evolved over thousands of years of evolution. These instincts are deeply intertwined over time, as expectations of future threats and memories of past dangers play a crucial role in triggering the fear response. Markedness of fear in horror works is one of the elements of research.
Keywords: H. P. Lovecraft; horror fiction; fear; markedness; temporality.

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КОРПУСНЕ ДОСЛІДЖЕННЯ ХУДОЖНІХ ТВОРІВ ЖАХІВ Г.Ф. ЛАВКРАФТА: МАРКОВАНІСТЬ СТРАХУ

Анотація. Страх, тісно переплетений із первісними інстинктами, має глибокий зв'язок із часом, що фундаментально впливає на поведінку та сприйняття людини. За своєю суттю страх — це вроджений механізм виживання, що ґрунтується на первісних інстинктах, які сформувалися протягом тисячоліть еволюції. Ці інстинкти нерозривно пов'язані з часовим виміром: очікування майбутніх загроз і спогади про минулі небезпеки відіграють ключову роль у виникненні реакції страху. Маркованість страху в творах жахів є одним з елементів досліджень.
Ключові слова: Г. Ф. Лавкрафт; література жахів; страх; маркованість; темпоральність.

From a temporal perspective, fear operates on several levels, affecting both short-term reactions and long-term psychological processes. In the immediate moment, fear activates the body's fight-or-flight response, mobilising physiological resources to deal with the perceived threat. This acute fear response is triggered by the perception of imminent danger, such as an encounter with a predator or a sudden dangerous situation. In such moments, time seems to shrink as people focus intensely on the present moment, reacting instinctively to protect themselves from harm.

However, fear also operates in a deeper temporal dimension, shaping long-term perceptions and behaviour. For example, traumatic experiences can be imprinted in the

psyche, creating persistent fears and anxieties that persist over time. The memory of past traumas can trigger a fear response even in the absence of immediate danger, leading to chronic stress, anxiety disorders and phobias. Thus, time becomes a factor in perpetuating fear, as memories of past threats continue to influence current perceptions and behaviour. The fear of the unknown, as elucidated by H.P. Lovecraft in his essay "Supernatural Horror in Literature," is deeply intertwined with humanity's oldest and most powerful emotion. Lovecraft posits that fear of the unknown is the primordial form of fear, rooted in the innate human instinct to confront and comprehend the mysteries that lie beyond the realm of understanding. This primal fear, as Lovecraft suggests, serves as the foundation upon which all other fears are built, resonating with a visceral intensity that transcends time and culture.

Dr. Armitage's immersion in deciphering the diary led to a gradual detachment from reality, abstracting his mind from the world around him. His relentless pursuit of forbidden knowledge left him oblivious to his basic needs, as he lost his sense of appetite and became consumed by the cryptic text. He began to drown in his work on deciphering the diary, his mind began to abstract from the reality around him. As he delved deeper into the diary, his strength and energy started to vanish, and when he finished his "*terrible perusal*" he "*sank back exhausted*" [1]. Dr. Armitage's mental state deteriorated, manifesting in a tangle of nightmares and a sense of dread that mirrored the hidden truths and existential threats he uncovered. "*Morning found Dr Armitage in a cold sweat of terror and a frenzy of wakeful concentration*", which highlights the psychological toll exacted by his pursuit of forbidden knowledge [2]. The impact of his obsession was evident to those around him, as his loved ones and colleagues witnessed the visible decline in his well-being when his physician called to see him and insisted that he cease work and his wife found him in a half-comatose state.

Various monsters in the horror genre blur the boundaries between life and death, being in a state of transition or contradiction [1]. In "The Colour Out of Space," the otherworldly entity from the meteorite brings about a transformation that defies conventional notions of life and death. The land affected by the entity undergoes a horrific decay, "the whole aspect of the farm with its grey desolation was terrible" with vegetation and animals exhibiting grotesque mutations [2]. This blurring of life and death manifests in the eerie vitality of the corrupted landscape, where life forms appear neither fully alive nor entirely dead, like the boughs that "*surely moved*" without wind, but exist in a disturbing state of flux [3]. Similarly, in "The Dunwich Horror," the monstrous offspring of Lavinia Whateley and Yog-Sothoth defies traditional categorizations of life and death. The creature, born of otherworldly parentage, possesses an unnatural vitality that transcends mortal boundaries [4].

It embodies a form of existence that is both monstrous and incomprehensible, blurring the line between life and death, and between a human and a monster. In "The

Shadow Over Innsmouth," as it was mentioned before, the residents of the town undergo a transformation that blurs the boundaries between human and non-human, making them bear the fish-like characteristics.

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