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Рецензенты

зав. кафедрой английского языка, канд филол наук, доц
Т. А. Знаменская (Уральский государственный педагогический университет)

зав кафедрой романо-германского языкознания, канд филол наук, доц
О. Г. Сидорова (Уральский государственный педагогический университет)

ст преп кафедры английского языка

Н. А. Постоловская (Уральский государственный педагогический университет)

Шелестюк Е. В.

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Пособие служит цели научить интерпретации художественных текстов, а также развить филологический кругозор слушателей, в связи с чем даются основные литературные понятия, материал по образности, стилистическим фигурам, основным доктриналиям филологии и стилистики текста. Предлагаются практические задания для закрепления материала и художественные тексты для анализа.

Пособие предназначено для студентов старших курсов языковых вузов, аспирантов филологических специальностей, преподавателей вузов, а также всех интересующихся проблемами интерпретации художественной литературы.

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ПОЯСНИТЕЛЬНАЯ ЗАПИСКА

Д

анное методическое пособие предназначено для студентов старших курсов (3–5) языковых вузов в качестве основного или дополнительного учебника по дисциплинам «Интерпретация текста» и «Аналитическое чтение». В качестве основного учебника пособие рекомендуется использовать при достаточном количестве учебных часов, отводимых на курс (36–72 часа в академический год). В качестве дополнительного учебника пособие можно использовать при работе по схеме факультативного курса (10–18 часов + контрольная работа + зачет).

Пособие имеет не только практическую, но и научную направленность и содержит информацию по современным концепциям в лингвистике и филологии. Поэтому его можно рекомендовать аспирантам в качестве справочника, компендиума разных тенденций в филологических науках (например, раздел об основных доктринах в стилистике и литературной критике; сведения о метафоре), в качестве источника оригинальной научной информации (например, о символе; об образе-автологии), можно также использовать приведенный список научной литературы.

Пособие состоит из восьми разделов. Первые два раздела, являющиеся наиболее обширными теоретическими частями пособия, содержат сведения об основных категориях литературы, об образности автологической и тропической, о стилистических фигурах. В разделах имеются практические задания и упражнения для закрепления материала.

Разделы 3 и 4 пособия, содержащие сведения по стилистике текста и обзор современных концепций текста в литературной критике, практических заданий не содержат. Проверка знания этого материала осуществляется обычным вопросно-ответным способом. В случае нехватки академических часов разделы 3 и 4 можно выпустить либо рекомендовать в качестве факультативного чтения студентам, имеющим литературоведческие интересы или желающим заниматься лингвистикой текста.

Разделы 5 и 6 дают методические советы для анализа литературного текста. Они включают в себя приблизительный план анализа и клише, используемые при интерпретации. Студентам рекомендуется заучивать клише наизусть с последующим индивидуальным опросом русско-английских соответствий на занятии.

Наконец, разделы 7 и 8 представляют собой непосредственно практическую часть пособия. Они содержат тексты для самостоятельного анализа со вспомогательными заданиями («prop» assignments) и двумя примерами анализа литературных текстов.

Начинать работу над текстом следует с выполнения заданий к отдельному тексту и его обсуждения, но непосредственно при интерпретации желательно придерживаться общего плана анализа текста.

В конце пособия имеется указатель упомянутых лингвистических и филологических понятий со ссылками на страницы, на которых даются их определения.

Необходимо отметить, что отбор и последовательность изучения материала не являются жестко заданными структурой данного пособия. Допускается сокращение и перестановка изучаемого материала, неполное выполнение практических заданий, а также привлечение дополнительных сведений и собственного материала по изучаемым явлениям.

General

Interpretation of imaginative literature is an important discipline, lying on the borderline between linguistic subjects and the study of

literature. Another name for this course, which one may come across, is analytical reading. Text interpretation is designed to help a philologist gain as profound an understanding of a literary work as possible, to derive its denotative (factual) and connotative (emotive, expressive, evaluative and stylistic) information and to account for its ideological, educational and emotional influence on the reader.

Interpretation of literary works has for its theoretical background the theory of literature. In fact, it is very close to the practice of book-based essay writing. To be able to analyze fiction one must be versed in fundamentals of the theory of literature. A considerable part of this exposition will be, in fact, recapitulation of these fundamentals. Yet, before this comes, let us specify some other disciplines text interpretation is related to and draw distinctions between them.

Stylistics studies functional styles present in the text, the author's idiom (peculiarities of the author's language), the characters' idiolects (their speech, as reflecting their social standing, profession, the territory where they live), various graphical, phonetic, morphological, lexical, syntactic and semantic stylistic devices, used in the text.

Unlike stylistics, text interpretation does not lay so much emphasis on styles and does not seek to ascertain and minutely analyze every trope and figure actualized in a text. It only selects the linguistic data, which may be of vital importance for text comprehension.

Literary criticism, in the first place, asserts the text's message and form and interprets the text. Then, it places a particular literary work among other works by some writer or a literary trend he represents; compares it with similar works, both in form and in message, by other writers; determines the value of this work in fiction and poetry, the continuity of ideas adopted from predecessors and passed on to successors. A critic usually treats a work of literature in conformity with a current or school of criticism he belongs to. The 20th century criticism highlighted such currents as structuralism, hermeneutics, «New Criticism», mythological criticism, receptive or reader-response criticism, post-structuralism, etc.

More often than not literary criticism does not resort to linguistic microanalysis of a text, i. e. it does not handle its linguistic data — words, syntactic structures, morphological and phonetic peculiarities, prosody, tropes and figures of speech used. Its treatment of a text is general and in many cases amounts to a literary essay, reflecting a critic's estimation of a literary work and its artistic merits, his vision of its ideas, etc.

Until recently, it was a standard practice with literary critics to proceed from the writer's conception of a literary work, to base interpretation on the author's written or oral statements and look into the author's social background and development. New schools of criticism, such as those mentioned above, broke new ground. They may proceed *from the text itself as* a self-contained structure (structuralism, «new criticism»), as a message in which myths and archetypes are encoded (mythological criticism), as an intertext which is built up by the texts, or citations, of previous cultures and the present culture (intertextual stylistics). They may also proceed *from the reader's perception of a text* (receptive or reader-response criticism). For more detail about the main trends of literary criticism see the special section in this manual, devoted to the principal doctrines of treating text in modern literary criticism and stylistics.

Unlike literary criticism, text interpretation as a practical course at universities is a stricter procedure, in the sense that the researcher should follow a standard pattern of analysis and support his statements by linguistic facts — words, syntactic structures, tropes, etc. Then, text interpretation invariably makes the reader and his perception, rather than the author and his conception, the starting point in text analysis. Therefore, students are advised against phrases like 'The author wants to show...'. Recommended clichés are: «The message of the story seems to be...», «The ideas derived from this passage are that...», etc (see the list of clichés).

1. Fundamental categories of literature

Let us now focus on the fundamental categories of literature. Every work of literature, be it prose or poetry, belongs to a certain genre. A genre is a historically formed type of literary writing, which reflects certain aesthetic conception of reality; a genre has a uniform structure organizing all its elements to produce a peculiar imaginative world. Each genre pertains to one of the literary kinds, or genera (литературные роды): epos, lyric, drama.

The genres of **narrative prose** belong to the kind, or genus, of epos. They are a novel (to wit, psychological, historical, epic, etc.), a story (повесть), a short story (рассказ), a fable, a parable and others.

The narrative prose is overlapped by the newly formed **journalistic genre forms**: an essay (очерк) — a short literary composition proving some point or illustrating some subject; a pamphlet — a literary composition exposing and satirizing some social evil; an editorial — an article written by the editor and setting forth his position on a certain subject; a feuilleton ([fə:j'ton], фельетон) — an article featuring some point of criticism, etc.

The principal **lyric genres** are a lyric poem (a lyric); a sonnet — traditionally, a short single-stanza lyric poem in iambic pentameters, consisting of 14 lines, rhyming in various patterns; an epistle — a poetical or prosaic work written in the form of a letter; an elegy — poetic meditation on a solemn theme, particularly on death. Other lyric genres are a romance, a madrigal, an epitaph, an epigram, an eclogue.

Lyric-epic genres formally belong to poetry, except that they possess a plot. They are an epic or dramatic poem, a novel in verse, a story in verse, an ode, a fable, and a ballad.

Dramatic genres are a (straight) play, or a drama, a tragedy, a comedy (including a farce — a broadly comic play full of slapstick humour and exaggeration, a grotesque — a comedy based on unnatural or bizarre situations, a vaudeville and a theatrical miniature), a melodrama.

A text of imaginative prose has a **theme** — a subject described, and **ideas** -r- assertion or denial of certain principles. The author brings up

and tackles certain **problems** — questions, needing solutions. These abstract categories become apparent through a concrete **conflict** — a collision between characters, the hero and his milieu (environment, setting), the character and circumstances or between the character's self—contradictions.

The **title** of a literary text deserves special consideration. The words of the title are fraught with sense, if only because they stand in «a strong position», at the very beginning of the text. The title may have:

- a generalizing function — declaring the theme of a text or explicitly emphasizing its idea, e. g., «Americans in Italy» by S. Lewis, «In Another Country» by E. Hemingway, «Time of Hope» by C. P. Snow.
- an allegoric (иносказательный) function — hinting at the implications (подтекст)¹ of a text through unrealistic, metaphorical images, e. g., «I Knock at the Door» from «Autobiographies» by S. O'Casey.

Some allegoric titles are allusions to legendary plots (biblical, ancient, medieval), e. g., «Ship of Fools» by K. A. Porter got its name from the medieval allegory. Sometimes quotations from other books are taken as allegoric titles, e. g., «For Whom the Bell Tolls» by Hemingway — from the English poet John Donne (1573—1631); «Cabbages and Kings» by O. Henry — from Lewis Carroll's «Through the Looking-Glass».

- a symbolic function — hinting at the implications of a text through realistic images or details, present in the text itself, e. g., «Lord of the Flies» by W. Golding, «Wild Flowers» by E. Caldwell, «Tribute» by A. Coppard.
- an ironic or a satirizing function, sometimes due to play on words, e. g., «Special Duties» by G. Greene.

In many cases, the title fulfils several functions simultaneously.

Some pieces of literature are furnished with **epigraphs**. These are

¹ Implication is hidden sense, underlying meanings of a text. Also see below about different layers of sense.

usually citations from other books² or special introductions. Epigraphs, if any, also serve to render the ideas of a text, explicitly or implicitly (allegorically, symbolically).

Every prosaic literary work is a narration (повествование), and it has a narrator. The narrator always expresses, explicitly or implicitly, the author's point of view. **The mode of narration may be third person and first person.** If narration is told in the third person, it is the case of the impersonal omniscient narrator, «knowing everything», though not taking part in the events described.

If narration is told in the first person, the narrator is usually personified, «close». It may be, for example, a friend of a hero, relating the events in which the latter takes part, like Dr. Watson relating the stories about Sherlock Holmes. Then, the first person narrator may be impersonal, an observer or a witness of the events, as is the case with some of S. Maugham's short stories. The speech of a first person narrator may be stylized and not stylized, that is, it may have or have no idiolectal peculiarities.

The first person narration produces a peculiar effect if a hero relates the story that occurred to him in the past, for example, in his childhood or adolescence. There was certain action, in which the younger self was involved and which he intimately felt, while the same person, observing the situation in retrospect, makes the narration and the commentary. In this case, there is a peculiar interplay of two planes: the plane of the narrator and the plane of the hero, as their words and thoughts at one moment converge, at another diverge, and the narrator sometimes feels one with, and sometimes distances himself from the hero. We can find many cases of represented speech (see **represented speech**) in such a type of narration, very often covert and not easily distinguishable from the narration proper. The described type of narration occurs, for instance, in the novel «Time of Hope» by C. P. Snow.

² For example, Hemingway's «For Whom the Bell Tolls» is furnished with the epigraph from John Donne explaining the meaning of the title: «No man is an Hand, intire of it selfe; every man is a piece of the Continent, a part of the maine; if a Clod bee washed away by the Sea, Europe is the lesse, as well as if a Promontorie were, as well as if a Mannor of thy friends or of thine owne were; any mans death diminishes me, because I am involved in Mankinde; And therefore never send to know for whom the bell tolls; It tolls for thee».

The mode of narration is an important feature of composition, because it influences *the text perspective*. If narration is told in the third person, from the vantage-point of an omniscient narrator, it widens the perspective of the narration, enabling the reader to take an overview of the historic events of that period, etc. If narration is told in the first person, from the viewpoint of a close narrator, the perspective of the narration is narrowed: the reader sees the events through the eyes of one person and feels as if he were this person.

The narration as a whole consists of such elements as narrative proper, descriptions, auctorial digressions, and characters' discourse. The **narrative** proper bears upon the plot, onward progression of action. In the theory of literature a distinction is drawn between the *scenic* narrative, presenting to the reader a particular occasion, and the *panoramic* method of narrative, giving a sweeping view of an extended period of time.

Narrative is opposed to **descriptions**, which reflect the coexistence of objects at one time and serve to depict nature, premises, and appearance, or for direct characterization. Sometimes there is a blend of description and narrative, known as «dynamic description». A description of scenery and setting, especially, of nature, often serves as a tool for characterization, as it may emphasize and set off the subtlest hues of a character's emotions.

Another feature of a text is auctorial **digressions** [dai'gresnz], i. e. his commentaries, generalizations, thoughts and feelings. The auctorial digressions often enhance the aesthetic impact of the text, because they are mostly elevated in tone and rich in rhetorical figures. They fall into such major groups as philosophical, publicistic and lyrical. Philosophical and publicistic digressions express the author's world outlook. Characteristic of them are logical, rational syntactic structures with numerous means of cohesion and complex sentences containing adverbial clauses of time, cause, result and condition. Their subtypes are sententious and accusatory digressions. Lyrical digressions abound in exclamatory sentences, rhetorical questions, tropes. Digressions range from sentence-long to chapter-long.

Fictional texts have **protagonists** — main characters, heroes, who are depicted from many sides and serve as the mouthpiece for certain principles and ideas. The protagonist is set against minor characters (personages) that provide a background for him.

The author's **portrayal of a character** (his appearance, psychological portrait, behaviour, attitudes to the events and other characters) is called **characterization** (раскрытие образа).

Characterization may be *direct*, i. e. through descriptions, in a clear evaluative key. Sometimes there is a blend of narrative and description, known as «dynamic characterization». It may be *indirect*, that is, through the character's actions, speech, through his diary and letters, other people's opinions, etc. Sometimes characterization is provided by represented speech³. An interesting device for implicit characterization is «telltale names», or «speaking names» of characters, for example, Nathan Regent and Tony Vassal in the short story «Tribute» by A. Coppard.

Not infrequently, the basic principle of characterization in a literary work is contrast (antithesis) with the character's antagonist.

Last but not least, a retrospective digression (excursus, description of the character's past) and reminiscences are often resorted to in characterization, since they help to trace the character's evolution, to account for what he is at the moment of narration.

Characters' discourse [‘diskɔ:s] includes all the cases of direct and reported speech in a text, as well as the instances of the so-called represented speech, in which the plane of the author is blended with the plane of the character (see below). The types of character's discourse are *conversations* and *one-man direct speech*, *dramatic monologues* and *interior monologues*.

The characters' discourse in literary prose is highly selective and purposeful; the author uses it as a tool to fashion a desired result, in particular, to form a reader's attitude towards his hero. It often serves as a tool of characterization, rendering a specific portrayal of a character through his speech, or '*a linguistic portrait*' of a character.

Typical of characters' discourse are graphic devices (italics, periods, dashes, marks of exclamation and interrogation); deviations from correct spelling denoting mispronunciation; ellipsis and casual or even faulty grammar; employment of various stylistic strata of the vocabulary. The

³ Represented speech (несобственно прямая речь) — the character's reflections and emotions, rendered in the third person singular and without quotation-marks, also see CHARACTERS' DISCOURSE.

latter include: *foreign words* to render local colouring; *barbarisms and elegancies*⁴; *non-standard and substandard words and phrases* (dialectisms, slang-words, vulgarisms, swear-words); «*prefabricated*» *language* (familiar tropes (starry eyes), proverbs and sayings, allusions, clichés).

A dramatic monologue is a protagonist's speech addressed to somebody. *An interior monologue* is a protagonist's flow of thoughts formulated as direct speech (i. e., in inverted commas) or as represented speech (i. e., without inverted commas).

The represented speech (несобственно-прямая речь) is a specific feature of the twentieth-century literature. In it, the plane of narrative blends with the character's discourse. The character's reflections and emotions are rendered in his special idiolect, but without quotation marks and in the third person singular (sometimes in the second person singular), rather than in the first person singular. The use of represented speech eventually reduces the role of the omniscient narrator and incorporates the point of view of characters into the structure of the narration.

E. g. He found himself polishing his pince-nez vigorously, and checked himself... Curious things, habits. People themselves never know they had them. An interesting case — a very interesting case. That woman, now, Romaine Heilger [*A. Christie. The Witness for the Prosecution*].

The contents of a narration usually have a certain structure and are described in terms of the plot and the composition. The plot is a sequence of events in which the characters are involved, the theme and the ideas are revealed. Events of a plot are made up of episodes — single incidents in the course of action, and scenes — single pieces of action in one place.

The plot mirrors various stages of a *conflict* upon which it is based. These stages (otherwise, the constituent parts of the plot) are designated by the commonly known terms:

⁴ *Barbarisms* are unassimilated loan words from various foreign languages, which are vogue words used in a polished type of discourse. The term «*elegancies*» was suggested by E. Partridge in his book «*Usage and Abusage*» (1963) to mean formal words used for trivial situations, usually producing humorous or ironical effect, e. g. «...your lordship's impending marriage made it essential to augment your lordship's slender income» [P. G. Wodehouse: *Ring for Jeeves*]

- the story**
- ◆ the exposition (экспозиция), or the prologue in the case of novels — the beginning part of a piece of literature, where the necessary preliminaries to the action are laid out, such as the time, the place, the subject of an action, the important circumstances
 - ◆ the entanglement, or the build-up of the action (заязка) — the part, representing the beginning of the collision,
 - ◆ the development of the action (развитие действия) — the part, in which the collision is unfolded,
 - ◆ the climax, or the culmination (кульминация) — the highest point of the action,
 - ◆ the denouement [deɪ'nu:mən̩] (развязка) — the event or events that bring the action to an end, and
 - ◆ the epilogue — the final part of a piece of literature which finishes it off, sometimes with a moral or philosophical conclusion.

It should be borne in mind, that epilogues (as well as prologues) occur only in large pieces of writing, such as a novel, and always have a special subtitle, In all other cases, the functions of introduction and conclusion rest with the exposition and the denouement.

The constituent parts of the plot, being generally, if not invariably, observed in classical prose and drama, are freely omitted, redistributed or merged together in modern literature. For example, the exposition may be missing and the action begins abruptly, or the exposition may be inserted in the story, following some episode.

There may be no obvious climax or denouement in the plot — it is the so-called «*open plot structure*», as distinct from the «*closed plot structure*», where these constituent parts are clearly discernible. The closed plot structure presupposes the presence of a denouement, which explicitly states the moral of a story, or prompts it to the reader. With the open plot structure, which lacks a clear-cut denouement, the moral of the story is frequently hidden or ambiguous, and the reader draws conclusions for himself.

With respect to the feature of «closeness» or «openness» of the plot, two types of short stories are commonly singled out. The first type is *an*

action short story, usually with a closed structure, built around one collision, where the sequence of events forms an ascending gradation from the exposition on to the climax and then descends to the denouement. The second type is *a psychological short story*, i. e. showing the drama of a character's inner world, commonly with an open structure and less dynamic action, without a clean-cut culmination and denouement.

There may be a «ring» or «framing» structure of the plot. For example, in the novel «The Moon and Sixpence» by S. Maugham the prologue seems in a way the continuation or development of the epilogue. To understand the message of the novel to the fullest, the reader will benefit by, having read the novel to the end, going back to its beginning.

In some pieces of writing there are several *lines of the plot (plot-lines)*, now intersecting, now merging, now running parallel, and the plot basically has several climaxes.

The plot of a text forms the basis for its **composition** — the structure, resulting from the arrangement and cohesion of definite plot-lines, episodes, details, descriptions, digressions, characters' remarks, etc. into an integral whole with the view to subordinating them to the main idea. Composition is related not only to the plot as facts, but also to its implicit, ideal side. Needless to say, the genre and designation of a text also determine composition.

The writers' much favoured technique of composition is *contrast* — the contraposition of characters, life principles, fates.

Composition may be simple, complicated or complex. *Simple* composition is based on joining different episodes around one protagonist (for example, in fairy-tales); *complicated* composition involves more than one conflict and secondary lines of the plot, it is prevalent in literature; *complex* composition involves several protagonists, many conflicts and plot-lines.

Composition determines *space and time relations* in a text. The *space* of a literary work is perceived differently if the action takes place in a house, within family settings, in a castle, in a provincial town, on the one hand, or on the road, during a trip, in several cities, or in different countries, on the other. For that matter, it is advisable for a student to get familiar with examples of space-time characteristics of a text (see the theory of chronotopoi⁵ of M. M. Bakhtin [Бахтин 1975]).

⁵ Chronotopoi — pl. from chronotopos — хронотоп.

The mode of narration is also important for the spatial perception of a text, because it influences *the text perspective*. As has been mentioned elsewhere, told in the third person from the vantage-point of an omniscient narrator, the narration widens the perspective of a text, enabling the reader to take an overview of a multitude of events, etc. If narration is told in the first person from the viewpoint of a close narrator, the perspective of the narration is narrowed: the reader sees the events through the eyes of one person and feels as if he were this person.

Besides, there are such spatial characteristics of narration as the field of vision, the angle of view, and the focus of view. The field of the narrator's vision implies the slice of reality reflected in a text. The narrator sees the virtual reality of a text from a certain angle of view, as he selects the objects and phenomena of reality being described, their specific properties, thus reaching a peculiar profundity of vision. The narrator has a certain focus of view, placing accents on certain facts and phenomena and determining the hierarchy of their significance.

The *time* perception of events is also affected by composition, in that digressions, side episodes, detailed descriptions, as well as employment of periodic sentences and paragraphs can delay action. Conversely, encompassing several episodes in one phrase can speed up action. In addition, chronology of events is determined by composition. While in many cases events are chronologically arranged, reminiscences and retrospective digressions violate chronology of events.

There are a few composition techniques in modern fiction where chronology hardly matters at all. The technique of «*kaleidoscopic*» (*montage, fragmentary*) *composition* is represented in the works by W. Faulkner, V. Woolf, J. Dos Passos and others. Kaleidoscopic narrative is subordinated to a certain purpose, to the author's conception of his work. Take, for instance, the novel «*Manhattan Transfer*» by John Dos Passos, which tells the stories of numerous characters who have in common only their status as New Yorkers, and who come together randomly and impersonally. The narrative is interspersed with observations of city life, slogans, snatches of dialogue, phrases from advertisements and newspaper headings. This work was conceived as a «collective» novel about the shallowness, mechanization and immorality of urban life.

Another modern technique is *stream of consciousness* — representation of a random flux of a character's thoughts and sense impressions

without syntax or logical sequence. The most renowned adherent of this technique was James Joyce. His novel «Ulysses» encompasses events during a single calendar day in Dublin, 16 June 1904 (now known as Bloomsday). The main protagonists are: Leopold Bloom, a Jewish advertisement canvasser, his wife Molly and a young poet. Much critical attention was paid to Molly Bloom's 20.000-word interior monologue in the final chapter.

Regarding the text of imaginative prose from the viewpoint of its structure, we should bear in mind not only its major syntax, determined by its composition and plot, but minor syntax as well. The latter refers to the primary syntactic units of a text, such as the sentence and the paragraph. Many long sentences in literary prose can be reduced to three basic stylistic types: loose, periodic, and balanced. A **loose sentence** is one that continues running on after grammatical completeness has been reached, after the main point (the rheme) of the utterance has been expressed. For example: «We came to our journey's end at last, with no small difficulty, after much fatigue, through deep roads and in bad weather». A **periodic sentence** is one that keeps the meaning in suspense and is not complete until the close: «At last, with no small difficulty, after much fatigue, we came, through deep roads and in bad weather, to our journey's end». A **balanced sentence** is one that consists of two or more successive segments of similar length and structure containing similar or opposite thoughts as if balancing them against each other in a pair of scales (in other words, a parallel structure): «If the result be attractive, the World will praise you, who little deserve praise; if it be repulsive, the same World will blame you, who almost as little deserve blame» [Bronte]. There are also mixed types of long sentences.

A paragraph is a sentence or a group of sentences that all help to express one theme. The sentence indicating the theme is called the topic sentence. The construction of a paragraph is analogous to that of a sentence. A loose paragraph starts with the topic sentence followed by other sentences amplifying on its idea. A **periodic paragraph** is one that first states reasons and illustrations, the concluding topic sentence summing up the theme of the paragraph. A balanced paragraph consists of correlated thoughts expressed in a succession of parallel sentences.

The above-mentioned minor structural features of the text reflect the author's idiom and are significant, in that they are designed to produce a certain effect on the reader.

Within a text there are certain strong positions, i. e. positions where words are perceived as «charged with meaning», in other words, as isolated semantic centres. Within a single sentence a strong position is provided for a word by making it a rheme of an utterance. In a paragraph or a text as a whole words and sentences often acquire strong positions at the beginning and at the end.

A piece of writing contains details — minor concrete facts or objects considered essential to the total comprehension. For instance, the details in the heroes' portrayal in A. Coppard's «Tribute» — Nathan Regent's «cloth uppers to the best boots» and Tony Vassal's «nickel watch chain» — speak about their significant characteristics, i. e. cautiousness and nickel-and-dime foppishness respectively.

A detail placed in a strong position — at the beginning, at the end, at the culminating (high) point of a text — or recurrent, may perform a symbolic function⁶. If the emotional colouring of certain words is similar, or an abstract notion recurs in a piece of writing, we speak of a certain leitmotif or theme recurrent in a piece of writing.

Sometimes we encounter repetition not only of identical or the same details, emotional connotations and abstract notions in a text, but also of similar ones. In this case, we deal with whole thematic fields in a text (also see semantic repetition). Let us adduce a few examples.

In R. Bradbury's «Fahrenheit 451» there is a haunting detail of walls (the automatic television walls) and the semantically related details of earphones stuffed in the ears of the character's wife, the stunning noise from the walls, the scream of the car. All these details serve as symbols of isolation and separation.

In W. Golding's «Lord of the Flies» there is a leitmotif of evil foreboding threading through the novel up to its climax.

In «Tribute» by A. Coppard the recurrent leitmotif of tribute draws the reader's attention and makes him think of the meaning of this word for different strata in human society.

⁶ By way of reminder, a symbol is a concrete notion associated with a particular idea, also see symbol in the part of this manual concerning tropes.

A piece of literature has overt and factual content on the one hand, and,, on the other hand, covert or implicit meaning, which is called **implications** (подтекст). There may be a hierarchy of implications, including social, psychological, moral and philosophical layers of meaning. For example, in the short story «Wild Flowers» by E. Caldwell there are at least three layers of implications. The social message here is apparently denunciation of social inequity; the moral implication is the exposure of callousness and indifference of the wealthy and powerful to their fellow humans; and the philosophical implication is the acknowledgement of insecurity, fragility and loneliness of creatures of nature, who have but a short span of life and happiness in the cold and cruel world.

Review questions and tasks

1. Dwell on the purpose of analytical reading and compare it with related disciplines.
2. Expand on the essence of a literary genre. What is the difference between prose and drama in terms of various types of discourse?
3. Explain the notions of theme, ideas, problems, and conflict of a literary text.
4. Dwell on the functions of the title of a belles-lettres text and those of epigraphs.
5. Characterize the narration. Explain the difference between the narration told in the third and in the first person. What are the varieties of narrators?
6. Name the types of narrators in the following extracts:
 - a. She had never even been to Doane's Mill until after her father and mother died, though six or eight times a year she went to town on Saturday, in the wagon, in a mail-order dress and her bare feet flat in the wagon bed and her shoes wrapped in a piece of paper beside her on the seat. *{Faulkner}*
 - b. At home I was the darling of my aunt, the tenderly-beloved of my father, the pet and plaything of the old domestics, the «young master» of the farm-labourers, before whom I played many a lordly antic, assuming a sort of authority which sat oddly enough, I doubt not, on such baby as I was *[Gaskell]*.

- c. When Maisie Foster was a child her mother sent her to one of those Edwardian villa private schools where, for a few guineas a term, she could be sure of a kind of exclusive but wholly inadequate education that commoner children were denied [*Bates*].
7. Do you agree that the narrative proper is the axis of the narration in a prosaic text? What is the difference between the scenic and panoramic narratives?
 8. Discuss the ways of characterization.
 9. What predicates are typical of (a) narratives? (b) descriptions? Why is direct characterization an infrequent type of description? What do you understand by dynamic description?
 10. What subsystems of narration do the following extracts belong to?
- a. He was an inch, perhaps two, under six feet, powerfully built, and he advanced straight at you with a slight sloop of the shoulders, head forward, and fixed from-under stare which made you think of a charging bull. His voice was deep, loud, and his manner displayed a kind of dogged self-assertion, which had nothing aggressive in it. It seemed a necessity, and it was directed apparently as much at himself as at anybody else. He was spotlessly neat, apparelled in immaculate white from shoes to hat, and in the various Eastern ports where he got his living as ship-chandler's water clerk he was very popular [*Conrad*].
- b. A thousand lives seemed to be concentrated in that one moment to Eliza. Her room opened by a side-door to the river. She caught her child, and sprang down the steps toward it. The trader caught a full glimpse of her, just as she was disappearing down the bank; and throwing himself from his horse, and calling loudly on Sam and Andy, he was after her like a hound after a deer. In that dizzy moment, her feet to her scarce seemed to touch the ground, and a moment brought her to the water's edge. Right on behind her they came; and, nerved with strength such as God gives only to the desperate, with one wild cry and flying leap, she vaulted sheer over the turbid current by the shore, on to the raft of ice beyond, it was a desperate leap — impossible to anything but madness and despair [*Stowe*].
- c. The quarrel between my cousin and me began during a great public event — the storming of Seringapatam, under General Baird, on the 4th of May, 1799 [*Collins*].

- d. Sweet are the shy recesses of the woodland. The ray treads softly there. A film athwart the pathway quivers many-hued against purple shade fragrant with warm pines, deep moss-beds, feathery ferns [*Meredith*].
- e. The Ford's headlights probed the blackness of the road, swept the grey farmhouse, the beam swinging around as the car took the curve and then came to full-braked halt. The engine died. The lights went out. The door on the driver's side opened and a young man in his late twenties stepped into the darkness and ran toward the front door. He knocked gently, three times, and then waited [*McBain*].
- f. And now let us observe the wen-furnished breakfast-parlour at Plumstead Episcopi, and the comfortable air of all the belongings of the rectory. Comfortable they certainly were, but neither gorgeous nor even grand; indeed considering the money that had been spent there, the eye and taste might have been better served; there was an air of heaviness about the rooms which might have been avoided without any sacrifice of propriety; colours might have been better chosen and lights more perfectly diffused: but perhaps in doing so the thorough clerical aspect of the whole might have been somewhat marred; at any rate, it was not without ample consideration that those thick, dark, costly carpets were put down; those embossed but sombre papers hung up; those heavy curtains draped so as to half-exclude the light of the sun; nor were these old-fashioned chairs, bought at a price far exceeding that now given for more modern goods, without a purpose [*Trollope*].
- g. Miss Caroline was no more than twenty-five. She had bright auburn hair, pink cheeks, and wore crimson fingernail polish. She also wore high-heeled pumps and a red-and-white-striped dress. She looked and smelled like a peppermint drop [*Lee*].
 - 11. Enumerate the types of characters' discourse and the devices employed by creative authors for linguistic portraiture.
 - 12. Ascertain types of characters' discourse and give a detailed analysis of linguistic portraits in the following dialogues:
 - a.
«Hello.» I said.

She looked up. «Hello. But shouldn't you be in bed?»

«I just thought I'd like to establish social contact as well as our professional relationship.»

Stretching her apron, she gave me a curtsey. «I am indeed honoured, kind sir, that a second-year houseman should take such trouble with a second-year nurse. Aren't you terribly infectious?»

«Not much at this stage. Anyway, I'll be frightfully careful not to touch anything... You're not worried about the night sisters, are you?»

«Ah, the night sisters! How now, you secret, black, and midnight hags! What is't you do? A deed without a name? '»

«You must be the first nurse I've ever heard quote Shakespeare on duty,» I said in surprise *[Gordon]*.

b.

«I have it on the most excellent authority that you are entangled with a chorus-girl. How about it?»

Hugo reeled. But then St Anthony himself would have reeled if a charge like that had suddenly been hurled at him...

«It's a lie!»

«Name of Brown.»

«Not a word of truth in it. I haven't set eyes on Sue Brown since I first met you.»

«No. You've been down here all the time.»

«And when I was setting eyes on her— why, dash it, my altitude from start to finish was one of blameless, innocent, one hundred per cent brotherliness. A wholesome friendship. Brotherly. Nothing more....»

«Brother, eh?»

«Absolutely a brother. Don't, »urged Hugo earnestly, «go running away, my dear old thing, with any sort of silly notion that Sue Brown was something in the nature of a vamp. She's one of the nicest girls you would ever want to meet.»

«Nice, is she?»

«A sweet girl. A girl in a million. A real good sort. A sound egg.»

«Pretty, I suppose?»

«Not pretty, »said Hugo decidedly.» Not pretty, no. Not at all pretty. Far from pretty.... But nice. A good sort. No nonsense about her. Sisterly.»

Millicent pondered.» H'm, «she said [*Wodehōse*].

c.

«You're sitting in your father's chair, Mary.» There was no answer.

«That chair you're sitting in is your father's chair, do you hear?»

Still no answer came; and trembling now with suppressed rage, the crone shouted:

«Are you deaf and dumb as well as stupid, you careless hussy? What made you forget your messages this afternoon? Every day this week you've done something foolish. Has the heat turned your head?»

Like a sleeper suddenly aroused Mary looked up, recollected herself and smiled, so that the sun fell upon the sad still pool of her beauty.

«Were you speaking. Grandma?» she said.

«No!» cried the old woman coarsely, «I wasna speakin'. I was just openin' my mouth to catch flies. It's a graud way o'passin' the time if ye've nothing to do. I think ye must have been tryin' it when ye walked doiin the toun this afternoo, but if ye shut your mouth and opened your een ye might mind things better.» [*Cronin*]

d.

«Peace!» said Quentin, in astonishment; «on thy life, not a word farther, but in answer to what I ask thee. — Canst thou be faithful?»

«I can —all men can, »said the Bohemian.

«But wilt thou be faithful?»

«Wouldst thou believe me the more should I swear it?» answered Maugrabin, with a sneer.

«Thy life is in my hand,» said the young Scot.

«Strike, and see whether I fear to die,» answered the Bohemian [*Scott*].

13. What is the difference between direct speech, indirect speech and represented speech?

14. Point out the distinctive features of represented speech in the following extract from *Manhattan Transfer* by Dos Passos. How is the specific dramatic effect achieved in this text?

Susie Thatcher stirred in bed moaning fretfully. Those awful people never give me a moment's peace. From below came the jingle of a pianola playing the Merry Widow Waltz. Lord! why dont Ed come home? It's cruel of them to leave a sick woman alone like this. Selfish. She twisted up her mouth and began to cry. Then she lay quiet again, staring at the ceiling watching the flies buzz tea-singly round the electric light fixture. A wagon clattered by down the street. She could hear children's voices screeching. A boy passed yelling an extra. Suppose there'd been a fire. That terrible Chicago theatre fire. Oh I'll go mad! She tossed about in the bed, her pointed nails digging into the palms of her hands. I'll take another tablet. Maybe I can get some sleep. She raised herself on her elbow and took the last tablet out of a little tin box. The gulp of water that washed the tablet down was soothing to her throat. She closed her eyes and lay quiet.

15. Name the type, enumerate the distinctive features and comment upon the following auctorial digressions:
- a. Vanity! How little is thy force acknowledged or thy operations discerned! How wantonly dost thou deceive mankind under different disguises! Sometimes thou dost wear the face of pity, sometimes of generosity: nay, thou hast the assurance even to put on those glorious ornaments which belong only to heroic virtue. Thou odious, deformed monster!... *[Fielding]*
 - b. Oh, thou poor panting little soul! The very finest tree in the whole forest, with the straightest stem, and the strongest arms, and the thickest foliage, wherein you choose to build and coo, may be marked, for what you know, and may be down with a crash ere long. What an old, old simile that is, between man and timber! *[Thackeray]*
 - c. ... and he had died for her. so perhaps he was no comédien after all. Death is a proof of sincerity *[Greene]*.
 - d. A man's work reveals him. In social intercourse he gives you the surface that he wishes the world to accept, and you can only gain a true knowledge of him by inferences from little actions, of which he is

unconscious, and from fleeting expressions, which cross his face unknown to him. Sometimes people carry to such perfection the mask they have assumed that in due course they actually become the person they seem. But in his book or the picture the real man delivers himself defenceless [Maugham]

16. Discuss the structure of a typical plot and its possible deviations.
 17. Elucidate the difference between the terms *plot* and *composition*. Dwell on the types of composition. What does the composition determine? Describe the composition of a prosaic text you recently read.
 18. What is an implication, a symbolic detail, a leitmotif, a strong position in a text?
 19. Ascertain the implications of a prosaic text you recently read. Indicate any words in it, which have strong positions. What is the purpose for their being given strong positions? Say if you have encountered any important details or recurrent leitmotifs in the text.
 20. What do you understand by major and minor syntax of a text? Define the meanings of a loose, periodic and balanced sentence and paragraph. What is the topic sentence of a paragraph?
 21. Name the stylistic types of sentences and the communicative significance of each of them in the following.
- a. Except the malefactors whom we have described, and the diseased or infirm persons, the whole male population of the town, between sixteen years and sixty, were seen in the ranks of the trainband [Hawthorne].
 - b. He leaned against the carved balustrade, again looking off toward his boat; but found his eye falling upon the ribbon grass, trailing along the ship's water-line straight as a border of green box; and parterres of seaweed, broad ovals and crescents, floating high and far, with what seemed long formal alleys between, crossing the terraces of swells, and sweeping round as if leading to the grottoes below [Melville].

- c. At last he began to laugh at his former forebodings, and laugh at the strange ship for, in its aspect, someway siding with them, as it were; and laugh, too, at the odd-looking blacks, particularly those old scissors-grinders, the Ashantees; and those bed-ridden old knitting women, the oakum-pickers; and almost at the dark Spaniard himself, the central Hobgoblin of all [*Melville*].
- d. The first thing of consequence, which this conduct of the mother-in-law produced in the family, was that the son, who began to be a man, asked the father's leave to go abroad to travel [*Defoe*].
- e. Maria, though not tall, was nevertheless of the first order of fine forms — affliction had touched her looks with something that was scarce earthly — still she was feminine — and so much was there about her of all that the heart wishes, or the eye looks for in woman, that could the traces be ever worn out of her brain and those of Eliza's out of mine, she should not only eat of my bread and drink of my own cup, but Maria should lie in my bosom, and be unto me as a daughter [*Sterne*].

The disabled soldier, fur such he was, though dressed in a sailor's habit, scratching his head, and leaning on his crutch, put himself into an attitude to comply with my request, and gave me his history as follows... [*Goldsmith*].

2. Imagery in a text.

Tropes and figures of speech

2.1. Nomination in language and speech

A man structures reality by singling out notions and giving them names. If a name becomes fixed in a people's mind it represents a certain notion. This word acquires a meaning and certain rules of functioning in speech. Thus it enters the virtual system of language and linguistic signs. As you probably remember from the course of general linguistics, there are two approaches to words. Onomasiological (Greek *onoma* «name») or referential approach proceeds from the objects of reality and notions about them to words as possible names for these objects and notions. The objects and phenomena conceivable under some name are termed denotations or referents (денонаты, референты). Semasiological (Greek, *semantikos* «possessing meaning») or functional approach views words (names) as abstract units of language, possessing several meanings, which may correspond to this or that object of reality. The first approach studies the naming of objects and the second one — meanings of words.

A piece of writing is a tangible product of creative work, an original reflection and expression in words of the ambient world and the author's ideas about it. Texts of imaginative prose always presuppose imagery, conjuring up objects, persons, events. What actually happens is that *the author couches his images in words, and the reader analyzes the meanings of words and via them conjures up identical images*. Therefore, both onomasiological and semasiological approaches are necessary to handle a text. In this section of the manual we shall dwell on the *process of nomination* and its types in fiction and poetry, i. e. take onomasiological approach. Further on we shall speak about the *meanings* of tropes and figures of speech, i. e. take semasiological approach.

The process of naming objects (realistic or conceivable), attributes of substances, relationships, processes and actions by words is called *nomination* [ЯН, 1977]. To understand the difference of words in belles-lettres

or poetry from words in a dictionary (and, perhaps, in any stereotyped text consistent with linguistic norm) we must reckon with at least three dichotomies: first, *primary nomination* (первичная номинация) and *secondary nomination* (вторичная номинация), second, *usual nomination* (узуальная номинация) and *occasional nomination* (окказиональная номинация) and third, nomination *with* and *without transfer of denominations* (номинации с переносом наименований и без них).

Types of naming objects and concepts in literature are correspondent to the two basic types of lexical nomination, discovered by linguists, *primary* — which means initial coinage (создание нового слова) of words from available phonetic material and affixes, and *secondary*, which means the usage of already existing lexical units or root morphemes denoting certain notions as names of other notions.

In language as a system of fixed signs (F. de Saussure's «langue» [lɑ̃g]) primary nomination is scarcely traceable, it includes sound imitation (cluck, moo, blurt, mumble, flap, flip, flop) and sound symbolism (glimmer, shimmer, scatter, glare, gloat, fidget).

Nowadays the domain of primary nomination is speech (F. de Saussure's «parole») — poetry, especially formalistic, and similar texts. One of the famous examples of primary naming is «Jabberwocky» from Lewis Carroll's «Through the Looking-Glass»: «'Twas brillig, and the slithy toves / Did gyre and gimble in the wabe; / All mimsy were the borogoves, / And the mome raths outgrabe». In Shchepkina-Kupemik's translation — «Верлиока»: «Било супно. Кругтелся, винтесь по земле, / Склипких козей царапистый рой. / Тихо мисиков стайка грустела в мгие / Зеленавки хрющали порой» [Carroll, 1966]. In this connection we may also well cite the famous sentence coined by L. V. Shcherba: «Глюкая куздра штеко будланула бокра и кудрячит бокренка».

Secondary nomination is the main type of nomination, both in language as an ideal system and in speech as its actualization.

In langue secondary nomination implies the capacity of an existing word to serve as a name for certain notions, and also the change of the initial meaning of a word resulting in polysemy. This change is due to *transfer of denomination from a traditional object to another object*. The main types of semantic changes are metaphor — transfer by similarity and metonymy — transfer by contiguity. E. g. cat — 1) a small domestic

animal, 2) a mean unpleasant woman (metaphor); pin-point — 1) a point of a pin; 2) (military) to show the exact position of (conversion, metaphor)⁷.

In parole secondary nomination implies the capacity of a speaker to place an object (a concept or a characteristic for that matter) in a suitable class of objects by naming it. Every real object has an infinite number of characteristic features, some of which are objectively important, others are secondary, inconspicuous, unimportant for most people, but very essential for the speaker. Thus, any object of speech can have innumerable denominations. The feature chosen by the speaker to name depends on his attitude to the object and on his particular communicative intention (e. g. man, chap, guy, fellow, person, individual; Sergeant, blockhead, her only son, etc.).

Then, in parole there is another dichotomy, or opposition — *usual* and *occasional* nomination. Usual nomination implies a culturally fixed association of a word with its denotation (e. g. a fox — «a sly person»). Occasional nomination means an original association of a word with some denotation for the purpose of producing a certain stylistic effect. For example, in E. Hemingway's story «The Capital of the World» the neutral noun «matador» is used as a swear-word by a girl, addressing a matador who failed at a bull-fight and whose love she rejects («My *matador* »); in this case the word is used ironically in the meaning «underdog, failure».

The third dichotomy comes to the fore with regard to the quality of an actualized meaning. Scholars specify two types of nomination in parole — *with* and *without transfer of denominations*. Transfer of denominations embraces the cases of contextual actualization of a word in a

⁷ Secondary nomination may be also due to semantic processes: generalisation / specialisation of meaning, i. e. broadening or narrowing of the class of objects (denotata) named by a word (*bird* from O. E. bridd — «a young of a bird»; *meat* from O. E. mete — «food»): elevation / degradation of meaning, i.e. change of connotations of meanings (*fond, nice* — originally «foolish», «simple»; *sly, crafty, cunning* — originally «dexterous»): the change of an initial denotative meaning into a modal or auxiliary one, resulting in desemantisation (make — 1) to produce smth.. 2) to force or cause smb. to do smth.). Finally, secondary nomination embraces morphological ways of naming — e.g. hunter, kindness (affixation), keyhole (composition) and phraseologisation — black pudding (кровяная колбаса).

transferred (indirect, figurative) — metaphorical or metonymical — meaning. Absence of transfer entails contextual actualization of a word in its direct meaning.

As the final touch to this exposition it should be pointed out that, unlike nomination in langue, which is almost exclusively lexical, in parole we also specify *propositional nomination*, which implies naming a situation, an event or a fact by means of a sentence, and *discursive nomination*, which implies naming a whole range of facts by means of a text.

Listed below you will find the most important stylistic devices — images, tropes and figures of speech used in literature.

2.2. Imagery without transfer of denominations (образы-автопогии)

Image is a) a specific sign of art and literature, whose form (verbal description or visual object) is merged with its content and points to it, but is apt to be associated with a more generalized content; b) artistic generalization of human features and qualities in a literary personage.

IMAGES meaning (a) make up **poetic pictures** — artistic descriptions.

Images may be:

- realistic;
- fantastic (surrealistic, fairy-tale);
- dynamic (a blend of action and description).

Quoted below is an example of a *realistic poetic picture without transfer of denominations*:

By the road to the contagious hospital
under the surge of the blue
mottled clouds driven from the
north-east — a cold wind. Beyond, the
waste of broad, muddy fields
brown with dried weeds, standing and fallen
patches of standing water
the scattering of tall trees
All along the road the reddish,
purplish, forked, upstanding, twiggy

stuff of bushes and small trees
with dead, brown leaves under them
leafless vines —
Lifeless in appearance, sluggish dazed spring approaches —
They enter the new world naked, cold, uncertain of all
save that they enter...

[Williams]

The excerpt from the poem by W. C. Williams is a poetic picture of the onset of spring. A series of homogeneous images — clouds, fields, weeds, standing water, trees, bushes and small trees, leaves — are explicated through binary genitive combinations and a number of expressive epithets (*the surge of the blue mottled clouds; the waste of broad, muddy fields; patches of standing water; the reddish, purplish, forked, upstanding, twiggy stuff of bushes and small trees*). All these images are, in fact, autologous (автологичны), i. e. there is no transfer of denominations in them from one object to another. The abstract metaphors «waste», «stuff», «patch» are lexical, they have hardly any duplicity of meanings, characteristic of original tropes. The one exception is constituted by the lexical metaphor «the surge» (вторжение), which is felt as metaphoric, or imaginative, also in parole, notably, in the context «the surge of the blue mottled clouds».

Autologous as they are, these images, nevertheless, possess great vividness and expression. Moreover, they become generalized and abstract, because they stand as signs of the approaching spring, and their meanings are broadened, actualizing such semantic features as «threat», «disorder», «spontaneity», «desolation», «lifelessness» and others. Negative evaluative connotations are predominant here and dull colour spectrum is emphasized. However, the connotations change their poles at the end of the poem, not quoted here, when «one by one objects are defined — /It quickens: clarity, outline of leaf».

Special note should be taken of the personification «lifeless in appearance, sluggish / dazed spring approaches / — They enter the new world naked, / cold, uncertain of all / save that they enter», which produces the impression of inanimate things gradually coming to life.

The poetic lines, which follow, represent a *surrealistic image without transfer of denominations*.

My eyes are doors
the moon walks through them
i have the moon in my head
it is white round luminous
as they say
it is heavy

[Michaelsson]

On the face of it, there is an extended metaphor in this passage, where the «moon» represents something else. However, on closer examination it becomes apparent that there is no transfer of denominations here, as the moon means and represents just itself and nothing else. Rather than metaphor this is a surrealistic image, which exists in the dimension of «another world», the world of imagination.

Finally, let us consider an example of a *dynamic poetic picture* where action and description are blended.

carrying a bunch of marigolds
wrapped in an old newspaper:
She carries them upright,
bareheaded,
the bulk
of her thighs
causing her to waddle
as she walks
looking into
the store window which she passes
on her way...
What is she
but an ambassador
from another world
a world of pretty marigolds...
holding the flowers upright
as a torch
so early in the morning.

[Williams]

The poetic picture here is narrative (сюжетный), or dynamic. Apart from a description, it contains a certain action: a common Negro woman carries a prodigy of beauty — a bunch of marigolds. On the whole the

image is not transferred, but the final lines actualize a metaphoric quasi-identity and a simile to enhance the impact on the reader («What is she but an ambassador from another world, a world of pretty marigolds», «holding the flowers upright as a torch»).

2.3. Tropes

TROPE – LEXICO-SEMANTIC STYLISTIC DEVICE BASED ON TRANSFER OF DENOMINATIONS AND USED FOR CREATING TRANSFERRED IMAGES.

A trope is referred to as FIGURE OF REPLACEMENT (фигура замещения) by some linguists, for example, Yu. M. Skrebnev, because in it a name *replaces* some other name. This is the chief difference of tropes from figures proper, in which two names *co-occur* (therefore the latter are also termed FIGURES OF CO-OCCURRENCE) [Скребнев, 1994].

Tropes are based on the co-presence of two thoughts of different things active together, or in I. A. Richards' terminology, on the co-presence of a «tenor» and a «vehicle». The tenor is the subject of thought in a trope; the vehicle is a thing, person, property or an abstract concept, to which the tenor is compared (e. g. white mares of the moon (vehicle) — night clouds (tenor)) [Ричардс, 1990].

Psychologically, tropes are based on association, or establishing connections between ideas, feelings, sensations. From the point of view of *logic* tropes are based on analogy, or a form of reasoning in which one thing is inferred to be similar or related to another thing, both things, by and large, being different. The common feature between them is known as the ground or tertium comparationis [ˈtə:sjəm kəmpə, rɛfɪ'ənɪs].

Tropes may be etymological (other terms being lexical, linguistic, dead), meaning that they have entered the lexical system of a language as units codified by dictionaries, e. g. foot (of a mountain), back (of a book) — lexical metaphors, table (to keep the table amused) — a lexical metonymy, etc.

Then, there are familiar (trite, hackneyed, cliched) tropes, customarily used in certain situations as relatively stable units, occupying the intermediate position between linguistic signs (especially, set phrases) and speech signs.

Examples of *familiar metaphors* are «we must all put our shoulders to the wheel», «the heart of Braddle (a town) will not cease to beat»,

«friend and foe alike were almost drowned in blood». An example of *familiar metonymy* is «from the cradle to the grave»; an example of *familiar synecdoche* is «a fleet of fifty sail (ship)». Examples of *familiar hyperboles* are «tons of money», «each chapter explodes a hundred lies», «I am so hungry I could eat a horse».

Finally, tropes may be genuine (original, occasional, individual), the author's creations, which occur in speech, especially in literature.

1. Metaphor (transfer by similarity) — a trope, consisting in transfer of the name of an object or phenomenon to another object or phenomenon based on the logical relation of similarity between them (in compliance with the traditional definition, *based on similarity*).

For example, «breathing on the base rejected *clay*»; «*o, small dust of the earth* that walks so arrogantly»; «consider these — *a freak growth, root in rubble*».

Vast research has been done on metaphor, so we thought it necessary to give a brief excursus into the main theories of metaphor. Back in the 1930s the famous English literary critic, linguist, philosopher and poet I. A. Richards, who based his ideas on metaphor largely on Aristotle's rhetoric, defined metaphor as *a transfer by similarity*. According to his theory, the name of a certain concept, a vehicle (архент), is transferred to another concept, a tenor (референт) on the basis of a ground (основание) — some similar property existing between the vehicle and the tenor [Ричардс, 1990]. This three-part model of metaphor made it a semantic equal to simile, the classical model of which is *primum comparationis* (vehicle), *secundum comparationis* (tenor) and *tertium comparationis* (ground). In compliance with this theory a metaphor was defined as a «*latent*», or «*hidden*» simile.

Richards' ideas were developed by Max Black in his theory of interaction, who reduced the number of components of the metaphor to two, emphasizing that there is no inherent similarity between two concepts. He argued that metaphors create similarity, rather than state any pre-existing similarity: «The maker of a metaphorical statement selects, emphasizes, suppresses, and organizes features of the primary subject by applying to it statements isomorphic with the members of the secondary subject's implicative complex» [Black, 1954: 28].

M. Black's idea has been the ground for subsequent theoretic growth, especially in cognitive linguistics. George Lakoff, whose theory of conceptual

metaphors is considered basic in Anglo-Saxon linguistics nowadays, assumed that a metaphor is a mapping (проекция) of knowledge from a domain sphere (сфера-источник) to a target sphere (осваиваемая сфера), which results in numerous concrete manifestations [Lakoff, 1993]. For instance, the mapping A LOVE RELATIONSHIP IS A VEHICLE includes the following sub-mappings of «basic categories»: car (we have a long bumpy road ahead of us; we are spinning our wheels), train (we are off the track in our married life), boat (we are just on the rocks now; our love is foundering), plane (our relationship is just taking off; he bailed out before they got married).

Though most influential in the west, this theory has not so far struck root firmly in this country, where the idea of transfer by similarity and the classical model of metaphor have been profoundly elaborated upon. In this respect the contribution of Russian linguists to the problem cannot be overestimated.

Actually, both the two-sided and three-sided models of metaphor are justified. True, in some cases it is easy to define all the three components of metaphor. This regards noun metaphors with a concrete tenor (here «concrete» means «that can be pictured or visualized»).

For example, «Apollo's upward fire (i.e. the rising sun) made every eastern cloud a silvery pyre» [Keats], where the vehicle is «upward fire», the tenor is «the rising sun» and the ground is similarity of substance and appearance.

A more complicated example: «Today the leaves cry, hanging on branches swept by wind, / Yet the nothingness of winter becomes a little less» [Stevens]: V — nothingness; G — lifelessness, uniformity of white and, hence, emptiness; T — winter.

Things are more complex in the case of abstract noun metaphors, where we have an abstract notion, or name of emotion, for a tenor. Such kind of tenor cannot be easily visualized.

E. g. I am tired of smoke and mirrors (i. e. illusions, something ephemeral, transient and illusory). In this case there may be two interpretations: either the tenor coincides with the ground and the abstract metaphor is two-sided, or the metaphor is three-sided, but the tenor is outside the metaphor itself and is to be found in the context (any situation which may be characterized as ephemeral or illusory).

E. g. (I) fished in an old wound, / The soft pond of repose, / Nothing nibbled my line, / Not even the minnows came [*Roethke*]: V — an old wound; G — suffering, pain; T — 1) mental suffering or T — 2) a past event which had caused suffering.

As for verb, adjective and adverb metaphors, in them the vehicle or the ground are often not explicit, but implied. Yet all the three elements (V, G, T), explicit or implied, are fairly easily ascertained, so these types of metaphors are three-sided structures.

E. g. We've been drinking stagnant water for some twenty years or more / While the politicians slowly planned a bigger reservoir [*MacNeice*]: V (implicit) — animals and masters; G — passively consuming, slowly improving the conditions; T — we, politicians.

E. g. But you also have the *slave-owner's* mind [*Hughes*]: V — slave-owner; G (implicit) — exploiting, parasitic; T — you.

It is important not to confuse the *referential*⁸, or *onomasiological* model «vehicle, tenor and ground» usually identified on the level of a phrase or a sentence, and the *semasiological*⁹ model «direct meaning, transferred meaning and ground», which centers on the *word itself*, used metaphorically.

For example, applied to the phrase «The sky screamed with thunder», the referential model reveals the following: the vehicle here is implicit, it is a human being, the tenor is the sky and the ground, according to B. H. Tapacoba [1975], is «the characteristics of an action through another action» (in particular, the ground includes such characteristics as «loudly, shrilly, frightfully, implying fear, anger or pain»). The semasiological model of metaphor may be applied in this example particularly to the verb «screamed». Its direct meaning is «to cry out with a loud, shrill voice» and its transferred meaning is «to boom, to rumble (of thunder)». The ground in this model coincides with that in the referential model.

Another treatment of the problem of tertium comparationis in a metaphor is found in Phillip Wheelwright's theory. The corner-stone of his theory is the dichotomy of Aristotelian «epiphora» and «diaphora».

⁸ I.e. proceeding from a referent — a designated object.

⁹ I.e. proceeding from the meaning of a word.

Epiphora is a transfer of a name of an object to another object based on comparison (i. e., there are apparent points of similarity between the objects compared). Diaphora does not imply any comparison or similarity, but contrast producing certain emotional impact (defeated expectancy); the new meaning there «results from mere juxtaposition of elements»¹⁰ [Yupaüm, 1990: 88] Wheelright's cites the following example of diaphora: «My country 'tis of thee / Sweet land of liberty / Higgledy-piggledy my black hen».

Scholars suggested numerous classifications of metaphors, which fall roughly into

- semantic;
- structural — including part-of-speech (nounal, verbal, adjectival, adverbial metaphors) and part-of-sentence (substantive, predicative, attributive, adverbial metaphors);
- functional (according to an identifying or characterizing function a metaphor fulfills).

The first two groups are the most diverse.

Among *semantic classifications* mention should be made of:

- a. The classification based on *associations* of similarity between the vehicle and the tenor: similarity of functions (the hands of the clock), similarity of form (a bottle's neck), similarity of structure and substance (a flood of tears), similarity of result (he evaporated), etc.
- b. The classification based on the *abstract meaning of the ground* in a metaphor, describing the process of nomination in it [Tapacova, 1975]. The ground may describe «the characteristic of a substance through another substance» (for basic nouns), «the characteristic of a substance through an action» (for déverbal nouns), «the characteristic of a substance through a quality» (for deadjectival nouns); «the characteristic of an action through a substance» (for denominative verbs), «the characteristic of an action through another action» (for basic verbs), «the character-

¹⁰ Diaphora seems to correspond to what is termed «a semi-defined structure of lexical type» in present-day linguistics. See «semi-defined structures».

- istic of an action through a quality» (for deadjectival verbs); «the characteristic of a quality through a substance» (for denominative adjectives), «the characteristic of a quality through an action» (for deverbal adjectives and participles), «the characteristic of a quality through another quality» (for basic adjectives).
- c. The classification of metaphors based on the *subject of the vehicle* (animal, bird, flower, part of the body, etc.), according to which metaphors may be anthropomorphic, zoomorphic, vegetative, etc. Some elements of such a classification may be found in [Мезенин, 1984].
 - d. The classification of metaphors based on the *nature of the tenor*. In this case the category of concreteness / abstractness comes to the fore; so the main opposition within tenors is *concrete* versus *abstract notion*. According to the type of vehicle we may speak about concrete and abstract metaphors.

Among structural classifications we should name:

- a. The classification based on *formal limitations* of metaphor: word-metaphor, phrasal metaphor (including the controversial *binary (genitive) metaphor* — marble of a gaze, stupor of life, копья травы, бриллианты росы, тростинки матч "), propositional (sentence-long), suprapositional metaphors.
- b. The division into *simple* and *sustained or extended metaphors*. In the latter case one metaphorical statement is followed by another, containing a logical development of the previous metaphor (e. g. This is a day of your golden opportunity. Don't let it turn to brass). This subdivision is classical and commonly known; it is referred to in any book on stylistics, analytical reading or interpretation of literary works.

¹¹ The controversy associated with binary metaphor is due to the fact that it is often regarded not as a metaphor, but either as an interconvertible metaphoric simile (взаимообратимое метафорическое сравнение) or as an interconvertible structure «modified metaphoric epithet + determined word» [Северская 1994]. The deep structures of the binary metaphor «stupor of life» viewed as simile will be: primary «life is like stupor» and secondary «stupor is like life». The deep structures of the binary metaphor «stupor of life» viewed as «modified metaphoric epithet + determined word» will be: primary «stupor-stricken life» and secondary «stupor characteristic of life».

c. C. Brocke-Rose's classification, based on *the part of speech and the pattern of a metaphor*: noun metaphors (T is V, T turns into V, T...that V, V...T), adjective, adverb and verb metaphors with their subdivisions. Let us consider a few examples of noun metaphors: «The past is a bucket of ashes» (Sandburg) — T is V; «A flush of pleasure turned Mary's face into a harvest moon» (Huxsley) — T turns into V; «A woman drew her long black hair out tight / And fiddled whisper music on *those* strings» (Eliot) — T...that V; «Oh, Sun-flower! weary of time, / Who contest *the steps of the sun* - V...T (quoted from [Мальцев, 1980: 104—108]).

The commonly recognized cases of metaphors combined with other tropes are:

METAPHORIC PERSONIFICATION [pə,sɔːnifi'keɪʃn] (animation) — a kind of metaphor, where a thing or phenomenon are endowed with features peculiar to human beings (personification) or live creatures (animation — одушевление).

E. g. the Mediterranean...more than five thousand years has drunk sacrifice of ships and blood; the city streets, perplexed, perverse, delay my hurrying footsteps; the age demanded an image of its accelerated grimace.

ALLUSION — a reference to something presumably known to the interlocutor, frequently from literature and mythology, to show the similarity between a proverbial fact and the real fact.

Phoenix rising from the ashes, the Augean stables, the mountain and Mahomet, the last of the Mohicans are but the most evident cases. Most allusions are not so glaring, but subtler cases, e. g. a hidden allusion to the biblical plot in «Tribute» by A. Coppard: «dignity is so much less than simple faith that it is unable to move even one mountain, it charms the hearts only of bank managers and bishops».

METAPHORIC PERIPHRAESIS [pə'rɪfrəsɪs] — see PERIPHRAESIS. Examples of metaphoric periphrases: Apollo's upward fire (the rising sun), 'wave traveller' (boat), 'рыцари удачи'.

METAPHORICANTONOMASIA [æntɔnɔ'meɪzɪə] — the use of a proper name for a common one: a Napoleon of crime, some mute inglorious Milton here may rest, she gave me a Gioconda smile.

Telltale (speaking) names, like Mr. Know-all, Sheridan's Lady Sneerwell, Sir Peter Teazle from «School of Scandal», Dickens' Murdstone from «David Copperfield», are sometimes regarded as a subtype of antonomasia.

SYNAESTHESIA [ˌsɪnəs'θi:zɪə] — a transfer by similarity of primary perceptions (первичных ощущений), occurring in adjectives and sometimes in verbs:

- transfer of physical perceptions to other physical perceptions (mild cheese, mild light, mild voice; loud voice, loud colour; rough food, rough country, rough sound, etc.);
- transfer of physical perceptions to mental and emotional phenomena (loose hair, loose behaviour; strong man, strong criticism; an open house, open contempt, an open man; to seize a hand, to seize an idea, power);
- transfer of emotive connotations from a notion to another notion (a rotten egg, apple, rotten weather, he is a rotten driver, to feel rotten).

Metonymy (transfer by contiguity ¹²) — a trope, consisting in transfer of the name of an object or phenomenon to another object or phenomenon based on various logical connections between them except similarity (in compliance with the traditional definition, *based on contiguity*). E. g. the arrogance of *blood and bone*; she is all *youth*, **all beauty**, all *delight*, all that a *boyhood* loves and *manhood* needs; power is built on *empty bellies*.

Like metaphor, metonymy has a vehicle («metonym») and a tenor. There is no feature of similarity (likeness) between the two notions in metonymy; but that does not mean that there is no link between them whatever. This link is some other logical connection based on an actually existing relationship between them.

In langue as a system of fixed signs there are etymological (lexical) metonymies, among which the regular types of logical connections are:

- material-object made of it: glass — 1) стекло, 2) стакан; iron — 1) железо, 2) утюг; ср. рус. золото, серебро, фарфор,

¹² Transfer by contiguity [kɔntɪ'gju:iti] — перенос по смежности.

- animal-its flesh: fowl — 1) птица, особ, курица, 2) птичье мясо, особ, курятина,
- wood as type — wood as material: pine — 1) сосна, 2) сосновая древесина,
- container — object contained: house — 1) дом, здание, 2) семейство, род; дом, династия, 3) театр, кинотеатр, 4) публика, зрители; ср. рус. аудитория, зал, класс, завод,
- characteristic — object characterized: authority — 1) авторитет, влияние, 2) авторитет, крупный специалист; beauty — 1) красота, 2) красавица,
- part-whole (synecdoche, pars pro toto): hand — 1) рука, 2) работник, рабочий,
- instrument — doer: bayonet — 1) штык, 2) рi. солдаты, штыки,
- action-doer: support — 1) поддержка, помошь, 2) тот, кто поддерживает; supply — 1) временное замещение должности, 2) временный заместитель,
- place — person occupying it: the chair — председатель, the bar — адвокаты.

Here also belongs an emblem (referred to as 'symbol' by some linguists, e. g. Y. M. Skrebnev) — a type of metonymy where a concrete thing is used instead of some generalized notion (but not an abstract idea) — crown = monarchy, horse = cavalry, foot = infantry.

The vehicle of lexical metonymies is usually expressed by nouns (fire — 1) огонь, пламя; топка, печь; 2) пожар), less frequently — by verbs (shoot — 1) стрелять; 2) убивать) and adjectives (healthy — 1) здоровый; 2) полезный для здоровья).

In parole the prevalent types of relations between objects and phenomena in metonymies are as follows:

- synecdoche[si'nekdəki] (part-whole)

E. g. Do you think such an old *moustache* as I am is not a match for you all!

E. g. What humbles these hills has raised / The arrogance of *blood and bone*.

- whole-part

E. g. The seaweed parted and gave to us the murmuring *shore* («murmuring» things on the shore).

- instrument — action

E. g. Give thy thoughts no *tongue*.

- attendant circumstances — phenomenon

E. g. But all his efforts to concoct / The old heroic bang from their *money and praise* / From the parent's pointing finger and the child's amaze, / Even from the burning of his wreathed bays, / Have left him wrecked...

Money, praise, the parent's pointing finger, the child's amaze-> fame

- characteristic — object characterized

E. g. The untarnishable *features* of Charlemagne / Beside the progress of the little horse...

E. g. She is all *youth*, / All *beauty*, all *delight*, / All that a boyhood loves and *manhood* needs...

- cause-effect

E. g. Power is built on fear and *empty bellies*, (empty bellies -> hunger)

- and some others.

Important cases of metonymy combined with other tropes are as follows:

METONYMIC PERSONIFICATION — a transfer of the name of a human feature or a part of a human body to a person himself: Belgium's capital had gathered then her *Beauty* and her *Chivalry* [Byron]; *old age* should burn and rave at close of day [Thomas]; *my secrets* cry aloud / I have no need for *tongue* / *My heart* keeps open house, / My doors are widely swung [Roethke].

METONYMIC ANTONOMASIA — the use of a proper name for a common one: Where one man would treasure a single Degas, Renoir, Cesanne, Mr. Ferraro bought wholesale [Greene].

METONYMIC PERIPHRASIS — the commonest type of periphrasis. See PERIPHRASIS.

TRANSFERRED METONYMIC EPITHET (hypallage [haɪ'pæ-
lædʒɪ]) — гипаллага, перестановка определения, меняющая синтакси-
ческие отношения в выражении) — a special case of metonymy usually
expressed by an adjective syntactically related to one word and semanti-
cally — to another, e. g. she shook her doubtful curls (she shook her curls
in doubt); a lackey presented an obsequious cup of coffee; the deck was
strewn with nervous cigarette butts, etc.

Symbol — a synthetic sign of culture (art, literature, religion, etc.) which represents, apart from its inherent and immediate meaning, an essentially different, usually more abstract meaning, connected with the former by a metaphoric or metonymic link. In symbols we deal with a hierarchy of meanings where the direct meaning constitutes the first layer of sense and serves as a basis for the indirect (figurative) meaning — the second layer of sense. Both of them are united under the same designator (a name, a visual image, a significant object or person, etc.)

Among symbols language and speech symbols are specified.

Language symbols are fixed in people's mind as stable associative complexes, existing in the lexical meaning of a word as «a symbolic aura», i. e. a number of semes of cultural-stereotype and archetypal or mythological character. Cultural-stereotype symbols are contemporary and comprehensible for all the representatives of a culture, with a transparent logical connection between a direct and an indirect meaning and easily deducible indirect meaning. Archetypal symbols (archetypes) are symbols based on the most ancient or primary views on the ambient world. In archetypes the connection between direct and indirect meanings is often darkened.

Examples of cultural stereotypes: e. g. rose — beauty, love; wall — obstacle, restriction of freedom, estrangement; mountain — spiritual elevation, also courage associated with overcoming difficulties; way — movement in time, progress, course of life. Examples of archetypes: the sky — father, the earth — mother; egg — primordial embryo, out of which the world developed; snake — god of the underground world, the realm of the dead; bird — mediator between the earth and the heaven, this world and the other world; tree (of life), mountain (of life) — the world itself, etc.

Unlike language symbols, *speech symbols* are variables, rather than constants. Here the direct meaning of a word is used to denote the author's subjective, individual ideas. Thus, in speech the cultural-stereotype and archetypal contents of a word are specifically interpreted.

Although symbols and the main tropes are based on the same types of associations between meanings — of similarity and contiguity, they are fundamentally different phenomena.

Firstly, unlike a trope, where the concrete direct meaning is usually only a vehicle, by means of which the transferred meaning is conveyed, in symbol both meanings are equally important, because the direct meaning is *realistic* in the context of a piece of literature, *it actually exists* and it is not simply like something else and stands for something else, but it *actually means* something else.

Compare the metaphor «*He stepped into the dark woods of death*» and *the woods* as the symbol of oblivion and death in «Stopping by Woods on a Snowy Evening» by Robert Frost:

Whose woods these are I think I know,
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.
My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.
He gives his harness bells a shake
To ask if there is some mistake...
The only other sound's the sweep
Of easy wind and downy flake
The woods are lovely, dark and deep.
But I have promises to keep
And miles to go before I sleep,
And miles to go before I sleep.

Secondly, there is a difference in the functions of symbols and tropes. While the key function for tropes is that *of characterisation* of one object (concept) by means of another object (concept), the principal function of symbols is *representation of a concept through an object*. Besides, the *aesthetic function*, which is particularly important with tropes, ranks less important in the case of symbols. For example the symbols of three trees and a white horse with the Christian semantics in the poem «Journey of the Magi» by T. S. Eliot are in themselves devoid of any «ornamentalism» whatever:

e. g. Then at dawn we came down to a temperate valley,
Wet, below the snow line, smelling of vegetation;
With a running stream and a water-mill beating the darkness
And three trees on the low sky,
And an old white horse galloped away in the meadow .

The typology of symbols presented below is based on their microsemantic structure and the types of logical connections between their meanings.

The main types of symbols are metaphoric and metonymic.

A few examples of metaphoric symbols, based on similarity between meanings:

- a. *rose-garden as the symbol of happiness, love, paradise* (the ground is connotative: beauty and fragrance, bliss = good);
- b. *lotos as the symbol of spiritual growth and spiritual harmony* (ground: grows, blossoms out and raises its flower = man holds up his head —> his spirit grows; purity of colour = evenness, uniformity of mind);
- c. *sunlight as the symbol of spiritual revelation* (ground: illuminates the earth, lets one *see* = lets one realize, understand).

All the three above-mentioned symbols are found in the poem «Burnt Norton» by T. S. Eliot;

- d. *train as the symbol of time* (ground: forward movement) in the poems «Train to Dublin» and «Trains in the Distance» by L. MacNeice;
- e. *the sea as the symbol of cyclic, recurring time* in «Tides» by M. Hamburger (ground: tides and ebbs, to and fro, rhythmic movements and sounds; production and destruction of living creatures).

A few examples of metonymic symbols, based on contiguity between meanings:

¹³ Here the three trees mean three crosses on the Golgotha, as well as Holy Father, Holy Spirit, Christ; death and resurrection, etc. The horse means a) a chthonic animal, personifying supernatural world (archetype); b) Biblical white horse with the rider Faithful and True who judges and wages war (*Rev. 19:11*) -> God.

- a. *fortress, chapel in the forest as the symbols of Spain* in «Spain 1937» by W. H. Auden (synecdoche «part-whole»);
- b. *rat as the symbol of decay and deterioration* in «The Waste Land» by T. S. Eliot, etc. (metonymy «cause-effect»)
- c. *new-mown hay smell as the symbol of strength, good health and full-blooded life in the country* (metonymy «phenomenon-attendant circumstances») in the poem «Population Drifts» by C. Sandburg, etc.

According to the French structuralist Tzvetan Todorov there is also PROPOSITIONAL SYMBOLISM, where the whole text bears some abstract sense alongside its concrete plot. It refers to **allegory** — narrative, based on metaphor, sustained throughout the text, and **illustration** — narrative, based on metonymy, sustained throughout the text [Todorov, 1982].

ALLEGORY [ˈælɪgəri] — a symbolic representation; a figurative discourse, in which the principle subject is depicted by another subject; a narrative in which abstract ideas are personified.

Allegory may be figural or narrative. In the first the form and structure of what is described correspond to the features and structure of what is intended; for instance, the allegory of the blind goddess Fortune to indicate the arbitrary nature of luck.

In narrative allegory the sequence of events on the literal level corresponds to a historic, social, psychological, moral or philosophical progression. This kind of allegory is predominantly associated with the Middle Ages, although many later writers have used it in both conventional and original ways (e. g. Edmund Spenser's *The Faerie Queene*, John Bunyan's *The Pilgrim's Progress*, Herman Melville's *Moby-Dick*, George Orwell's *Animal Farm*, the latter satirizing Stalin's Russia)¹⁴.

¹⁴ In the Middle Ages a fourfold scheme of allegory was established by the hermeneutics — the practice of interpreting — on the basis of biblical texts (John Cassian (AD 360-435), Sallustius (4th century AD)). Allegorical levels of meaning are (1) the literal, (2) the metaphorical, (3) the moral and (4) the anagogical. These correspond to (1) the historical account, (2) the life of Christ as the Church Militant, (3) the individual soul and moral virtue, (4) the divine schema and the Church Triumphant. This scheme was emulated in some literary texts.

Irony — In the narrow sense irony is replacing a notion by its opposite, («What a *noble* illustration of the *tender* laws of this *favoured* country! — they let the paupers go to sleep!» or, to a bad pianist, «What a fine musician you turned out to be!»). Related to irony is SARCASM [ˈsa:kæzm], where the author virtually says what he means in such a way that implies ridicule, mockery or contempt («You couldn't play one piece correctly if you had two assistants»).

In the broader sense irony is stressing the paradoxical and sometimes absurd nature of reality or the contrast between an ideal and actual condition by means of:

- high-flown words expressing trivial or reprehensible matters. For example, we deal with irony in the description of the three guards at the entrance to the film studio «whose task and joy it plainly was to usher in the illustrious with fawning and to spurn the humble» from «Under the Net» by I. Murdoch. The character's self-characteristic as «a professional unauthorized person» also sounds ironic.
- incongruity of situations, or objective events. In the same chapter the character, who was taken by the guards for a «felonious loiterer», was let in after he mumbled some name. In another episode, after the characters had despaired of opening the lock of a cage with a dog and sawed it, the taxi-driver opened it smoothly, looking at them «guilelessly».
- innuendoes — hinting at a thing without plainly stating it. For example, in «Tribute» by A. Coppard the careers of the protagonists are described as follows: «Tony went on working at the mill. So did Nathan in a way, but he had a cute ambitious wife, and what with her money and influence he was soon made a manager of one of the departments. Tony went on working at the mill. In a few more years Nathan's *steadiness* so increased his opportunities that he became joint manager of the whole works. Then *his colleague died*; he was appointed sole manager...».
- the effect of defeated expectancy (эффект обманутого ожидания), sometimes equal to anti-climax. Linear syntagmatic relations make the reader anticipate following elements. How-

ever, some elements of low probability may disturb the linearity of perception and produce the effect of surprise on the reader: «The country gave Patience a widow's pension as well as a touching inducement to marry again; *she died of grief*» (from A. Coppard's «Tribute»).

- puns, zeugmas, paradoxes (see below).
- other devices.

Periphrasis [pə'rɪfrəsɪz] (парафраза) — circumlocution, indirect naming, pointing to and thus intensifying some property or relation of an object, the total effect being **humour or elevation of style**.

Examples: a disturber of the piano keys (= a pianist) [*Henry*]; he betrayed the fact that the minutest coin and himself were strangers (= that he had no money at all) [*Henry*]; *I am dumb to tell* the crooked rose / My youth is bent by the same *wintry fever* [*Thomas*]; The hand that signed the paper felled a city; / Five sovereign fingers taxed the breath, / Doubled the globe of dead and halved a country; / *These five kings* did a king to death [*Thomas*].

Euphemism [ju:fəmɪzm] — indirect naming because of the taboo character of the object named, a mild or vague substitution for a harsh or blunt expression, e. g. from Shakespeare's «*Macbeth*» : He that's coming must be provided for (meaning that King Duncan should be murdered).

Epithet ['epiθət] — a word, phrase or clause which is used *attributively* and which discloses an individual, emotionally coloured attitude of the author towards the object he describes by emphasizing a certain property or feature.

Semantically epithets may be: expressive (marvellous smile); metaphoric (iron hate); metonymic (a tobacco-stained smile; a temperate valley, i.e. a valley of temperate climate).

Structurally epithets are characterized as: simple, or one-word (silvery laugh); syntactical, two-step (a brute of a boy); holophrasis [**holo'fræsis**], or phrase-epithet (a you-know-how-dirty-men-are look).

Hyperbole [ha:pə'bɔ:lɪ] — a deliberate exaggeration — overstatement or understatement (the vehicle) — intended to intensify some idea (the tenor).

Overstatement: e. g. Calpurnia was all angles and bones; her hand was *as wide as a bed slat and twice as hard* [*Lee*].

e. g. I loved Ophelia; forty thousand brothers / Could not, with all their quantity of love, / Make up my sum. [*Shakespeare*]

Understatement: e. g. I have not slept one wink.

Meiosis [meɪ'ouzɪs] — toning down a certain idea: e. g. I think we might do worse. He is rather a decent chap. A special kind of meiosis is *littotes* [*lai'to:tɪz*] where affirmation is expressed by denying its contrary, e. g. an artist of no small stature; the combination of smells was not unpleasing.

Review tasks and exercises on tropes and Images

1. Speak about nomination in langue and parole.
2. Differentiate between the notions of an image, a trope and a figure of speech.
3. Discuss the peculiarities of metaphor.
4. Speak about metonymy.
5. Dwell on the notion of symbol.
6. Dwell on the notion of irony.
7. Discuss epithet, periphrasis, hyperbole, and meiosis.
8. Point out and name tropes and autologous images in the following:
 - a. Oh, and the next two hours tripped by on rosy wings [*Henry*].
 - b. In Soapy's opinion the law was more benign than Philanthropy [*ibid.*].
 - c. Soapy left his bench and strolled out of the square and across the level sea of asphalt, where Broadway and Fifth Avenue flow together [*ibid.*].
 - d. Luck had kissed her hand to him [*ibid.*].
 - e. Outside was one of those crowded streets of the east side, in which, as twilight falls, Satan sets up his recruiting office [*ibid.*].
 - f. Professor Angelini praised her sketches excessively. Once, when she had made a neat study of a horse-chestnut tree in the park, he declared she would become a second Rosa Bonheur [*ibid.*].
 - g. But, quick as she is, a certain stilled inwardness lies coiled in her gaze [*Miller*].

- h. Belgium's capital had gathered then Her beauty and her chivalry. *[Byron]*.
- i. Soames, with his lips and his squared chin was not unlike a bull dog. *[Galsworthy]*.
- j. It is by the goodness of God that we have possession of three unspeakably precious things, — freedom of speech, freedom of conscience, and the prudence of using neither *[Twain]*.

Excerpts from poetry

- k. Society is now one polished horde,
Form'd of two mighty tribes, the Bores and the Bored *[Byron]*.
- l. IN A STATION OP THE METRO
The apparition of these faces in the crowd;
Petals on a wet, black bough *[Pound]*.
- m. ...immaculate sigh of stars... *[Crane]*.
- n. The chair she sat in, like a burnished throne,
Glowed on the marble, where the glass
Held up by standards wrought with fruited vines
From which a golden Cupidon peeped out
(Another hid his eyes behind his wing)
Doubled the flames of sevenbranched candelabra
Reflecting light upon the table as
The glitter of her jewels rose to meet it.
From satin cases poured in rich profusion *[Eliot]*.
- o. Where we went in the small ship the seaweed
Parted and gave to us the murmuring shore...*[Tate]*.
- p. Night is the beginning and the end
And in between the ends of distraction
Waits mute speculation, the patient curse
That stones the eyes, or like the jaguar leaps
For his own image in a jungle pool, his victim *[ibid]*.
- q. ...I remember you
Walking the quiet ways of Wales
In all your farmer's gentle dignity: stern, yet kindly.
With the craggy presence of a peasant king *[Griffiths]*.

- r. What humbles these hills has raised
The arrogance of blood and bone *[Hughes]*
- s. But all his efforts to concoct
The old heroic bang from their money and praise
From the parent's pointing finger and the child's amaze,
Even from the burning of his wreathed bays,
Have left him wrecked *[ibid]*
- t. Power is built on fear and empty bellies *[McNeice]*
- u. O alive who are dead, who are proud not to see,
O small dust of the earth that walks so arrogantly,
trust begets power and faith is an affectionate thing *[Moore]*
- v. The ballerina glides out of the wings,
Like all the Aprils of forgotten Springs
Smiling she comes, all smile,
All grace
She is all youth, all beauty, all delight,
All that a boyhood loves and manhood needs
Smiling she comes, her smile
Is all that may inspire, or beguile
All that our haggard folly thinks untrue
Upon the trouble of the moonlit strain
She moves like living mercy bringing light *[Masefield]*
- w. My dust would hear her and beat.
Had I lain for a century dead.
Would start and tremble under her feet.
And blossom in purple and red *[Tennyson]*
- x. CHICAGO
Hog Butcher for the World,
Tool Maker, Stacker of Wheat,
Player with Railroads and the Nation's Freight Handler,
Stormy, husky, brawling.
City of the Big Shoulders *[Sandburg]*
- y. I have told you in another poem, whether you've read it or not,
About a beautiful place the hard-wounded
Deer go to die in, and if
They have ghosts they like it, the bones and mixed antlers
are well content *[Jeffers]*

9. Determine the vehicle, tenor and ground of metaphors, on the one hand, and their direct and transferred meanings, on the other, in the following:
- a. So now Delia's beautiful hair fell about her rippling and shining like a cascade of brown waters.... Down rippled the brown cascade [*Henry*].
 - b. A red moon rides on the humps of the low river hills [*Sandburg*].
 - c. Everybody knew and admitted that nothing save the scorpions of absolute necessity, or a tremendous occasion such as that particular morning's would drive Cyril from his bed until the smell of bacon rose to him from the kitchen.
 - d. Slowly, inch by inch, with the pain shouting mutely from his livid face, he raised himself... [*Shaw*]
 - e. ... he actually could see stars, pale and small, in the thin corridor of heaven visible over the street [*ibid.*].
 - f. Can't thou not minister to a mind diseased,
Pluck from the memory a rooted sorrow? [*Shakespeare*]
 - g. Humid seal of soft affections.
Tend'rest pledge of future bliss.
Dearest tie of young connections.
Love's first snow-drop, virgin kiss [*Burns*].
 - h. Through tatter'd clothes small vices do appear;
Robes and furr'd gowns hide all.
Plate sin with gold,
And the strong lance of justice hurtless breaks;
Arm it in rags, a pigmy's straw does pierce it [*Shakespeare*].
 - i. ...the vast walls of night
Stand erect to the stars [*Jeffers*].
 - j. We've been drinking stagnant water
for some twenty years or more
While the politicians slowly
planned a bigger reservoir [*McNeice*].
 - k. Consider these, for we have condemned them...
Born barren, a freak growth, root in rubble,

Fruitlessly blossoming, whose foliage suffocates,
Their sap is sluggish, they reject the sun *[ibid]*.
...But we are those ribless polyps that nature insures
Against thought by routines, against triumph by tolerance.../*Foxalt*\

1. ...But you also
Have the slave-owner's mind.
Would like to sleep on a mattress of easy profits *[McNeice]*.
- m. ...Woods, villages, farms — hummed the heat-heavy
Stupor of life *[Hughes]*.

2.4. Figures

FIGURE — STYLISTIC DEVICE BASED ON SYNTACTICAL ARRANGEMENT OF WORDS AND INTERACTION OF THEIR MEANINGS.

2.4.1. *Figures of co-occurrence*

FIGURE OF CO-OCCURRENCE, according to Y. M. Skrebnev — **STYLISTIC DEVICE BASED ON INTERRELATIONS OF TWO OR MORE WORDS, ACTUALLY FOLLOWING ONE ANOTHER, AND THEIR MEANINGS**¹⁵.

Simile [‘simili’] — a figure of speech which draws an imaginative comparison between the explicit tenor (primum comparationis) and vehicle (secundum comparationis) on the basis of one or more points of *similarity* between them, i. e. the ground (tertium comparationis)¹⁶. The comparison is expressed by a special connective.

Simile is the oldest trope and the commonest figure of ancient rhetoric. The English vocabulary abounds in lexical (phraseological) similes: to jump about like a cat on hot bricks, cross as a bear with a sore head, easy as falling off a log, etc.

Examples of familiar similes: Her face was as white as snow. She is as beautiful as a rose.

¹⁵ Figure of co-occurrence — фигура совмещения.

¹⁶ Less frequently, contiguity becomes the basis for a simile. An example of a metonymic simile: *She moves like living mercy bringing light...* [Masefield]

Examples of genuine similes: Jim stopped inside the door as immovable as a setter at the scent of quail [*Henry*]. I took on the project with the enthusiasm of a child going to his first haircut [*Henry*]. I saw the ruddy moon lean over a hedge / Like a red-faced farmer.../ And round about were the wistful stars I With white faces like town children [*Hulme*].

More often than not tertium comparationis is absent from the surface structure of a sentence, which makes a simile a rather subtle stylistic device: When the Hindus weave thin wool into long, long lengths of stuff... they are like slender trees putting forth leaves, a long white web of living leaf [*Lawrence*].

The formal means of establishing comparison in similes are as follows:

- a. the connectives «as» and «like», e. g. I can suck melancholy out of a song, as the weasel sucks eggs [*Shakespeare*]; His eyes were full of hopeless tricky defiance like that seen in a cur's cornered by his tormentors [*Henry*]. Sometimes «like» and the vehicle are compressed into a compound adjective (an egg-like head, frog-like jaws).
- b. the connective «not so... as», e. g. The wind is not so unkind as man's ingratitude.
- c. the structure «no more (less) + N... than...», e. g. There is no more mercy in him than milk in a male tiger.
- d. the structure «with + N + of + N», e. g. They were talking together with the dry throaty rattle of pebbles being rolled down a gully.
- e. the conjunctions «as though», «as if», e. g. He wafted in the shivering guest as though he ushered a cardinal.
- f. lexical means (the verbs «to resemble», «to look like», etc.)
- g. Many linguists regard the BINARY METAPHOR (see in metaphors) as a kind of simile, e. g. a ghost of a smile, a nice little dumpling of a wife.

Quasi-identity [,**kwa:zi ai'dentiti**] is a recently defined figure of speech, intermediary between metaphor (metonymy) and simile, with the structure «Tenor is Vehicle». For example: she is a real angel; your brother is an ass.

There are metaphoric quasi-identities: the flower is a sigh of color, suspiration of purple, sibilation of saffron [*Aiken*]; We are those ribless

polyps / that nature insures / Against thought by routines, against triumph
by tolerance [*Gunn*].

There are also metonymic quasi-identities: You are virtue incarnate!;
She is all youth, / All beauty, all delight, / All that a boyhood loves and
manhood needs [*Masefield*]; She was all angles and bones [*Lee*].

Play on words (pun) — ambiguity based on homonymy, paronymy or polysemy. It is produced by the use of homonyms (words which sound or are spelt the same), paronyms (words which sound or are spelt similarly) or two meanings of a polysemantic word. Play on words usually brings about a humorous effect.

E. g. Seven days without water make one weak (week).

E. g. It is not my principle to pay the interest, and it is not my interest to pay the principal.

E. g. Quite frequently I have seen fit to impugn your molars (i. e. morals).

E. g. *a limerick*:

A maiden at college, Miss Breeze,
Weighed down by B. A.'s and Ph. D.'s
Collapsed from the strain.
Said the doctor, «it's plain
You are killing yourself— by degrees!»

Play on words is not only used for the purpose of humour, In literature (predominantly poetry) it is used for ambiguity or with some specific intention. For example, in the poem «The force that through the green ruse drives the flower...» by D. Thomas the use of identical names for different notions serves to render the idea of unity of the world in its various manifestations:

The force that through the green fuse drives the flower
Drives my green age; that blasts the roots of trees
Is my destroyer.
And I am dumb to tell the crooked rose
My youth is bent by the same wintry fever.
The force that drives the water through the rocks
Drives my red blood; that dries the mouthing streams
Turns mine to wax.
And I am dumb to mouth unto my veins

How at the mountain spring the same mouth sucks.
The hand that whirls the water in the pool
Stirs the quicksand; that ropes the blowing wind
Hauls my shroud sail.
And I am dumb to tell the hanging man
How of my clay is made the hangman's lime...

Play on words:

- green (fuse of a flower and age),
- mouth (mouthing streams, to mouth unto my veins, the same mouth sucks);
- hauls my shroud sail (shroud — 1) ropes attaching masts to a board, «ванты», 2) cloth in which a corpse is swathed, «саван»);
- how of my clay is made the hangman's lime (clay — 1) earthenware, 2) met. Bibl. flesh).

Zeugma [‘zju:gma] — a figure in which one and the same verb is connected with two semantically incompatible subjects or objects, or one adjective with two semantically incompatible nouns. The resultant effect is humorous or ironical.

E. g. She possessed two false teeth and a sympathetic heart.

E. g. The ballet was on its last legs and night.

Paradox — 1) a seemingly self-contradictory statement, presenting a fact in a new light, 2) a statement that contradicts some assumed belief, a self-evident or proverbial truth. The two renowned masters of paradox, the typical wits of English literature are Oscar Wilde and Bernard Shaw.

E. g. There is only one thing in the world worse than being talked about, and that is not being talked about [*Wilde*].

E. g. What is a cynic? A man who knows the price of everything, and the value of nothing [*Wilde*].

E. g. There are no secrets better kept than the secrets that everybody guesses [*Shaw*].

E. g. He who can, does. He who cannot, teaches [*Shaw*].

Oxymoron [ɔksɪ' mɔ:rən] — a semantic opposition of two words, one of which is a *modifier* and the other is *modified*. Oxymoron expresses

internal contradiction of something or, sometimes, an opposition of what is real to what is pretended.

- attribute and noun (cruel kindness, sweet sorrow),
- noun and noun (sweetness of pain),
- verb and noun (doomed to liberty),
- verb and adverbial modifier (nicely rotting), etc.

Antithesis [æn'tɪθəsɪs] — a semantic opposition of two homogeneous words or parallel syntactical structures. Its purpose is to express contrast or confrontation of some notions or ideas.

Cf. lexical antitheses *through thick and thin, to hunt for something high and low*, syntactical antitheses: e. g. The prodigal *robs his heir*, the miser *robs himself*. They are not *beautiful*: they are only *decorated*. They are not *clean*: they are only *shaved and starched* [Shaw].

In a broad sense antithesis implies contrasting two characters, world outlooks, fates, etc. in a piece of writing. For example, the antithesis of Pyle in G. Greene's «The Quiet American» is Fowler.

Synonymous repetition — the reiteration of a lexical meaning by means of synonyms. Synonyms in a text are more often occasional (окказиональные), than usual (узуальные), i. e. they are synonyms in parole (speech), but not necessarily synonyms in langue (language as a system of signs). Therefore they were termed in text stylistics *synonymous replacers* (синонимы-заменители), meaning words different in sound-form and similar in semantic features in a text used for some reasons: to avoid monotonous repetition, to provide more emphasis or additional shades of meaning.

E. g. *The little boy* was crying. It was *the child's* usual time for going to bed, but no one paid attention to *the kid*.

E. g. *Hear* and *attend* and *listen*: for this *befell* and *be-happened* and *became* and *was*, O my Best Beloved, when the Tame animals were wild [Kipling].

E. g. *My secrets cry aloud I I have no need for tongue I My heart keeps open house, I My doors are widely swung* [Roethke].

Synonymous specification — accumulation of words related to one and the same referent (i. e. object, person, phenomenon, etc.) and used to characterize it as precisely as possible. These words are not necessarily similar in meaning.

E. g. Joe was a mild, good-natured, sweet-tempered, easy-going, foolish-dear fellow [Dickens]

E. g. Consider these, for we have condemned them..., / Born barren, a freak growth, root in rubble, / Fruitlessly blossoming, whose foliage suffocates, / Their sap is sluggish, they reject the sun [Roberts].

Semi-defined structures, termed so by I. V. Arnold, or *casual utterances*, in N. Chomsky's terminology, — structures with breeches against lexical and grammatical combinability of words. Chomsky's famous example of a casual utterance, which he maintained to be grammatically correct, but senseless, is «Colourless green ideas sleep furiously» [Арнольд, 1990].

There are lexical semi-defined structures: once below a time, a farm-yard away, all the sun long, a white noise. Also, there are grammatical semi-defined structures: chips of when, little who's, he danced his did.

Semi-defined structures are mostly used in poetry.

2.4.2. Figures based on syntactical arrangement of words, phrases, clauses sentences

Gradation (climax) — an arrangement of parallel words or statements in ascending scale of importance or intensity.

E. g. Only a moment; a moment of strength, of romance, of glamour — of youth! [Conrad]

E. g. I don't want to be at the mercy of my emotions. I want *to use* them, *to enjoy* them, *to dominate* them [Wilde].

Bathos (anticlimax) — an arrangement of parallel words or statements in descending scale of importance in an abrupt or ludicrous manner.

E. g. The explosion completely destroyed a church, two houses and a flowerpot.

E. g. Not louder shrieks to pitying heaven are cast, / When husbands or when lapdogs breathe their last [Pope].

Parallelism — syntactic repetition of structures proximate in a text, with similar syntactic patterns, but different or partially different lexically. Parallel structures may be correlated by way of contrast, resemblance, analogy, gradation, etc.

E. g. First you borrow. Then you beg [*Hemingway*]. By the fragrance of coffee, it was real coffee; by the look of the cream he was pouring in his cup, it was real cream; by the sweet smell of his cigarette, it was real tobacco [*Maltz*].

Chiasmus [kai'æzməs] — *reversed syntactic repetition*, by which the order of the words in the first structure is reversed in the second.

E. g. He went to London, to Paris went she.

E. g. Down dropped the breeze, the sails dropped down.

E. g. Her face was veiled with a veil of gauze, but *herfeet were naked*. *Naked were herfeet*, and they moved over the carpet like little pigeons [*Wilde*].

Suspense [səs'pens] — amassing less important parts at the beginning, the main idea being withheld till the end of a sentence, a paragraph or several paragraphs, so that the reader may be held in suspense. The effect of suspense is achieved, for instance, in the chapter «A Ten-Shilling Note in front of the Classroom» from «Time of Hope» by C. P. Snow, where the prolonged reading out of the names of the boys in alphabetical order and their replies make the reader anticipate the climax.

For that matter also note the famous poem «If» by R. Kipling, and the following example: «Double on their steps, though they may, weave in and out of the myriad corners of the city's streets, return, go forward, back, from side to side, here, there, anywhere, dodge, twist, wind, the central chamber where Death sits is reached inexorably at the end» [*Norris*].

2.4.3. Figures based on syntactical transposition of words

Parenthesis [pə'renθəsɪs] — an explanatory or qualifying comment inserted into the midst of a passage, without being grammatically connected with it, and marked off by upright curves (), brackets [], commas or dashes. Parentheses serve to supply additional information, evaluate what is said or sometimes to create the second plane, the background, to the narrative.

E. g. I have been accused of bad taste. This has disturbed me, not so much for my own sake (since I am used to the slights and arrows of outrageous fortune) as for the sake of criticism in general [*Maugham*].

E. g. ... he was struck by the thought (what devil's whisper? — what evil hint of an evil spirit?) — supposing that he and Roberta... were in a small boat... [*Dreiser*].

Inversion — transposition of words so that they are out of their natural order with the view to making one of them more conspicuous, more emphatic, as in «Wise was Solomon» for «Solomon was wise».

Detachment — isolation of different members of the sentence by punctuation marks — commas, dashes, dots (suspension points), or their unusual placement in a sentence for the purpose of emphasis.

E. g. Ellen — How long he had not seen her.

E. g. Talent, Mr. Micawber has, capital, Mr. Micawber has not [*Dickens*].

Rhetorical question — 1) an emphatic affirmation in the form of a question (O, wind, / If winter comes, can Spring be far behind? [*Shelley*]);

2) a question put to oneself by a character / narrator and answered in some way (To be or not to be?... [*Shakespeare*])

2.4.4. Figures entailing syntactical deficiency

Ellipsis — omission of one or both principal parts of the sentence (subject, predicate or part of a predicate). It is characteristic of colloquial speech and serves to render a person's idiolect or their attitude to something, etc.

E. g. Where is he? — Out in the garden.

E. g. Police sure he did it, eh? [*Christie*].

Aposiopesis [æpə'zaiə'pɪ:sɪs] — break in the narrative, leaving an utterance unfinished. Aposiopesis is suggestive of agitation of the speaker, a sudden guess, etc. It is indicated by a dash or dots.

E. g. My God! If the police come — find me here — [*Galsworthy*].

Apokoinu [,æpə'kɔɪnu:] — a blend of two clauses into one through omission of the connecting word. It indicates careless or ungrammatical speech and is used for indirect characterisation.

E. g. There's many a man in this Borough would be glad to have the blood that runs in my veins [*Cronin*].

Asyndeton [ə'sɪndetən] (бессоюзие) — avoidance of conjunctions. It is often used for the purpose of encompassing a lot of events or facts in one sentence, showing their simultaneity or close connection, and thus speeding up the narration.

E. g. He ran upstairs, rummaged in the drawers, found the gun and rushed out into the cold night.

2.4.5. Figures entailing syntactical redundancy

Repetition — recurrence of the same element (word, phrase, etc.) in a text, usually employed for emphasis.

E. g. Oh, the dreary, dreary moorland! / Oh, the barren, barren shore! *[Tennyson]*

There are juxtaposed and distant repetitions. If a «thematic» word or a phrase is reiterated throughout the text, it is a key to the understanding of this text and may be either a symbolic detail, or a leitmotif.

Anaphora, anaphoric repetition — repetition of the first word or phrase in several successive sentences, clauses or phrases.

E. g. My heart's in the Highlands, my heart is not here, / My heart's in the Highlands, a-chasing the deer... *[Burns]*

Epiphora, epiphoric repetition — repetition of the concluding word, phrase, etc.

E. g. Do all the good you can, / By all the means you can... / To all the people you can, / As long as ever you can *[Wasley]*.

Anadiplosis [,ænədip'ləʊsɪs] (CATCH REPETITION) — repetition in the initial position of a word from the final position of the preceding line or utterance.

E. g. Three fishers went sailing out into the West, / Out onto the West, as the sun went down *[Kingsley]*.

Framing — repetition of words in the initial and final positions.

E. g. Adieu, adieu — I fly, adieu, / I vanish in the heaven's blue, / Adieu, adieu! *[Byron]*

Polysyndeton [,pəlɪr'sɪndetən] — a marked repetition of a conjunction before each parallel phrase. It is often used for the sake of rhythm, to create a certain rhythmic pattern.

E. g. And the coach, and the coachman, and the horses, rattled, and jangled, and whipped, and cursed, and swore, and tumbled on together, till they came to the Golden Square [Dickens].

Convergence (stylistic convergence) — grouping several stylistic devices round a notion, each setting off some of its features. The concept of convergence was first introduced and developed by M. Riffaterre [Арнольд, 1990: 64] He illustrated this phenomenon by the following example from H. Melville's «Moby-Dick»:

E. g. And heaved and heaved, still unrestingly heaved the black sea, as if its vast tides were a conscience.

In this example the following devices are actualized at once, each punctuating the others: inversion and detachment, repetition, polysyndeton, rhythm, the author's coinage «unrestingly», the expressive epithet «vast», the unusual direction of simile «concrete-> abstract».

Phonemic repetitions — repetitions of certain sounds or clusters of sounds with the view to providing a euphonic effect or an aesthetic impression based on sound symbolism.

Alliteration is a repetition of the same consonant at the beginning of neighbouring words or accented syllables, e. g. Swiftly, swiftly, flew the ship, / Yet she sailed softly too... [Coleridge].

Assonance is agreement (identity or similarity) of vowels ([ou, ei, au, etc.]) in conjunction with different consonantal sounds, e. g....Tell this soul, with sorrow laden, if within the distant Aiden, / I shall clasp a sainted maiden, whom the angels name Lenore — / Clasp a rare and radiant maiden, whom the angels mane Lenore? [Poe]

Alliteration and assonance should not be confused with sound imitation (**onomatopoeia** [ˌɔnəmətəʊˈpiːə], ономатопея), also frequently used as a stylistic device.

Morphemic repetitions include affix and root repetitions. Affix and root reiterations foreground the semantic aspect of an affix or a root and establish parallelism on the phoneme level. For example, the reiteration of the suffix -er foregrounds the seme of activeness and creates a certain rhythm: «We are the music-makers, / We are the dreamers of dreams...» [O'Shaughnessy]. Root repetition differs from affix repetition in that words with the repeated roots usually belong to different parts of speech,

or to different classes within the same part of speech, for example, «We are the dreamers of dreams...». Root repetition often provides the basis for play on words: «...all matters of amusement and dexterity, whether offensive, defensive or inoffensive» *[Dickens]*.

Semantic repetitions involve immediate or distant (remote) repetitions of words with similar components of meaning. From the viewpoint of scientific models, semantic repetitions may be visualized differently: as a semantic network spreading over a text (a so-called «thematic field»), or as a «leitmotif» threading a text (for example, of loneliness, happiness, etc.). Repetition of similar details may also provide the symbolic layer of a text, implying some abstract idea, but more often than not semantic repetitions serve to impart a certain mood to a text and to produce a certain emotional or aesthetic impact on the reader, rather than convey abstract ideas. For reference, also see detail, leitmotif, and thematic field in the Index.

Review tasks and exercises on figures

1. Dwell on simile and quasi-identity.
2. Discuss synonymous replacers and co-referential specifiers.
3. Dwell on the following syntactic figures of speech: gradation, bathos, suspense, parallel structures, chiasmus.
4. Speak about figures of speech, which produce a humorous effect.
5. Dwell on oxymoron and antithesis.
6. Discuss the figures of speech entailing syntactical deficiency.
7. Speak about the types of repetition. Dwell on polysyndeton.
8. Dwell on the figures of detachment and parenthesis.
9. Point out and name figures of speech in the following:
 - a. I will not let thee go.
Ends all our month-long love in this?
Can it be summed up so.
Quit in a single kiss?
I will not let thee go *[Bridges]*.
 - b. I love my Love, because I know My Love loves me *[Mackay]*.

- c. But as soon as the Mariner... found himself truly inside the Whale's warm, dark, inside cupboards, he stumped and he jumped and he thumped and he bumped, and he pranced and he danced, and he banged and he clanged, and he hit and he bit, and he leaped and he creped, and he prowled and he howled, and he hopped and he dropped, and he cried and he sighed, and he crawled and he bawled, and he stepped and he lepped, and he danced hornpipes where he shouldn't, and the Whale felt most unhappy indeed *[Kipling]*.
- d. Men of England, Heirs of Glory,
Heroes of unwritten story.
Rise, like lions after slumber.
In unvanquishable number.
Shake your chains to earth like dew.
Which in sleep had fall'n on you.
Ye are many, they are few *[Shelley]*.
- e. It was toward evening, and I saw him on my way out to dinner. He was arriving in a taxi; the driver helped him totter into the house with a load of suitcases. That gave me something to chew on: by Sunday my jaws were quite tired *[Capote]*.
- f. And the anthem that organist played cemented Soapy to the iron fence, for he had known it well in the days when his life contained such things as mothers and roses and ambitions and friends and immaculate thoughts and collars *[Henry]*.
- g. Past hope, past cure, past help! *[Shakespeare]*
- h. And the silken sad uncertain rustling of each purple curtain / Thrilled me — filled me with fantastic terrors never felt before *[Poe]*.
- i. All women become like their mothers. That is their tragedy. No man does. That's his *[Wilde]*.
- j. She bought a budget-plan account book and made her budgets as exact as budgets are likely to be when they lack budgets *[Lewis]*.
- k. West wind, wanton wind, wilful wind, womanish wind, false wind from over the water, will you never blow again? *[Shaw]*
- l. Crabbed age and youth cannot live together
Youth is full of pleasure, age is full of care;
Youth is like summer morn, age like winter weather;

Youth like summer brave, age like winter bare.
Youth is full of sport, age's breath is short;
Youth is nimble, age is lame:
Youth is hot and bold, age is weak and cold;
Youth is wild, and age is tame.
Age, I do abhore thee, youth I do adore thee;
Oh! My Love, my Love is young [*Shakespeare*].

- tn. Let me not to the marriage of true minds
Admit impediments.
Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove [*Shakespeare*].
- a. He wrote fervently, that was pining for her, that he could not exist without her, that life to him was now an endless waiting until he should see her, be near to her, be with her always [*Cronin*].

***Review exercises for identification
of imagery and figures of speech ****

1. Mrs. Nupkins was a majestic female in a pink gauze turban and a light brown wig. Miss Nupkins possessed all her mamma's haughtiness without the turban, and all her ill-nature without the wig; and whenever the exercise of these two amiable qualities involved mother and daughter in some unpleasant dilemma... [*Dickens*]
2. «It's a gathering,» said Bill, looking round. «One French detective by window, one English ditto by fireplace. Strong foreign element. *The Stars and Stripes* don't seem to be represented?» [*Christie*]
3. Main Street is the climax of civilization. That this Ford car might stand in front of the Bon Ton Store, Hannibal invaded Rome and Erasmus wrote in Oxford cloisters. What Ole Johnson the grocer says to Ezra Stowbody the banker is the new law for London, Prague, and the unprofitable isles of the sea; whatsoever Ezra does not know and sanction, that thing is heresy, worthless for knowing and wicked to consider [*Lewis*].

*Alongside with recognizing and identifying imagery and figures, indicate their functions and sense in the excerpts.

4. It was six o'clock on a winter's evening. Thin, dingy rain spat and drizzled past the lighted street lamps. The pavements shone long and yellow, In squeaking galoshes, with mackintosh collars up and bowlers and trilbies weeping, youngish men from the offices bundled home against the thirsty wind [*Thomas*].
5. The young lady who burst into tears has been put together again [*Dickens*].
6. Duncan was a rather short, broad, dark-skinned taciturn Hamlet of a fellow with straight black hair [*Lawrence*].
7. All the ashtrays in sight were in full blossom with crumpled facial tissues and lipsticked cigarette ends [*Salinger*].
8. But, quick as she is, a certain stilled inwardness lies coiled in her gaze [*Miller*].
9. Calgary's first impression of Leo Argyle was that he was so attenuated, so transparent, as hardly to be there at all. A wraith of a man! [*Christie*]
10. The only exercise some women get is running up bills.
11. ...He's a big chap. Well, you've never heard so many well-bred commonplaces come from beneath the same bowler hat. The Platiu-de from Outer Space — that's brother Nigel. He'll end up in the Cabinet one day make no mistake [*Osborne*].
12. If you can wade through a few sentences of malice, meanness, falsehood, perjury, treachery, and cant... you will, perhaps, be somewhat repaid by a laugh at the style of this ungrammatical twaddler [*Dickens*].
13. It was a faithless, treasonable door. It was ready to betray you and your secrets.
14. With every kindly sympathy and affection blasted in us birth, with every young and healthy feeling flogged and starved down with every revengeful passion that can fester in swollen hearts, eating its evil way to their core in silence, what an incipient Hell was bleeding there! [*Dickens*]
15. He wasn't without an eye for a picture and an ear for music; he had an acquaintance with some of the famous old stuff in both these arts [*Priestley*].

16. Shining serenely as some immeasurable mirror beneath the smiling face of heaven, the solitary ocean lay in unrippled silence [*Bullen*].
17. I have been accused of bad taste. This has disturbed me, not so much for my own sake (since I am used to the slights and arrows of outrageous fortune) as for the sake of criticism in general [*Maugham*].
18. «No message, »said the waitress brusquely. Then, with a cynical smile of her black raisin eyes: «Out of sight, out of mind—n'est ce pas!» With a sly backward glance she walked off [*Howard*].
19. Resentment bred shame, and shame in its turn bred more resentment [*Huxley*].
20. Powell's sentiment of amused surprise was not unmixed with indignation [*Conrad*].
21. Butler was sorry that he had called his youngest a baggage; but these children — God bless his soul — were a great annoyance. Why, in the name of all the saints, wasn't this house good enough for them? [*Dreiser*].
22. There are drinkers. There are drunkards. There are alcoholics. But these are only steps down the ladder. Right down at the bottom are meths drinker — and man can't sink any lower than that [*Deeping*].
23. Walt was grizzled, fiftyish, with the prideful face of railroad engineers. It was sterner than the faces of paper-mill workers—seamed, hardbitten, tough and gentle... His eyes, behind the steel-rimmed specs, were keen as a seaman's, but without the cold remote look of the sailor's eye. His long-visored cap, his striped overalls, he wore with an air that strangely dignified these nondescript garments [*Ferber*].
24. Mr. Stiggins took his hat and his leave [*Dickens*].
25. The little girl who had done this was eleven — beautifully ugly as little girls are apt to be... [*Fitzgerald*]
26. He ordered a bottle of the worst possible port wine, at the highest possible price [*Dreiser*].
27. In the succeeding weeks George's death was the source of other, almost unclouded joys to Mrs. Winterbourne. She pardoned—temporarily—the most offending of her enemies to increase the number of artistically tear-blotted letters of bereavement she com-

posed. Quite a few of the near-gentry, who usually avoided Mrs. Winterbourne as a particularly virulent specimen of the human scorpion, paid calls—very brief calls—of condolence. Even the Vicar appeared and was treated with effusive sweetness... *[Aldington]*.

28. It was a hot July afternoon, the world laid out open to the sun to admit its penetration. All nature seemed swollen to its fullest. The very air was half asleep, and the distant sounds carried so slowly that they died away before they could reach their destination; or perhaps the ear forgot to listen. The house, too, had indulged itself, and had lost a little its melancholy air. The summer decked it with garlands, for the still newly-green creepers crept up the walls and on to the roof, almost high enough to gain the chimney-pots *[Davidson]*.
29. In private I should merely call him a liar, In the Press you should use the words «reckless disregard for truth» and in parliament — that you regret he «should have been so misinformed» *[Galsworthy]*.
30. Fast asleep — no passion in the face, no avarice, no anxiety, no wild desire; all gentle, tranquil, and at peace *[Dickens]*.
31. There's many a man in this Borough would be glad to have the blood that runs in my veins *[Cronin]*.
32. Double on their steps, though they may, weave in and out of the myriad corners of the city's streets, return, go forward, back, from side to side, here, there, anywhere, dodge, twist, wind, the central chamber where Death sits is reached inexorably at the end *[Norris]*.
33. Out came the chaise — in went the horses — on sprung the boys — in got the travellers *[Dickens]*.
34. And the coach, and the coachman, and the horses, rattled, and jangled, and whipped, and cursed, and swore, and tumbled on together, till they came to the Golden Square *[ibid.]*.

3. Analytical reading and text stylistics

A relatively recent branch of stylistics, text stylistics, researches into the textual level of speech. It is advisable to study the latest findings of this linguistic discipline in order to enrich one's literary analyses, although one should use the recent meta-linguistic vernacular in moderation so as not to over-sophisticate and over-formalize these analyses.

It is common knowledge that the language exists as a hierarchical succession of layers of signs, each successive layer embracing the elements of the previous layers. Phonemes unite to make up morphemes, morphemes form words, words form sentences and sentences make up texts. Many linguists specify the layer of syntagmata (free word combinations and set phrases) between words and sentences as potential structures of language [Бурлакова, 1984] or specific signs of speech [Никишин, 1983]. Some others deem it necessary to single out the layer of «supraphrasal units» between sentences and texts — sense blocks, formally equal to paragraphs [Galperin, 1977].

Text is the largest linguistic sign of a communicative type, characterized by structural coherence, semantic, compositional, stylistic and functional integrity. A verbal text can be of two kinds: oral, studied primarily by phonostylistics and pragmatics, and written, studied by a variety of disciplines, including text grammar, discourse analysis (Z. Harris, T. van Dijk), text linguistics (W. Dressier), decoding stylistics, philological hermeneutics, text semiotics, narratology, poetics and literary criticism.

The text has a double nature. On the plane of speech it is a result of speaking, a «speech product» (or, according to one of the founders of text linguistics, W. Dressier, an actual *etic* text). On the plane of language it is a model, or a scheme of propositions connected according to certain rules (a *texteme*, or a potential *emic* text, according to Dressier) [Dressier, Beaugrande, 1981].

The transformation of text models into concrete speech products, or text generation, takes place in the speech activity. Thus, the general linguistic outlook on the text includes, a) the text model as a linguistic sign (the plane of the language), b) the sum total of means of text generation

(speech activity), c) the text as an actual speech product — a discourse (the plane of speech).

Actual texts fall into two comprehensive classes. The first class is constituted by the texts of cliche type, built up on strict models and having a regulated order of components, types of components and concrete linguistic matter filling in the components of the scheme. These are officialese texts (applications, certificates, reports, legal documents, contracts, financial documents, minutes of meetings, etc.) and science and technology texts (specifications, abstracts, patents). The second class includes texts built upon flexible models. These texts are further subdivided into usual (узуальные) and occasional (окказиональные), or free types. Texts based on usual models have a more or less strictly regulated make-up of components and their order. They are articles, theses, abstract of theses, reviews, journalese texts — reports, news bulletins, commentaries, etc. The texts based on occasional or free models are of approximate character; they are belles-lettres texts and publicistic essays.

A text possesses certain **categorial properties** (so-called text categories). They are self-descriptiveness (информационность), finality, linearity, coherence, integrity and recurrence of elements. The two basic properties of the text are **coherence** and **integrity**. The former implies structural correctness of a text, a proper arrangement of text fragments. The latter refers to the unity of the content of a text, its explicit, factual information, and its implicit sense. Text integrity is **determined by the general functional purpose of a text and by the functional load of its integral parts**.

One of the pioneers of the study of text coherence was Lucien Tenier with his theory of actant models and structural syntax [*Теньер*, 1988], and in the case of fiction texts — the Russian narratologist V. Propp who advanced the theory of plot-building [*Пропп*, 1928] and whose lead was followed by some French structuralists, in particular, by A.-J. Greimas, C Bremon., Tz. Todorov and others [Косиков, 1996; *А.-Ж. Греймас, 1996*]¹⁸.

¹⁸ V. Ya. Propp described the general principles of structuring a fairy-tale, singled out a few types of characters (actants) and made a typology of common fairy-tale plots. French structuralists developed this theory, e. g. A.-J. Greimas spread it to mythology.

Text integrity was specifically considered by decoding stylistics and philological hermeneutics¹⁹.

Text models consist of certain components — **communicative blocks**, or sense blocks, which are syntagmatically interrelated and depend on a certain communication task for their content. Blocks of communication are relatively final in sense. Formally they may correspond to paragraphs, chapters, plot segments in fiction texts, etc.

In fictional texts the denotative, explicit information is lodged in linear **text-building blocks** (текстообразующие блоки), which are usually logically connected, easily defined and singled out.

The significative information, i. e. the implicit sense (implications, underlying ideas) of a text, is actualized through distantly connected **implicatures** (импликатуры) — text blocks (episodes, details, leitmotifs) containing implications. So, implications are materially fixed in a text, but they demand from the reader a close analysis and juxtaposition of distant text fragments with each other. Implication is a two-acme phenomenon. The first ambiguous sense block, posing a problem situation and causing tension in perception, builds up the foundation for the further inward development of text implication; it can be appreciated at its full value only after reaching the second acme of implication, usually in the denouement of a text. For more facts about implications refer to [Сильман, 1967; Молчанова, 1988].

In poetry, as distinct from prose, implicatures are more in number, largely because of the figurative (metaphoric) essence of poetic texts. In modern poetry, which is often probabilistic, i. e. hypothetical and ambiguous, implications are more disparate, incoherent, sometimes running contrary to each other and not conforming to a unifying idea. Moreover, in poetry one observes an increase of implications and associativity of denotative information blocks, i. e. words, phrases and sentences used in their direct meaning, whereby a signified (означаемое) of some word

¹⁹ Philological hermeneutics is the theory of text *interpretation* through intuitive grasping of the inner logic of a piece of literature, or several works related in some way, as an integral indivisible structure. For a more adequate interpretation of a text it seeks to study historically the cultural models and continuity of epochs.

becomes a poetic signifier (означающее) of some other sense²⁰. This process is termed *significance* (*сигнификация*) by R. Barthes (quoted from [Балашов, 1983]). It involves a kind of «chain reaction» of implications and associations and accounts for the «convergence» of the signified and the signifier in a poetic text, which gave R. Barthes ground to call any imaginative text «a play of signifiers».

It should be pointed out, that in any text two contrary and yet interconnected tendencies are at work. The first one is intensification of explicitness, e. g. repetitions, which are conducive to adequate perception and memorizing, the second is intensification of implications, suggestiveness, e. g. different devices of text compression, conducive to the reader's reflective activity in text understanding.

The next type of communicative blocks are **text-arranging blocks** (текстооформляющие блоки). They fall into a) introductory blocks, including the title, the epigraph, introduction of the narrator, the exposition of a text, b) conclusive blocks, delimiting the text, such as the denouement and sometimes the prologue, c) connecting blocks, such as the subtitles, sometimes the author's repetitions, recurrent facts, digressions, descriptions, etc.

Text-arranging blocks give the background for the perception of the basic information, create the reader's presuppositions by arranging commonly known facts, and give certain connotative information about a text²¹.

Both introductory and conclusive blocks occupy strong positions in the text — initial and final.

²⁰ The signified and signifier (означающее и означаемое) — F. de Saussure's terms denoting the two sides, i. e. the form and the meaning, of a word as a linguistic sign. Cf. designatum and designator (обозначающее и обозначаемое) in Ch. S. Pierce's classification, denoting the form and the meaning of any sign, including a word.

Presupposition — a sense component of a sentence (or sense components of a text) which must be true as a condition for the perception of a sentence as semantically correct.

Principal doctrines of treating text in modern literary criticism and stylistics

There are various approaches to treating a text, and though the main features of text comprehension are invariable²², one may place accents on certain aspects of a text while analyzing it and disregard others depending on the perspective one views it from.

As is defined by the theoretician in information science C. Shannon, information transfer consists of five items: the sender of the message, the coding and transmitting device, the communication channel and signal, the receiving and decoding device, the recipient of the message [Арнольд, 1990: 25]. This scheme was elaborated upon for linguistic and philological purposes by Michael Riffaterre and Roman Jakobson. The latter established the chief functions of the language, proceeding from the scheme of information transfer [Якобсон, 1975].

The value of this scheme for text interpretation is the conclusion that any text may be construed from at least three angles: from the viewpoint of the addresser — the author of the text; the message — the text itself as a self-contained entity, and the addressee — the reader. According as what is considered to be the starting point of investigation — the author, the text or the reader, there can be three types of stylistics (stylistics in this case broadly designates the mode of interpretation): *author's (genetic) stylistics*, *text stylistics* and *reader's stylistics*. If we look at the principal doctrines of treating text in modern literary criticism and stylistics, we find ample proof to this conclusion, in that most of them fall neatly into one of the three approaches mentioned.

²² A text is akin to any other *semiotic system and liable to structural analysis for that matter*. The following stages of text comprehension are specified by structural poetics (originated by Yu. M. Lotman): *axiomatization* — finding an obvious and demanding no further proofground for dividing a system into elements according to a certain parameter; *dissociation* — dividing an object into elements of a structure; *association* — finding a connection between the elements of a structure; *identification* — ascertaining the type of relationships between the elements by their essential features; *integration* — considering the total of the elements of a system in their integrity [ЛитЭС, 1987].

1. Author's stylistics looks into the conception of a piece of writing, the writer's views, his literary trend, biography, surroundings and epoch, with the view to establishing the factors determining the book's message and form. This paradigm is represented, among others, by the following doctrines.

1.1. Academician Viktor Vladimirovich Vinogradov's research of belles-lettres bore on studying a writer's idiom. His particular discovery was «the author's image» — the cementing power, making a literary work into an integral verbal and artistic system, formed by the expressive means and stylistic devices supplied by the language. Vinogradov did not identify the author and the writer, saying, that they correlate as the image and the object. The image (i. e. the author) is placed in a certain imaginary spatial, temporary and evaluative position in a text, while the writer is the real, objective entity [*Виноградов*, 1959].

1.2. Professor Ilya Romanovich Galperin and his school also proceeded from the author's standpoint, primarily focusing on the employment of stylistic devices and expressive means, which are defined as «the conscious, deliberate and purposeful use of the units of the language for logical and emotional emphasis» [*Galperin* 1977].

1.3. The German philologist Leo Spitzer studied the compositional, stylistic and linguistic features common to one author, or several writers of a certain period of time. In addition, one of his special subjects were the functions of characters in a text: the narrating character, or narrator — «erzählendes Ich» and the acting character, or actor — «erlebendes Ich» [*Spitzer*, 1962].

2. Stylistics proceeding from the text as a self-contained phenomenon abstracts itself both from the author's conception and the reader's construction of it. This paradigm of text study is built up by a considerable number of outstanding schools in literary criticism.

2.1. «The New Criticism» is the school of literary criticism of the 1930s and 1940s, initiated and developed in the USA by John Crowe Ransom, Robert Penn Warren and Allen Tate («the fugitivists») and in Great Brit-

ain by Thomas Stearns Eliot, Ivor Armstrong Richards and William Empson. It prescribed a new «ontological» approach to literary studies in contradistinction to traditional criticism, which drew on biographical data and influences on a writer.

Though primarily focusing on poetry, the New Critics expressed views which are equally applicable to any literary kind (poetry, prose, drama). They viewed a text as an autonomous whole, independent of the author. It is an object with an 'organic form', i. e. with its own inherent structure, whose value is not *for* anybody, but *in itself*, in the very fact of its existence (which statement definitely echoes the doctrine of «art for the sake of art»). The organic form of a text invites introspection — rigorous scrutiny, close reading, awareness of verbal detail and thematic organisation. In doing so it is advisable to be guided by intuition, trying to absorb the emotional message of a text, rather than resort to a logical analysis of a text, trying to make out its sense. The latter idea is most prominent in Eliot's theory, for example, in [Элиот, 1987], who held that poetry does not contain scientifically verifiable propositions, but communicates to the reader a form of cognition, or insight, or a desirable mental state, or outlook.

The organic form of a text is an «objective correlative» of the author's emotions — an objective verbal equivalent, which a poet selects for their expression. It is a combination of objects, a situation, a series of events which serve as a formula for a concrete emotion; one just has to describe the outer facts, evoking a certain experience in the mind, and the emotion is sure to arise [*ibid* J 987]. A text is thus a medium of emotional states.

Eliot professed a harmonious equilibrium of a protagonist's emotions and their rigorous and concrete motivation by facts in a text. He considered Shakespeare's «Hamlet» to be an artistic failure, because the hero's despair and emotions are inadequate in their scale and consequences to the situation which caused them. Eliot was the founder of the «theory of impersonal poetry», which rejected exaggerated and unmotivated emotionalism. In creating poetry he professed rigorous estimation of an effect on the reader and abstracting oneself from side emotions. For reading poetry, as we have stated above, he recommended introspection — scrutiny, close reading, imbibing emotional message.

2.2. Such an important branch of structuralism²³ as the Moscow-Tartu school of structural poetics, headed by late Yuri Lotman, is fundamentally text-centered. This school is also represented by Vyatcheslav Ivanov, Vladimir Toporov, Boris Uspensky, Alexander Pyatigorsky, Elizar Meletinsky and other eminent scholars.

Initially the school was very susceptible to the idea of code-modelling systems of information theory. Basically, the development of this school included the following stages: starting with the study of language as the primary modelling system (I. I. Revzin) it moved on to the secondary modelling systems — different forms of social consciousness (mythology, religion, folklore), literary texts (poetry, prose), non-verbal art (film, painting, architecture, etc.), ultimately proceeding with the research of semiotics *of culture*, understood as the functional correlation of different sign systems, from a typological and diachronic perspectives [SS, 1986]

The exemplary book «Analysis of a Poetic Text» by Yu. M. Lotman conducts the structural research of works of poetry on various linguistic levels: phonemic, rhythmic, graphic, morphological and grammatical, lexical and syntactical [Лотман, 1972].

Other representatives of structural poetics (Uspensky, Toporov, Pyatigorsky, Meletinsky) are particularly interested in universal mythopoetic patterns recurrent in various texts²⁴. A. M. Pyatigorsky researched into the patterns of archaic cosmological texts of Ancient India and Greece [Пятигорский, 1996]. V. N. Toporov studied the mythopoetic patterns of Dostoyevsky's «Crime and Punishment», «The Idiot», some O. Mandel-

²³ *Structuralism* — movement of thought, affecting a number of intellectual disciplines, including linguistics anthropology, philosophy, history and literary criticism. The common element derives from linguistics, and, especially, the writings of Ferdinand de Saussure, who maintained that a language (and any other object of scientific research, for that matter) is a structure — a network of relationships between elements of a system. The elements of a structure are ordered signs, hierarchically arranged on different levels (e. g. in a language — on a phonemic, morphemic, lexical, syntactical level). Structuralism is closely linked to *semiotics* (founded by Ferdinand de Saussure and Charles Pierce) — the theory of signs, which assumes that elements of any system are signs (two-sided units, consisting of a signifier and a signified), standing in opposition to each other (these oppositions are determined by certain differential features of signs).

²⁴ This approach somehow dovetails into the current of *mythological criticism*.

stam's poems [*Топоров*, 1995]. Toporov holds that the Combat of Cosmos and Chaos is the fundamental myth for humankind, as it echoes in most works of literature. True to the linguistic origins of structuralism, most of the above-mentioned scholars brilliantly combine mythological and etymological analyses of key symbols. For example, in [*Топоров*, 1995] we find the correlation of etymons of words «теснота» and «тоска», «узкий» and «ужас», which proves the correlation of these concepts in our subconsciousness²⁵.

The later proceedings of Tartu University were devoted to semiosis of culture as such. Yu. M. Lotman pointed out that continuity of cultures is achieved through symbols, where «whole texts are encoded in a condensed form», which makes symbols an important mechanism of «cultural memory». Besides, symbols integrate various layers of culture synchronically, creating the «artistic language of a certain epoch». The scholar cites an eloquent example of the symbol of the Tower of Babel and its transformation from the Old Testament times, where it meant arrogant ambition to equal God, through Pieter Bruegel's interpretation of this subject in his painting, to the phrase from K. Marx and F. Engels's «Manifesto» «proletarians storm the sky» [*Лотман*, 1987].

2.3. French structuralism and semiology of the 1950s-1970s, represented by Claude Levi-Strauss, Gerard Genette, Algidas Greimas, Claude Bremon, Tzvetan Todorov, early Roland Barthes, early Julie Kristeva, treated text structure with its constituents as functions with multiple variable quantities («actants»). These scholars sought to bring to light the structure of plot composition and sense generation of any narration on the synchronic level. They also systematized various genres of writing.

Structuralist narratology was especially well advanced. One of its key theorists A. J. Greimas developed the theory of the Russian Formalist Vladimir Yakovlevich Propp. In *The Morphology of the Folktale* (1928) Propp found 31 'functions' (basic narrative actions) and seven 'spheres of actions' in the Russian folk-tale. Greimas's universal 'grammar' of narrative proposes three binary oppositions and six roles (actants) of personages: 1) subject / object, 2) sender / receiver, 3) helper / opponent. The pairs allow a description of all the fundamental patterns governing narrative: 1) aiming at something, 2) communicating, 3) helping or hindering.

²⁵ Etymon — the primary, most ancient, earliest traceable form of a word.

For example, in the narrations about the quest for the Holy Grail the subject is the hero, the object is the Holy Grail; the sender is God, the receiver is humankind; the helper is the guardian angel and the opponent is the devil [*Греймас*, 1996].

2.4. One of the branches of narratology is intertextual stylistics — the school of criticism which views a text as an endless dialogue with preceding texts (the textbook on text interpretation based on this approach is [*Амлак*, 1993]). The idea of intertextuality was developed by Julie Kristeva, who grounded her views on Mikhail Bakhtin's concept of a dialogue as a driving force of cognition, meaning that a text is compared by the reader with certain cultural contexts, which set this text off in particular ways. Kristeva modified Bakhtin's views and assumed that every text is a mosaic of citations and the result of assimilation and transformation of some other texts [*Ильин*, 1989].

This idea is in line with Roland Barthes' conclusions about the equal polylogue of cultural «voices» in a text (which he understood as a nutrient medium for generating signs, «a galaxy of signifiers») [*Барти*, 1989]. A text is a code, included in other codes and thus connected with society and history by intertextual associations, the chief means of which are citation and allusion.

The author in this case is regarded as a mere unconscious subject, who ties his text in with the previous cultural and historical texts. To quote J. Kristeva: the author is an «empty projecting space of intertextual game», while the text itself is «impersonally productive» irrespective of a person's conscious volitional activity (cited from [*СЗЛ*, 1996]).

Narratologists were interested in interaction of various discourses. Thus, Gerard Genette suggested the following classification of discourse interaction: 1) intertextuality, i. e. co-presence of several cultural discourses in one text (citation, allusion, plagiarism); 2) paratextuality, i. e. the relation of a text to its title, epilogue, epigraph; 3) metatextuality, i. e. a commentary or critical reference to its prototext; 4) hypertextuality, i. e. a lampoon or parody on another text; 5) arch-textuality as genre, interaction of texts (cited from [*СЗЛ*, 1996]).

2.5. The next text-oriented trend of literary criticism is deconstructive criticism (you may come across the alternative term «deconstruction» for this school). This trend has acquired paramount significance in the West, striking

particularly from root in France and the USA, where it went here .- -J with the philosophy of *postmodernism* or *post-structuralism*²⁶ \ curre-:- very influential in the USA and Europe. Like narratology, deconstruction stemmed from structuralism, their common forerunner, and, like narratology, it was designed to oppose it. Deconstruction rejects the confinement of reality (and literature for that matter) within the framework of a logical structure. Yet deconstruction does not transgress the domain of the text as such, striving to shift the focus (centre) within its signs without particular regard to an addresser or an addressee.

Deconstructive criticism was completely formed as a literary trend with the issue in the 1960s of «The Yale Manifesto», the collection of contributions by Jacques Derrida, Paul de Man, Harold Bloom and some others. Another principle work which lay the foundations for deconstruction was «Of Grammatology» [Derrida, 976].

Deconstructors proceed from the following assumptions.

There are two issues which baffle structuralists and positivists.

First, if the «subject» (human consciousness) is itself to be the «object» of analysis, how can this subject be situated in regard to itself as an investigator?

Second, if the structuralist hypothesis that knowledge of the world and self, regardless of the organizing discipline (physics, psychology, literature) is ultimately language, whether natural or invented, then in what way can language be the implement of understanding itself? /Berman, \9III

The conclusions from these questions are as follows. What language points to is itself; what exists are «textss». The idea of a knowable reality

²⁶ Postmodernism (= post-structuralism) — the ideological current of modern western philosophy, which succeeded positivism and structuralism and is characterized, as distinct from the latter currents, by ardent negation of any positive knowledge, rational explanations of reality and, above all, of any generalizing schemes or theories aiming to logically explain reality and thus discover its laws. Postmodernistic invectives are against any dogmatic metaphysics and taxonomic mindset which go by the principles of causality, identity, truth, etc. and restrict spontaneity of thought and imagination. The chief representatives of this school are such thinkers of the XX century as Jacques Derrida, Michel Foucault, Georges Deleuze, Jacques Lacan, Jean-François Lyotard, Paul de Man, J. Hillis Miller, Umberto Eco, to mention but a few. Here also belong, to a certain extent, Roland Barthes and Julie Kristeva.

independent of language is rejected. It is impossible for a writer, scientist or critic and interpreter for that matter to stay outside a text (by a text they actually mean any baggage of previous knowledge, historical or cultural background, stereotyped situations).

According to J. Derrida, since Plato, Western thought has used various concepts — such as «substance», «essence», «end», «cause», «form», «being» and so on — in order to centre discourses and to permit distinctions between truth and falsehood. This desire for a centre within an opposition, or a privileged position for one term over another, is called *centration or logocentrism*. For example, speech, in Rousseau and others, is placed hierarchically above writing. Hence the hierarchical opposition speech"— writing (phonocentrism); other hierarchical oppositions being, e. g., male — female; West — East, etc. Logocentrism structures reality, but in fact reality is fluid dialectic juxtaposition, rather than a rigid metaphysical structure.

Since language is a universal means of creating and interpreting texts, it is a tool for centration, creating concepts and ideas («truths»). It is also a product of culture and history, since words bear the layers of cultural and historical meanings, overshadowing their ostensibly objective referents. This idea is proved by the fact that one and the same text lends itself to different diachronic interpretation. Moreover, the primary discourse of a text can be supplanted by secondary ones as various readers interpret texts differently, because they *prefer* (privilege) certain meanings and ideas, suppressing others.

Many deconstructors, among them Paul de Man and J. H. Miller, even deny referentiality of the language, i. e. the capacity of language signs to denote referents (real objects), and assert its allegorical and metaphoric essence.

Deconstructors are averse to texts with clear ideological messages; they seek for their inner contradictiveness, the ways texts may deconstruct themselves. In interpreting texts the deconstructor's aim is to oppose the intrusion of the author's privileged ideas on him. His method of achieving this is decentration of sense — shift of accents and «deconstruction» which implies two steps: *destruction* (of the original sense) plus *reconstruction*. Thus new secondary signified are generated for one and the same signifier in a text; the suppressed marginal motives are accentuated, while the apparent sense of the text is suppressed. A prominent Yale de-

constructor Barbara Johnson demonstrated impressive aberrai/ocs " me original sense of a text as she deconstructed (shifted accents - E. A. Poe's «The Purloined Letter» via a reading of Derrida's deconstruction of Lacan's reading of the story. By doing so she showed that both readings of Poe unconsciously «privilege» particular accents.

Having reversed the original hierarchy, the deconstructor then aims at displacing the new hierarchy, thus leaving a certain indeterminacy in the particular discursive field. The process which prevents signs from achieving a full «presence», thus causing the mind not to privilege any ideas, is called by Derrida «differAnce» (the blending of the words differ and defer).

Let us consider two examples of deconstructive criticism. A deconstructive critic S. Shaviro, analyzing Wallace Stevens's poem «Not Ideas about the Thing but the Thing Itself», in which the narrator cannot decide whether he heard a cry in reality or it «sounded in his mind» in sleep, concludes that the cry «traverses the space of these binary oppositions (i. e. subject and object, imagination and reality, the self and the world), disjunctively affirming and thus destructuring them... there is no actual accession either of knowledge or of contact with reality; but the production of similitude without correspondence — forever renewed, indefinitely repeatable...» [Shaviro, 988: 197] When in another poem by W. Stevens «July Mountain» the narrator does not see the rock as one entity, but as a conglomeration of details («we live in a constellation / Of patches and of pitches, / Not in a single world... / in the way, when we climb a mountain, / Vermont throws itself together»), S. Shaviro writes that Stevens describes «a new kind of unity, the unity of a world in fragments, a whole composed of multiplicities without totalisation or unification... The unity of this «constellation» consists, not in any adequation of the disparate parts to a whole or to one another, but in their anarchic juxtaposition».

3. If the aim of stylistic analysis is to find out how the reader perceives the text, and its starting point is the recipient's (reader's) reaction to the information received, this approach is called **reader's stylistics (receptive stylistics, stylistics of perception)**. This approach is represented, among other schools, by hermeneutics and decoding stylistics.

3.1. Hermeneutics is a branch of European philosophy concerned with human understanding and the interpretation of written texts. This term

was introduced in Ancient Greece and originally meant the universal principle of interpretation of works of literature, primarily Homeric works and other ancient texts. Regarding texts as organic or coherent wholes, rather than collections of disjointed parts, the Greeks expected a text to be consistent in grammar, style and ideas. Accordingly, they codified rules of grammar and style that they used to verify and emend textual passages. By extending the logic of part and whole to a writer's or school's entire output, the Greeks were also able to attribute works with uncertain origin. In the Middle Ages hermeneutics meant Biblical exegesis — allegorical reading of the Biblical texts, frequently at the expense of their literal meaning.

Philosophical hermeneutics was founded by the German philosophers F. Schleiermacher and W. Dilthey and developed in the west by H. G. Gadamer, P. Ricoeur, E. D. Hirsch and others. In their attempt to create a general hermeneutics Schleiermacher and Dilthey raised *empathy*, the interpreter's self projection into the author's space, to a methodological principle. Interpretation is built upon understanding and has a grammatical, as well as a psychological moment.

Schleiermacher compared the reader's approach to a text with the efforts by participants in a dialogue to understand each other, and he depicted the dialogue in terms of a speaker who puts together words to express his thoughts and a listener who understands this speech as part of a shared language and as part of the speaker's thinking [Thompson, 1981: 37]. He claimed that a successful interpreter could understand the author as well, as or even better than, the author understood himself because the interpretation highlights hidden motives and strategies.

Dilthey rationalized Schleiermacher's «empathetic understanding» of the author's message. He distinguished between *understanding*, the basis for methodological hermeneutics, which involves tracing a circle from text to the author's biography and immediate historical circumstances and back again, and *interpretation*, or the systematic application of understanding to the text, reconstructing the epoch in which the text was produced and placing the text in that epoch.

Both philosophers elaborated on the notion of «*hermeneutic circle*», which means the cyclic motion of understanding from the parts to the whole and backwards. As Dilthey wrote: «It is characteristic of any interpretation to transfer from the perception of the parts to grasping the sense

of the whole, alternating with *the attempt to define these parts more precisely, proceeding from the sense of the whole*. The failure of this method becomes evident when the parts do not become clearer. This induces the interpreter to define the sense of the whole anew. These attempts continue until the sense of the text is fully grasped» [C3JI, 1996: 202]

For H. G. Gadamer the meaning of a text is not fixed, but changes over time according to how it is received and read. To understand is to understand differently than the author or even one's own earlier interpretations, precisely because the process involves creating *new horizons of senses* from the old horizons which they replace.

Philological branch of hermeneutics adopted much of the terminology of philosophy of hermeneutics: intention, reflection, meaningful experience, horizon of senses. Philological hermeneutics accentuates the (self)-guided reflection on a text which helps to understand its sense. One of the most influential literary hermeneuticists abroad is Eric D. Hirsch; in this country the hermeneutic trend is represented by the Tver philological school lead by Georgy Bogin.

According to G. Bogin [*Богин, 1993*] the text is not a sign or structure of signs, but an object of free creative reflection. Understanding is based on two grounds: pre-reflective consciousness, i. e. intentions of consciousness, oriented to the perception of an object (image), and reflective consciousness, i. e. schemes of pure reflection. There are several levels of understanding: the lower, pre-reflective levels of understanding are semanticizing (understanding meanings of words) and cognition (understanding the content of a text); the higher, reflective level of understanding implies the discovery of the sense of a text. The first two levels are practically disregarded by philological hermeneutics, therefore there are virtually no linguistic analyses in hermeneutic interpretations. The third level of *understanding constitutes the purpose of interpretation*.

Interpretation itself is usually arranged as free creative monologue or dialogue with the tincture of rhetoric. The sense of each component of the *text is interpreted through tying it in with the other components and the text as a whole*, as well as through the existing thesaurus of the reader.

3.2. Decoding stylistics, one of whose founders was Irina Vladimirovna Arnold, also concentrates on the recipient of information (*the reader of the text*). Its aim is to foster the high culture of reading, to work out a sys-

tem of rules by which the reader decodes the text, thus restoring the author's ideas. Decoding stylistics endorses both inductive and deductive methods of text analysis.

The first approach suggests that one may proceed from a certain hypothesis of the subject-matter of a text [Арнольд 1990]. Then the interpreter analyzes different levels of the text to verify this hypothesis: a) its lexical (thematic) network — the lexico-semantic paradigms, including synonyms, antonyms, hypo-hyperonyms, common connotations of words, their common referentiality; b) the syntactic structures of the text (syntagmatic relations of the words in a text); c) imagery and tropes; d) morphological and phonetic peculiarities of a text.

The second approach entails the reverse procedure. First attention is concentrated on some remarkable detail, e. g. a notable repetition of words or synonyms, a sustained metaphor, a group of sentences of an uncharacteristic communicative type (questions, exclamatory sentences) or other types of «foregrounding»²⁷. These peculiarities are interpreted in the context of the whole text and the details are connected to form a coherent integrity, from which the idea and the theme are deduced.

²⁷ «Foregrounding» (выдвижение) — the formal text arrangement focusing the reader's attention on certain elements of communication and establishing semantically relevant relations between the elements of one or different levels. There are the following types of foregrounding: 1) a strong position (сильная позиция) in the text (the title: the beginning and the end of a sense block); within a sentence — emphatic structures with the anticipatory «it», inversion, etc.; 2) convergence (конвергенция) — the bunch of stylistic devices fulfilling one and the same stylistic function; 3) defeated expectancy effect.

5. Suggested plan for text analysis²⁸

1. Preliminary information about the text under interpretation. Say if it is a complete text or an excerpt; ascertain its genre. Specify its themes, ideas, problems, conflicts.

Mention some significant peculiarities of the composition of a text: say if it is simple, complicated or complex (many protagonists and plot-lines); scenic or dynamic; chronological or kaleidoscopic; if it is based on contrast, etc. Discuss the mode of narration (first or third person).

Keep this part to a minimum. Speak only about those features, which, to your mind, are worthy of mention. Whenever possible, substantiate your statements with the text and always specify the effect this or that feature brings about.

2. Text interpretation. This part of your analysis should be the longest. Combine retelling with stylistic analysis.

State what constituent parts the plot of the text falls into. If it is a complete fiction text, establish the exposition, the entanglement of a story, the part where the build-up of action comes, the climax and the denouement; say if any parts are missing or reversed. In the case of an excerpt from a larger work ascertain what sense blocks can be distinguished within it (they often correspond to the traditional constituent

²⁸ Both the suggested plan and the cliches for text analysis serve as an aid for a beginner as he interprets his first texts. In the course of time one may elaborate a plan and collect a "set of cliches to suit one's particular purposes. One may also get accustomed to using adequate meta-language automatically when interpreting texts. Even at the initial stage of learning how to interpret the plan does not demand being strictly adhered to, and neither do the cliches. In any case, one's analysis should not be all scheme and cliches. It should preserve the wording of the original, and its purpose should be to render the essence of the *text* in the best possible way. Remember the rules: DO NOT ABSTRACT YOURSELF FROM THE TEXT AND VIEW IT «FROM ABOVE», APPROACH IT «FROM WITHIN». ALWAYS KEEP TO THE TEXT, BUT MIND THAT YOU INTERPRET RATHER THAN RETELL IT. WHEN YOU INTERPRET A TEXT MIND THAT SENSE AND EMOTION ARE MORE IMPORTANT THAN FORM, THOUGH THEY MAY LOSE BY INADEQUATE WORDING.

parts of a plot — exposition, entanglement, etc.). State how the action develops, whether it reaches the climax, whether it has an open or a closed plot structure.

While analyzing the plot part after part, name the most significant expressive means and stylistic devices for each part. Always speak about the function of this or that stylistic device or expressive means, what sense it imports and what impression produces. You may follow the order «factual information -> expressive means -> sense» or «factual information -> sense -> expressive means».

If you tackle a psychological text, it is sometimes expedient to proceed from a portrayal of its protagonists and the conflict in which they are involved. Discuss the characters' appearance, psychological portraits, attitudes to the events, to each other, conceptual roles in the text. Ascertain how the characters are portrayed (directly or indirectly — through speech and actions).

3. Discuss the peculiarities of the author's style: the syntactical, lexical, incidentally morphological and phonetic peculiarities of the text under analysis, the purpose of their employment by the author (for example, the use of slang, baby talk, etc. to reproduce the idiolect of this or that character; the use of alliteration, paronomasia, etc.).

4. Expand on the implicit side of the text (implications, subtext, sense). Ascertain the key ideas of the text and how they are conveyed. Speak about the main thematic fields (leitmotsifs) present in the text (e. g., love, social antagonism, morality and depravity, estrangement and isolation, etc.). How are they created (using symbolic details, words of similar meanings, etc)? Say whether you can identify several layers of implications in the text.

Comment on the author's skill and the literary merits of the text in general. Formulate your personal impression from the text. It must be grounded on the synthesis — interrelation of sense of different parts.

6. Suggested cliches for text analysis

- 1) The story / excerpt under analysis (interpretation) was written by / belongs to the pen of / is the work by the famous / prominent / renowned / controversial English / American writer of the ... century...
- 2) The text under interpretation belongs to the genre of narrative prose, in particular, to the form of short story / is an excerpt from the novel by...
- 3) The story features / highlights / focuses on the... The subject matter of the story is...
- 4) The author addresses / tackles / treats / applies himself to / poses and tries to solve the thorny (difficult, involved, complicated, eternal, ever-lasting, evergreen and ever topical) problem of (e. g. fathers and sons, generation gap, social inequity, etc.).
- 5) The author raises his voice in denunciation of / in support of... By this piece of writing the author seems to voice his protest against... / to express his concern about... / attempts to impart / communicate to the reader his vision of... / an important message...
- 6) The action takes place / The scene is set / laid (in the mid 1960's / in post-war Britain) / The setting of the story is (Victorian England)
- 7) The action revolves around... / The story recounts a dramatic (remarkable, significant) event that occurred in the life of... / The narration traces the life history of/ depicts a certain period in the life of...
- 8) We are presented with third-person narration / The narration is told in the third person; from the viewpoint / vantage point of an omniscient narrator. This feature is important, because (e. g., it widens the perspective of the narration, enabling the reader to take an objective view of the events, etc.).
- 9) The plot of the story is quite simple / intricate / has one line (several lines).

- 10) The plot has a closed structure, since all the constituent parts are present here. The plot has an open structure, because it lacks climax (denouement).
- 11) In the exposition we are presented with... .The exposition gives us a portrayal of... (e. g. the bleak life of urban clerks).
- 12) The entanglement of the plot comes with (+ Gerund, Noun) / begins when (+ clause). The build-up of the action begins with... / when...
- 13) As the action develops / unfolds / builds up / the collision between the characters begins.
- 14) As the action develops the tension / suspense / the reader's emotion is worked up.
- 15) The action drags a little at first / picks up from the very start / slows down when... By and by the pace of the narration quickens / becomes brisk.
- 16) The climax of the story falls on the characters' final conversation / is built up by the previous developments.
- 17) The action culminates in... (e. g. the heroine's announcement that she was going to marry another man).
- 18) The highlight / high point of the story is the scene where ...
- 19) The culminating episode of the story is when... / The action culminates in + Noun, Gerund... The action comes to a head when...
- 20) The denouement, bringing the action to a close, falls on the final passage, where...
- 21) The action comes to a tragic (unexpected, comical) denouement / outcome.
- 22) The story has a decidedly happy (upbeat) / unhappy (downbeat) ending, as...
- 23) The narrative abounds in bookish words. / The narration is done in plain language.
- 24) The characterization in the story is skilful indeed / The author draws / depicts / delineates the heroes with great skill. We encoun-

ter / come across / run across / observe both direct and indirect characterization here.

- 25) The use of swear-words (educated literary language / juvenile slang / child language, / language of the underworld) enhances the realistic sounding / ring of the story.
- 26) The protagonists' parlance in the text also serves to characterize them. The swear-words (elegant language, etc.) bring out such features in the protagonist as: ...
- 27) To characterize this hero, the author aptly uses such stylistic devices as...
- 28) These words / devices reflect the overall ironic / sarcastic treatment of this character by the writer.
- 29) The key of this description is ironical / sarcastic.
- 30) This dramatic / interior dialogue brings about a peculiar effect.
- 31) What strikes / leaps to / bursts into the reader's eye is...used for the purpose of...
- 32) Note / observe / mark / witness the use of..., which serves the purpose of...
- 33) It is worth mentioning / worthy of mention that...
- 34) Regard must be paid to the fact that... / It is noteworthy that...
- 35) Throughout the text the author employs...
- 36) Thanks to these stylistic devices one gets the impression of/ that...
- 37) This stylistic device (trope, figure of speech) conveys the idea of / that...
- 38) The employment of this device suggests that / is suggestive of the fact that...
- 39) It becomes manifest from this phrase that...
- 40) From this sentence we may infer that (...we may draw the following inference:)
- 41) The underlying idea / implication of the story appears to be...

- 42) One may draw far-reaching inferences from this text.
- 43) We may identify / specify / single out at least three layers of sense here: psychological, social and philosophic. The first layer of sense appears to be...
- 44) The message of the story seems to be... The ideas derived from this text are that...