

Министерство образования Российской Федерации  
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**H. V. Shelestiuk**  
**INTERPRETATION OF**  
**IMAGINATIVE LITERATURE**  
**(ANALYTICAL READING)**

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**ПО ИНТЕРПРЕТАЦИИ ХУДОЖЕСТВЕННЫХ**  
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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 университет)

ст. преп. кафедры английского языка

**Н. А. Постолюнская** (Уральский государственный педагогический университет)

**Шелестюк Е. В.**

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Содержание

Пояснительная записка .....	4
General .....	5
1. Fundamental categories of literature .....	8
2. Imagery in a text. Tropes and figures of speech .....	30
2.1. Nomination in language and speech .....	30
2.2. Imagery without transfer of denominations .....	34
2.3. Tropes .....	37
2.4. Figures .....	61
2. 4. 1. Figures of co-occurrence .....	61
2.4.2. Figures based on syntactical arrangement of words, phrases, clauses and sentences .....	67
2.4.3. Figures based on syntactical transposition of words .....	68
2.4.4. Figures entailing syntactical deficiency .....	69
2.4.5. Figures entailing syntactical redundancy .....	70
3. Analytical reading and text stylistics .....	79
4. Principal doctrines of imaginative text in literary theory and stylistics .....	83
5. Suggested plan for text analysis .....	99
6. Suggested cliches for text analysis .....	101
7. Fiction texts and samples of their interpretation .....	105
Alfred Coppard Tribute .....	105
A sample of interpretation .....	111
Ray Bradbury Fahrenheit 451 (extract) .....	116
A sample of interpretation .....	122
8. Texts for independent analysis .....	127
William Golding Lord of the Flies (extract) .....	127
Agatha Christie The Witness for the Prosecution (extract) .....	133
Ernest Hemingway A Day's Wait .....	141
Aldous Huxley Crome Yellow .....	147
References .....	158

## Пояснительная записка

Данное 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 тропеической, 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 русскоанглийских 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, derive its denotative (factual) and connotative (emotive, expressive, evaluative and stylistic) information and account for its ideological, educational and emotional influence on the reader. Interpretation of literary works as a college practice has for its theoretical background the theory of literature. In fact, it is 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 20<sup>th</sup> 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 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 interpreter 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; it 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<sup>1</sup> : 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, a short story, a fable, a parable and others<sup>2</sup>.

The narrative prose is overlapped by the newly formed journalistic genre forms: an essay — 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 — an article featuring some point of criticism, etc. <sup>3</sup>

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.

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<sup>1</sup> литературные рода

<sup>2</sup> A story - повесть, a short story - рассказ

<sup>3</sup> An essay – очерк, a feuilleton [fʷj'tɔŋ] - фельетон



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** — the subject described, and **ideas** — 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 function — hinting at the implications<sup>4</sup> 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'.

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<sup>4</sup> Implication (подтекст) is hidden sense, underlying meanings of a text. Also see below about different layers of sense.

- ◆ 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 usually citations from other books <sup>5</sup> 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<sup>6</sup>, and it has a narrator. The narrator commonly 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.

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<sup>5</sup> 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 Iland, 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’.

<sup>6</sup> повествование

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 a 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.

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 the omniscient narrator, it widens the perspective of the narration, enabling the reader to take an overview of the historic events of that period, to estimate the situation as an integral whole, 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 **digressions** [dai'greSnz], i.e. the author's commentaries, generalizations, thoughts and feelings. 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 mouthpieces 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*<sup>7</sup>.

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

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<sup>7</sup> раскрытие образа

his diary and letters, other people's opinions, etc. Sometimes characterization is provided by represented speech <sup>8</sup>. 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** ['dɪskɪs] 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 characters' 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, dashes, marks of exclamation and interrogation); deviations from correct spelling denoting mispronunciation; ellipses, incomplete sentences and casual or even faulty grammar; employment of various stylistic strata of the vocabulary. The latter include: *foreign words* to render local colouring; *barbarisms* and

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<sup>8</sup> 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.

*elegancies*<sup>9</sup>; *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*<sup>10</sup> 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, 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 content of a narration usually has a certain structure and is 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.

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<sup>9</sup> *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]

<sup>10</sup> несобственно-прямая речь

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:

- the story {
- ◆ the exposition<sup>11</sup>, 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<sup>12</sup>, or the build-up of the action — the part, representing the beginning of the collision;
  - ◆ the development of the action<sup>13</sup> — the part, in which the collision is unfolded;
  - ◆ the climax<sup>14</sup>, or the culmination — the highest point of the action;
  - ◆ the denouement<sup>14</sup> — 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

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<sup>11</sup> экспозиция

<sup>12</sup> завязка

<sup>13</sup> развитие действия <sup>14</sup>

кульминация

<sup>14</sup> denouement [del'nɪmPN] - развязка

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.

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 Mikhail Bakhtin's theory of chronotopoi <sup>15</sup> [Бахтин 1975]).

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 the omniscient narrator, the narration widens the perspective of a text, enabling the reader to take an overview of a multitude of events. 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 range of vision, the angle of view, and the focus of view. The range of narrator's vision implies the slice of reality reflected in a text. Then, the narrator sees the virtual reality of a text from a

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<sup>15</sup> Chronotopoi — pl. from chronotopos — хронотоп.

certain angle of view, as he selects the objects and phenomena of reality to be described, their specific properties, thus achieving a certain depth and unity of vision, making prerequisites for judgements. Besides, the narrator has a certain focus of view, foregrounding certain details and omitting others, placing accents on certain facts and phenomena and determining the hierarchy of their significance. For more details on these features of space treatment see [Мапова 1989].

The *time* perception of events is also dependent on 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 some cases events are chronologically arranged, in the majority of modern literary works there are shifts of time to the past or future. Besides, reminiscences, retrospective (and prospective) 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 in at the beginning.

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’ [*Brontë*]. 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 sentence which expresses the rheme, or the main idea is called the thesis. The construction of a paragraph is analogous to that of a sentence. A **loose paragraph** starts with both the topic and the thesis followed by other sentences amplifying on its idea. A **periodic paragraph** is one that first states reasons and illustrations, the concluding thesis

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', stand out as semantic centres<sup>16</sup>. Within a single sentence a strong position is perceived when a word stands out as the rheme of an utterance. In a paragraph or a text as a whole utterances often acquire strong positions at the beginning and at the end.

A piece of writing contains **details** — minor concrete facts or objects considered essential for comprehension of an entire text. 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. squeamish precaution 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 function.<sup>17</sup> 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

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<sup>16</sup> The theory of strong positions was elaborated upon by Irina Vladimirovna Arnold.

<sup>17</sup> 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.

**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.

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**<sup>18</sup>. 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?

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<sup>18</sup> подтекст

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 and speak on the purpose of the 3<sup>rd</sup> or 1<sup>st</sup> person narrations 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 narrative? (b) description? 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? Analyze them.

- a. He was an inch, perhaps two, under six feet, powerfully built, and he advanced straight at you with a slight stoop 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, appalled in immaculate white from shoes to hat, and in the various Eastern ports where he got his living as shipchandler'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 mossbeds, 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 well-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-whitestriped 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 an 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 curtsy. ‘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 attitude 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 [*Wodehouse*].

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 graund 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 Passoss. 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 don't 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? the thesis?

21. Define the types of narration in the following (narrative proper, description, digression or characters' discourse.) Name the stylistic types of sentences and the communicative significance of each of them.

- 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 [*ibid.*].
- 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*].

- f. The disabled soldier, for 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

I

### 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 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<sup>19</sup>. 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

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<sup>19</sup> денотаты, референты

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, 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* and *secondary nomination*<sup>20</sup>, second, *usual nomination* and *occasional nomination*<sup>21</sup> and third, nomination *with* and *without transfer of denominations*<sup>22</sup>.

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<sup>23</sup> 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' [лăŋ]) **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).

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<sup>20</sup> первичная номинация, вторичная номинация

<sup>21</sup> узуальная номинация, окказиональная номинация

<sup>22</sup> номинации с переносом наименований и без него

<sup>23</sup> создание нового слова

Nowadays the domain of primary nomination is speech (F. de Saussure's 'parole') is poetry, especially formalistic, and similar texts. One of the famous examples of primary naming is 'Jabberwocky' from Lewis Carroll's 'Through the LookingGlass': '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-Kupernik's translation — 'Верлиока': 'Било супно. Кругтелся, винтясь 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: 'Глокая куздра штеко будланула бокра и кудрячит бокренка'.

Primary nomination is occasionally employed for stylistic purposes, for example J. Joyce embedded his works with plentiful coinages, viz. *goldskinned*, *snotgreen*, *basiliskeyed*, *ghostcandle*, etc. (*Ulysses*).

Secondary nomination is the main type of nomination, both in language as an ideal system of signs 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).<sup>24</sup>

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<sup>24</sup> Secondary nomination may be also due to semantic processes: generalization / specialization 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 desemantization (make — 1) to



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* nominations. 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 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

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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 phraseologization — black pudding (кровяная колбаса).

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<sup>25</sup>

**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, employed to produce a vivid effect and render certain emotional and aesthetic impression.

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...

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<sup>25</sup> образы-автологии

[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<sup>26</sup>, 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’<sup>27</sup>, which is felt as metaphoric, or imaginative, 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 ‘disorder’, ‘abandonment’, ‘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 above, 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.

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<sup>26</sup> Автология, согласно С. М. Мезенину [1984] — образ, выраженный словами в их прямом, а не фигуральном значении.

<sup>27</sup> волны; море

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 the author’s 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<sup>28</sup>, or dynamic. Apart from a description, it contains a certain action: a common Negro

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<sup>28</sup> сюжетный

woman carries a prodigy of beauty — a bunch of marigolds. The image as a whole 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<sup>29</sup> 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 COOCCURRENCE) [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)) [Пичардс, 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 [t'WSIqm kOmpq, reISi'OnIs].

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

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<sup>29</sup> фигура замещения

(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, clichéd) 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<sup>30</sup>,

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<sup>30</sup> «агент»

is transferred to another concept, a tenor <sup>31</sup> on the basis of a ground <sup>32</sup> - 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 of knowledge from a source domain to a target domain <sup>33</sup>, 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

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<sup>31</sup> «референт»

<sup>32</sup> «основание»

<sup>33</sup> проекция знания из сферы-источника в новую, осваиваемую сферу

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. 'The house of birds' (vehicle) meaning 'the sky' (tenor) is based on the similarity of function (ground).

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* <sup>34</sup>, or *onomasiological* model 'vehicle, tenor and ground' usually identified on the level of a phrase or a sentence, and the *semasiological* <sup>36</sup> 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 cornerstone of his theory is the dichotomy of Aristotelian 'epiphora' and 'diaphora'. 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).

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<sup>34</sup> I.e. proceeding from a referent — a designated object. <sup>36</sup> I.e. proceeding from the meaning of a word.

Diaphora does not imply any comparison or similarity, but contrast producing certain emotional impact, a defeated expectation. The new meaning here ‘results from mere juxtaposition of elements’<sup>35</sup> [Vurpaŭm, 1990: 88]. Wheelright 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 fulfils).

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, is found in [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 deverbal 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

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<sup>35</sup> Diaphora seems to correspond to what is termed ‘a semi-defined structure of lexical type’ in present-day linguistics. See ‘semi-defined structures’.

through another action' (for basic verbs), 'the characteristic 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<sup>36</sup>, propositional (sentence-long) and suprapropositional metaphors.
- b. The division into *simple* and *sustained or extended metaphors*. In the latter case one metaphorical statement

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<sup>36</sup> Phrasal metaphors include the controversial *binary (genitive) metaphor* — *marble of a gaze, stupor of life, копы травы, бриллианты росы, тростинки мачт*. 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'.

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.

- 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' (Huxley) — 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 countest *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** [pq,sOnIf'tkeISn] (animation) — a kind of metaphor, where a thing or phenomenon are endowed with features peculiar to human beings (personification) or live creatures (animation)<sup>37</sup>.

e.g. the Mediterranean...more than five thousand years has drunk sacrifice of ships and blood [Jeffers]; the city streets, perplexed, perverse, delay my hurrying footsteps [Pound]; *old age* should burn and rave at close of day [Thomas].

**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.

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<sup>37</sup> олицетворение и одушевление

*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 PERIPHRAISIS [pq'rIfrqsIs] — see PERIPHRAISIS. Examples of metaphoric periphrases: Apollo’s upward fire (the rising sun), ‘wave traveller’ (boat), ‘рыцари удачи’.

METAPHORIC ANTONOMASIA [xntOnO'meIzIq] — 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 [sInIs'TJzIq] — a transfer by similarity of primary perceptions<sup>38</sup>, 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).

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<sup>38</sup> первичных ощущений

**Metonymy** (transfer by contiguity<sup>39</sup>) — 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 language 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,

animal - its flesh: fowl — 1) птица, особ. курица, 2) птичье мясо, особ. курятина, wood as type — wood as material: pine — 1) сосна, 2) сос-

новая 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)

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<sup>39</sup> transfer by contiguity [kOntl'gHtl] — перенос по смежности.

работник, рабочий, instrument — doer: bayonet — 1) штык, 2)  
pl. солдаты,  
штыки, action — doer: support — 1) поддержка, помощь, 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. Yu. 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'nekɒki] (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 / Bestride *the  
progress* of the little horse... [Downie]

e.g. She is all *youth*, / All *beauty*, all *delight*, / All that a  
*boyhood* loves and *manhood* needs... [Masefield]

e.g. Half *loving-kindliness* and half *disdain*, / Thou comest to  
my call serenely suave... [Watson]

cause-effect

e.g. Power is built on fear and *empty bellies*. [Roberts]  
(empty bellies -> hunger)

e.g. The fish *desperately takes the death*. [Skrebnev]  
(desperately takes the death -> snaps at the fish-hook).

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, Cezanne, Mr. Ferraro bought wholesale*  
[Greene].

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



### TRANSFERRED METONYMIC EPITHET (hypallage)<sup>40</sup>

[ha'pxlqGI] — a special case of metonymy usually expressed by an adjective syntactically related to one word and semantically — 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;

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<sup>40</sup> гипаллага, перестановка определения, меняющая синтаксические отношения в выражении

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 *characterization* 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.<sup>41</sup>

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 );

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<sup>41</sup> 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.

- 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: illumines 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:

- f. *fortress, chapel in the forest as the symbols of Spain* in 'Spain 1937' by W. H. Auden (synecdoche 'part-whole');
- g. *rat as the symbol of decay and deterioration* in 'The Waste Land' by T. S. Eliot, etc. (metonymy 'causeeffect');
- h. *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** ['xlɪɡqrɪ] — a symbolic representation; a figurative discourse, in which the principal 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* <sup>42</sup>).

**Irony** — In the narrow sense irony is replacing a notion by its opposite, e.g. '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** ['sRkxzm], where the author virtually says what he means in such a way that implies ridicule, mockery or contempt, e.g. '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

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<sup>42</sup> In the Middle Ages a fourfold scheme of allegory was established by the

illustrious with fawning and to spurn the humble’ from ‘Under the Net’ by I. Murdoch. The character’s selfcharacteristic 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

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hermeneutics — the practice of interpreting — on the basis of biblical texts (John Cassian (AD 360—435), Sallastius (4<sup>th</sup> 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.

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...’. Here the innuendoes convey the implications, that Nathan rose to the top of professional ladder by crooked ways.

- ◆ the effect of defeated expectancy<sup>43</sup>, sometimes equal to anti-climax. Linear syntagmatic relations make the

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<sup>43</sup> эффект обманутого ожидания

reader anticipate following elements. However, 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** [pq'rIfraqsJz] (парафраз) — 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*].

Examples of ancient periphrases are represented by kennings (derived from Old Norse), a type of circumlocution, in the form of a compound that employs figurative language in place of a more concrete single-word noun. Kennings are strongly associated with Old Norse and later Icelandic and Anglo-Saxon poetry, e.g. “feeders of eagle” = “warriors”, “slayer of giants” = “the god Thor”, “bane of wood” - “fire”, “sun of the houses” = “fire”, “ship of night” - “the moon” etc.

**Euphemism** ['ju: fqmizm] — 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** ['epiθqt] — 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 oneword (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** [haI'pWbOI] — 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** [mei'ouzis] — 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 *litotes* [lai'to:tiz] 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. Ascertain their function and the effect they produce on the reader:
  - 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. And 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 OF 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,
- g. Pluck from the memory a rooted sorrow? [Shakespeare]
- h. Humid seal of soft affections,  
Tend'rest pledge of future bliss,  
Dearest tie of young connections,  
Love's first snow-drop, virgin kiss [Burns].
- i. 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].
- j. ...the vast walls of night  
Stand erect to the stars [Jeffers].
- k. We've been drinking stagnant water for some twenty years or more While the politicians slowly planned a bigger reservoir [McNeice].
- l. 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.*].

- m. ...But we are those ribless polyps that nature insures  
Against thought by routines, against triumph by  
tolerance...[*Foxall*] n. ...But you also  
Have the slave-owner's mind,  
Would like to sleep on a mattress of easy profits [*McNeice*].
- o. ...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.**

**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*)<sup>44</sup>. 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.

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<sup>44</sup> 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 familiar similes: Her face was as white as snow. She is as beautiful as a rose.

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 *redfaced farmer...* / And round about were *the wistful stars* / 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:

- 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).
- the connective ‘not so... as’, e.g. The wind is not so unkind as man’s ingratitude.
- the structure ‘no more (less) + N... than...’, e.g. There is no more mercy in him than milk in a male tiger.
- the structure ‘with + N + of + N’, e.g. They were talking together with the dry throaty rattle of pebbles being rolled down a gully.
- the conjunctions ‘as though’, ‘as if’, e.g. He wafted in the shivering guest as though he ushered a cardinal.
- lexical means (the verbs ‘to resemble’, ‘to look like’, etc.)

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** [ˌkwRzI aɪ'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 fuse 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** ['zjHgmq] — 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** [OksI'mLrOn] — 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** [xn'tITqsIs] — 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 (оказиональные), 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 soundform 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 have no need for tongue / My heart keeps open house, / 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 breaches 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 farmyard 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 and 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 [Byron].

**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** [ka'l'xzmqs] — *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. 'In times like these,' declared Nathan's wife, 'we must help

our country still more, still more we must help' [Coppard].

**Suspense** [sq'spens] — 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 in the end' [Norris].

#### 2.4.3. *Figures based on syntactical transposition of words*

**Parenthesis** [pq'renTqsIs] — 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** [xpO,zaIq'pJsis] — 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** [,xpO'koInH] — a blend of two clauses into one through omission of the connecting word. It indicates careless or ungrammatical speech and is used for indirect characterization.

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

**Asyndeton** [q'sindetqn] (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 or phrase.

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** [ˌxndɪpˈlɒsɪs] (CATCH REPETITION) — repetition in the initial position of a word from the final position of the preceding line or utterance.

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

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! [*Wordsworth*]

**Polysyndeton** [p,qll'sIndetqn] — 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 may be interwoven with sound  
imitation (onomatopoeia [OnqumqtOu'pJq], ономатопея), also  
frequently used as a stylistic device in poetry, cf. a passage from  
A.Tennyson's "The Brook" I

chatter over stony ways,  
In little sharps and trebles,  
I bubble into eddying bays, I  
babble on the pebbles.

**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 sense of  
activeness and creates a certain rhythm: 'We are the musicmakers,  
/ 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:
  - 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*].
  - I love my Love, because I know My Love loves me  
[*Mackay*].
  - 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 crept, 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*].
  - 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*].

- 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*].
- 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*].
- Past hope, past cure, past help! [*Shakespeare*]
- And the silken sad uncertain rustling of each purple curtain / Thrilled me — filled me with fantastic terrors never felt before [*Poe*].
- All women become like their mothers. That is their tragedy. No man does. That's his [*Wilde*].
- She bought a budget-plan account book and made her budgets as exact as budgets are likely to be when they lack budgets [*Lewis*].
- West wind, wanton wind, wilful wind, womanish wind, false wind from over the water, will you never blow again? [*Shaw*]
- 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 abhor thee, youth I do adore thee; Oh!  
My Love, my Love is young [*Shakespeare*].

- 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*].
- 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* <sup>45</sup>

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 illnature 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*].
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

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<sup>45</sup> Alongside with recognizing and identifying imagery and figures, indicate their functions in the excerpts and effect on the reader.

mackintosh collars up and bowlers and trilbies weeping, youngish men from the offices bundled home against the thistly 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 wellbred commonplaces come from beneath the same bowler hat. The Platitude 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 twaddle [*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 since 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 unmingled 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-blotched letters of bereavement she composed. 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

**I** 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 metalinguistic vernacular in moderation so as not to oversophisticate 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 [*Никитин, 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 an integral communicative sign, characterized by the structural-semantic, compositional, stylistic and pragmatic (functional) unity.* Text as the largest linguistic sign of a communicative type possesses the following categories, revealing themselves on the supraphrasal level: informativity and information density; integrity - structural cohesion and semantic, compositional, stylistic and functional coherence; linearity / nonlinearity (discursiveness); completeness / incompleteness; personality / impersonality; purposefulness; semantic and emotive dominants and some others.

A verbal text can be of two kinds: oral and written. Oral texts have been traditionally studied by psycholinguistics, linguistic pragmatics, phonostylistics, and written - by a larger variety of disciplines, including text linguistics (text grammar, text stylistics, or, more general, text theory), decoding stylistics, text semiotics, narratology, poetics, philological hermeneutics and literary criticism. Both written and oral texts are at present subjected to discourse analysis (in T. van Dijk's interpretation, as a linguistic product in a broad context of extralinguistic conditions).

On the plane of speech a text is a result of speaking, a 'speech product' (or, according to one of the founders of text linguistics, W. Dressler, an actual ethnic 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 Dressler) [Dressler, 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 three aspects: 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).*

Texts fall into two comprehensive classes. The first class is constituted by the texts of cliché 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 (оказиональные), 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, journalesse 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.

As has been mentioned above, a text possesses certain categorial properties (so-called text categories). The basic property of a text is integrity, which includes structural and compositional **cohesion** and semantic **coherence**. 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 loading of each of its integral parts.

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 becomes a poetic signifier (означающее) of some other sense.<sup>46</sup> This process is termed *significence* (сигнифициция) 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**.<sup>47</sup> 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.

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<sup>46</sup> The signifier and signified (signifiant and signifié; 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. designator and designatum (обозначающее и обозначаемое) in Ch. Morris's classification, denoting the form and the meaning of any sign, including a word.

<sup>47</sup> текстоформирующие блоки

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 text.<sup>48</sup> Both introductory and conclusive blocks occupy strong positions in the text — initial and final.

#### 4. Principal doctrines of imaginative text in literary theory and stylistics



There are various approaches to treating a text, and though the main features of text comprehension are invariable <sup>49</sup>,

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].

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<sup>48</sup> 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.

<sup>49</sup> 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 proof ground 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].

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.

**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 was 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 Britain 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 that 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 organization. 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 [Энуом, 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.* 1987]. 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 structuralism <sup>50</sup> as the Moscow-Tartu school of structural poetics, headed by late Yuri Lotman, is fundamentally text-centered. This school is also

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<sup>50</sup> *Structuralism* — movement of thought, affecting a number of intellectual disciplines, including linguistics, anthropology, philosophy, history and literary criticism. Its basic principle 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 (twosided units, consisting of a signifier and a signified), standing in opposition to each other (these oppositions are determined by certain differential features of signs).

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 codemodelling 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 texts <sup>51</sup>. 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. Mandelstam’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’,

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<sup>51</sup> This approach somehow dovetails into the current of *mythological criticism*.

which proves the correlation of these concepts in our subconsciousness.<sup>52</sup>

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

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<sup>52</sup> Etymon — the primary, most ancient, earliest traceable form of a word.



patterns governing narrative: 1) aiming at something, 2) communicating, 3) helping or hindering.

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 [Амлас, 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') [Барм, 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 [C3/I, 1996]).

Narratologists were interested in interaction of various discourses. Thus, Gerard Genette suggested the following classification of discourse interaction: 1) intertextuality, i. e. copresence 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 [C3/I, 996]).

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 firm root in France and the USA, where it went hand in hand with the philosophy of *postmodernism* or *post-structuralism* <sup>53</sup>, currently 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 principal work which lay the foundations for deconstruction was ‘Of Grammatology’ [Derrida, 1976].

Deconstructors proceed from the following assumptions.

There are two issues which baffle structuralists and positivists.

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<sup>53</sup> 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 claiming 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

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,1988]

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

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Derrida, Michel Foucault, Giles Deleuze, Jacques Lacan, Jean-Francois 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.

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 metaphysic 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 deconstructor Barbara Johnson demonstrated impressive aberrations of the original sense of a text as she deconstructed (shifted accents in) E. A. Poe's 'The Purloined Letter' via a reading of Derrida's deconstruction of Jacques 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 deconstructing 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 totalization 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. In case 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' [C3/I, 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 system 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 lexicosemantic paradigms, including synonyms, antonyms, hypohyperonyms, 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'<sup>54</sup>. 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.

Foregrounding is a special feature in Arnold's theory, elaborated on by her following the previous developments by such scholars as Lev Vygotsky, Michel Riffaterre, Roman Jakobson, Samuel Levin and others. The term means text arrangement focusing the reader's attention on certain elements of communication and establishing semantically relevant relations between elements of different language levels. Foregrounding establishes the hierarchy of meanings, themes, bringing some to the fore, and shifting others to the background.

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<sup>54</sup> ВЫДВИЖЕНИЕ



The following types of foregrounding are mentioned by Arnold and the others:

1) Strong position in a text - title; prologue, epigraph, opening lines, end. Their great informative value is determined by psychological factors, as they invariably draw attention to themselves and ensure correct comprehension. Strong positions may be also distinguished within a paragraph, they are rhemes (foci of reasoning, main ideas), and even within a sentence — emphatic structures with the anticipatory ‘it’, inversion, etc.

2) Convergence <sup>55</sup> — a bunch of stylistic devices and expressive means converged in a definite passage to produce a certain effect on the reader and fulfilling a relevant stylistic role (see p. 65).

3) Defeated expectancy effect<sup>56</sup> implying the interruption of the flow of more or less predictable elements by an unexpected or unpredictable one. In other words, an element receives prominence due to an interruption in the pattern of predictability. Defeated expectancy results from a glaring discrepancy between the logical expectations. It is characteristic of humour and satire (grotesque). Semi-defined structures and bathos (anti-climax) are variations of this effect.

e.g. The preoccupation of gourmet with good food is psychological.

Just as the preoccupation of White Russians with Dark Eyes is  
BALALAIKOLOGICAL (Ogden Nash).

4) Coupling – semantically relevant appearance of equivalent elements in an equivalent position, which can occur at every language level (Samuel Levin). Seeking to bridge the divide between meaning and conventional form in poetry, Levin documented the cognitive features of any text or speech act - meaning-generating elements in syntax, lexis, semantics, phonemics, shared by all linguistic discourses, which he termed ‘salient structures’, enabling us to attain a basic level of understanding. On the other hand, he also listed the conventional features, which poetry does not share with other discourses, e.g. metrical pattern, rhyme pattern and sound

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<sup>55</sup> конвергенция

<sup>56</sup> The phenomenon was first discussed by Roman Jakobson.

pattern. His coinage 'coupling' describes instances in which these two dimensions interact. Coupling also performs the function of logical connections and landmarks for the reader to proceed on his way to comprehending the message of a text. It may be represented by lexical repetitions (verbal and thematic), synonymous and antonymous words and phrases, syntactical repetitions (parallel structures, antithesis), phonemic repetition (alliteration, assonance, paronomasia), etc.


e.g. An old man with steel-rimmed spectacles and very dusty clothes sat by the side of the road. [...] But the old man sat there without moving [...] but the old man was still there [...] and the old man still sat there (E. Hemingway). The purport of Hemingway's story *The Old Man at the Bridge* – endurance, fidelity to one's homeland, to one's past – is supported in this case by the lexical repetition and parallel structures.

Coupling is abundant in poetry, with constellations of stylistic devices and expressive means to fashion a designed effect: alliteration, assonance, rhymes and rhythm, lexis, parallel structures, antithesis, etc.<sup>57</sup>

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<sup>57</sup> Compare the strong expressiveness in N. Glazkov's poem 'Epilogue' where alliteration, assonance, rhymes and rhythm, lexis, parallel structures and antithesis are conducive to visualizing the formidable assault of fascism and the overriding victory over it: Руп ликовал, / Наступал на Урал, / Грыз наш металл, / Как бур. / Прошла та пора, / Грохочет «ура», / Урал поломал / Рур.

## 5. Suggested plan for text analysis <sup>58</sup>

 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 parts of a plot —

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<sup>58</sup> Both the suggested plan and the clichés 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 clichés 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, nor do the clichés. In any case, one's analysis should not be all scheme and clichés. 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' - rather, approach it 'from within'. Always keep to the text, but mind that you interpret rather than retell it. Also, when interpreting a text, mind, that although sense and emotion are more important than form, they may lose by inadequate wording.

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). Reveal the essence of their conflict, its overt and covert causes, and possibly its consequences.

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 (leitmotifs) 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 clichés for text analysis

- I** 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 author concocted a true-to-life (sci-fi, fantasy, utopian, dystopian) picture of the world, richly detailed and engaging for readers.
- 7) 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)
- 8) 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...
- 9) 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.).

- 10) The plot of the story is quite simple / intricate / has one line (several lines).
- 11) 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).
- 12) The plot of the story (novel) is highly captivating, the reader virtually delves into the intricacies of character development and relationships.
- 13) In the exposition we are presented with...The exposition gives us a portrayal of... (e.g. the bleak life of urban clerks).
- 14) The entanglement of the plot comes with (+ Gerund, Noun) / begins when (+ clause). The build-up of the action begins with... / when...
- 15) As the action develops / unfolds / builds up / the collision between the characters begins.
- 16) As the action develops the tension / suspense / the reader's emotion is worked up.
- 17) 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.
- 18) The climax of the story falls on the characters' final conversation / is built up by the previous developments.
- 19) The action culminates in + Noun, Gerund... The action comes to a head when...
- 20) The highlight / high point of the story is the scene where ...
- 21) The culminating episode of the story is when...
- 22) The denouement, bringing the action to a close, falls on the final passage, where...

- 23) The action comes to a tragic (unexpected, comical) denouement / outcome.
- 24) The story has a decidedly happy (upbeat) / unhappy (downbeat) ending, as...
- 25) The narrative abounds in bookish words. / The narration is done in plain language.
- 26) The characterization in the story is skilful indeed / The author draws / depicts / delineates the heroes with great skill. We encounter / come across / run across / observe both direct and indirect characterization here.
- 27) The use of swear-words (educated literary language / juvenile slang / child language, / language of the underworld) enhances the realistic sounding / ring of the story.
- 28) 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: ...
- 29) To characterize this hero, the author aptly uses such stylistic devices as...
- 30) These words / devices reflect the overall ironic / sarcastic treatment of this character by the writer.
- 31) The key of this description is ironical / sarcastic.
- 32) This dramatic / interior dialogue brings about a peculiar effect.
- 33) What strikes / leaps to / bursts into the reader's eye is...used for the purpose of...
- 34) Note / observe / mark / witness the use of..., which serves the purpose of...
- 35) It is worth mentioning / worthy of mention that.../ regard must be paid to the fact that... / it is noteworthy that...
- 36) Throughout the text the author employs...
- 37) Thanks to these stylistic devices one gets the impression of

/ that...

- 38) This stylistic device (trope, figure of speech) conveys the idea of / that...
- 39) The employment of this device suggests that / is suggestive of the fact that...
- 40) It becomes manifest from this phrase that...
- 41) From this sentence we may infer that (...we may draw the following inference: )
- 42) The underlying idea / implication of the story appears to be...
- 43) One may draw far-reaching inferences from this text.
- 44) 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...
- 45) The message of the story seems to be... The ideas derived from this text are that...



## 7. Fiction texts and samples of their interpretation



### Alfred Coppard Tribute

**A**lfred Edgar Coppard, an English short-story writer and poet, was born in 1878 and received a rudimentary education at Board schools in Folfestone and Brighton before leaving at the age of nine to become apprentice to a tailor in Whitechapel. In 1907 he moved to Oxford to become a clerk at the Eagle Ironworks, where he stayed until he became a full-time writer in 1919. Warm and friendly, with an immense capacity for enjoying life, Coppard combined sophistication with lyrical power. The first of his volumes of poetry, *Hips and Haws*, appeared in 1922, but Coppard is chiefly remembered for the collections of short stories that began with *Adam and Eve and Pinch Me* (1921) and included *The Black Dog and Other Stories*

(1923), *Fishmonger's Fiddle: Tales* (1925) and *The Field of Mustard* (1926). They contain tales as diverse as the rich and mysterious 'Dusky Ruth' and the simple 'The Presser'. Coppard's works often convey the flavour of the English countryside. 'Tribute' is written in the genre of pamphlet, a type of literary composition in which some social evil is exposed and satirized. Contrast is the underlying device upon which 'Tribute' is built.

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Two honest young men lived in Braddle, worked together at the spinning mills at Braddle, and courted the same girl in the town of Braddle, a girl named Patience who was poor and pretty. One of them, Nathan Regent, who wore cloth uppers to his best boots, was steady, silent, and dignified, but Tony Vassall, the other, was such a happy-go-lucky, fellow that he soon carried the good will of Patience in his heart, in his handsome face, in his pocket at the end of his nickel watch chain, or wherever the sign of requited love is carried by the happy lover. The virtue of steadiness, you see, can be measured only by the years, and thus

Tony had put such a hurry into the tender bosom of Patience; silence may very well be golden, but it is a currency not easy to negotiate in the kingdom of courtship; 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.

So Patience married Tony Vassall and Nathan turned his attention to other things, among them to a girl who had a neat little fortune — and Nathan married that.

Braddle is a large gaunt hill covered with dull little houses, and it has flowing from its side a stream which feeds a gigantic and beneficent mill. Without that mill — as everybody in Braddle knew, for it was there that everybody in Braddle worked — the heart of Braddle would cease to beat. 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, and his wealth became so great that eventually Nathan and Nathan's wife bought the entire concern. Tony went on working at the mill. He now had two sons and a daughter, Nancy, as well as his wife Patience, so that even his possessions may be said to have increased although his position was no different from what it had been for twenty years.

The Regents, now living just outside Braddle, had one child, a daughter named Olive, of the same age as Nancy. She was very beautiful and had been educated at a school to which she rode on a bicycle until she was eighteen.

About that time, you must know, the country embarked upon a disastrous campaign, a war so calamitous that every sacrifice was demanded of Braddle. The Braddle mills were worn from their very bearings by their colossal efforts, increasing by day or by night, to provide what were called the sinews of war. Almost everybody in Braddle grew white and thin and sullen with the strain of constant labour. Not quite everybody, for the Regents

received such a vast increase of wealth that their eyes sparkled: they scarcely knew what to do with it; their faces were neither white nor sullen.

‘In times like these,’ declared Nathan's wife, ‘we must help our country still more, still more we must help; let us lend our money to the country.’

‘Yes,’ said Nathan.

So they lent their money to their country. The country paid them tribute, and therefore, as the Regents' wealth continued to flow in, they helped their country more and more; they even lent the tribute back to the country and received yet more tribute for that.

‘In times like these,’ said the country, ‘we must have more men, more men we must have.’ And so Nathan went and sat upon a Tribunal; for, as everybody in Braddle knew, if the mills of Braddle ceased to grind, the heart of Braddle would cease to beat.

‘What can we do to help our country?’ asked Tony Vassall of his master, ‘we have no money to lend.’

‘No?’ was the reply. ‘But you can give your strong son Dan.’

Tony gave his son Dan to the country.

‘Good-bye, dear son,’ said his father, and his brother and his sister Nancy said ‘Good-bye.’ His mother kissed him.

Dan was killed in battle; his sister Nancy took his place at the mill.

In a little while the neighbours said to Tony Vassall:

‘What a fine strong son is your young Albert Edward!’ And Tony gave his son Albert Edward to the country. ‘Good-bye, dear son,’ said his father; his sister kissed him, his mother wept on his breast.

Albert Edward was killed in battle; his mother took his place at the mill.

But the war did not cease; though friend and foe alike were almost drowned in blood it seemed as powerful as eternity, and in time Tony Vassall too went to battle and was killed. The country gave Patience a widow's pension as well as a touching inducement to marry again; she died of grief. Many people died in those days, it was not strange at all. Nathan and his wife got so rich that after the war they died of over-eating, and their daughter Olive came into a vast fortune and a Trustee.

The Trustee went on lending the Braddle money to the country, the country went on sending large sums of interest to Olive (which was the country's tribute to her because of her parents' unforbidden, and indeed unforgettable kindness), while Braddle went on with its work of enabling the country to do this. For when the war came to an end the country told Braddle that those who had not given their lives must now turn to and really work, work harder than before the war, much, much harder, or the tribute could not be paid and the heart of Braddle would therefore cease to beat. Braddle folk saw that this was true, only too true, and they did as they were told.

The Vassall girl, Nancy, married a man who had done deeds of valour in the war. He was a mill hand like her father, and they had two sons, Daniel and Albert Edward. Olive married a grand man, though it was true he was not very grand to look at. He had a small sharp nose, but that did not matter very much because when you looked at him in profile his bouncing red cheeks quite hid the small sharp nose, as completely as two hills hide a little barn in a valley. Olive lived in a grand mansion with numerous servants who helped her to rear a little family of one, a girl named Mercy, who also had a small sharp nose and round red cheeks.

Every year after the survivors' return from the war Olive gave a supper to her workpeople and their families hundreds of them; for six hours there would be feasting and toys, music and dancing. Every year Olive would make a little speech to them all, reminding them all of their duty to Braddle and Braddle's duty to the country, although indeed, she did not remind them of the country's tribute to Olive. That was perhaps a theme unfitting to

touch upon, it would have been boastful and quite unbecoming. 'These are grave times for our country,' Olive would declare, year after year; 'her responsibilities are enormous we must all put our shoulders to the wheel.'

Every year one of the workmen would make a little speech in reply, thanking Olive for enabling the heart of Braddle to continue its beats, calling down the spiritual blessings of heaven and the golden blessings of the world upon Olive's golden head. One year the honour of replying fell to the husband of Nancy, and he was more than usually eloquent for on that very day their two sons had commenced to doff bobbins at the mill. No one applauded louder than Nancy's little Dan or Nancy's Albert Edward, unless it was Nancy herself. Olive was always much moved on these occasions. She felt that she did not really know these people, that she would never know them; she wanted to go on seeing them, being with them, and living with rapture in their workaday world. But she did not do this.

'How beautiful it all is!' she would sigh to her daughter, Mercy, who accompanied her. 'I am so happy. All these dear people are being cared for by us, just simply us. God's scheme of creation — you see — the Almighty — we are his agents — we must always remember that. It goes on for years, years upon years it goes on. It will go on, of course, yes, for ever; the heart of Braddle will not cease to beat. The old ones die, the young grow old, the children mature and marry and keep the mill going. When I am dead...'

'Mamma, mamma!'

'Oh, yes, indeed, one day! Then you will have to look after all these things, Mercy, and you will talk to them — just like me. Yes, to own the mill is a grave and difficult thing, only those who own them know how grave and difficult; it calls forth all one's deepest and rarest qualities; but it is a divine position, a noble responsibility. And the people really love me — I think.'

### *Prop Assignments*<sup>59</sup>

1. Pick out and comment on the words that characterize: a) Nathan Regent; b) Tony Vassal at the time they were young and courted the same girl.

Interpret the following sentence: 'So Patience married Tony Vassall and Nathan turned his attention to other things, among them to a girl who had a neat little fortune — and Nathan married that.' Indicate the case of metonymy contained in the sentence and speak on its meaning.

2. Describe Nathan's career after he had married *a neat little fortune*. What was the life Tony lived at the time? What recurrent phrase speaks of his way of living? What meaning is conveyed by this recurrent phrase?
3. Speak of the two families during the war. Pay attention to the word *tribute* as it first appears in the story and after. Comment on its sense and implications.
4. Indicate the stylistic devices contained in the sentence: 'The country gave Patience a widow's pension as well as a touching inducement to marry again; she died of grief.' Speak on their sense and implications.
5. Pick out sentences, which show how Olive spoke to and of her workmen. Evaluate her manner of speaking.

Name and speak on the effect of the figures of speech contained in the following sentences: 'She felt that she did not really know these people, that she would never know them; she wanted to go on seeing them, being with them, and living with rapture in their workaday world. But she did not do this.'

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<sup>59</sup> It is expedient to begin the work on a text with doing prop assignments and discuss a text proceeding from them. However, when making up the final analysis of a text (or writing the essay on it), one had better proceed from, or at least, reckon with the Suggested Plan for Text Analysis. Also, do not forget to make ample use of Suggested Clichés for Text Analysis (see the Table of Contents).

6. Write out sentences and phrases, which seem to you to be especially ironic or sarcastic. Observe the tropes and figures of speech contained in them. Which of them do you find recurring in the text? Enumerate them and interpret their effect.
7. What are the dictionary meanings of the words *vassal* and *regent*? What do the telltale names of the two men imply?
8. Make a page-long statement of what you think the author satirizes in his pamphlet. Interpret the title in this connection.

### *A sample of interpretation*

The story under interpretation is written in the genre of pamphlet. Being a piece of malicious satire exposing a social evil, it accordingly employs irony (cf. ‘a *touching* inducement to marry again’), play on words (cf. ‘their parents’ *unforgettable* and unforgiven service to the country’); understatements and innuendoes hinting at the bitter truth about Nathan Regent and his kin. Yet, the apparently simple story is not quite simple in its genre characteristics, if we come to think of it. It certainly has a philosophical turn, as it contemplates the fates of people and the country, the unseen forces active in the world, the “movers and shakers” of society, and touches upon the global problems of chance and predestination, good and evil. Then, it has definite features of a parable or fairy-tale as characters and events are here very schematic, the composition is artificially ordered and balanced, twice — and thrice-repeated passages are found more than once (e.g. the repetitions of the scene of sending off to war).

The author’s idiom is terse. Factual statements, sometimes embedded with short commentary, occupy a large part of the text. There are some metaphors, metonymies, similes and periphrases here, capable of combining the direct meaning with transparent implications, but not many. Everything in the story is in accord with propriety and decency. However, the matter-of-fact developments of the story hide broad implications, and finally rise to philosophical generalizations.

The basic device used by the author is contrast. Only the first sentence serves to show what actually unites the two characters — they live in Braddle, work together and court the same girl, Patience by name. But that's where similarity ends and contrast comes to the fore. The two characters are given speaking names and are described with a few accurate words, which are, nevertheless, enough, to picture each quite vividly. Nathan Regent is said to wear cloth uppers to his best boots (the sign of neatness and precaution) and is described as steady, silent and dignified. His rival Tony Vassal is called 'happy-go-lucky', which, paradoxically as it may seem, was the reason for the girl's preference of him. The sentences that follow expand on why Nathan's steadiness fades in the face of Tony's rashness, why his silence, golden as it is, is not valued in the kingdom of courtship and his dignity is baffled by simple faith. The implications from this passage, richly embellished with extended metaphors, are that for young people it is natural to prefer sincere and strong emotions, full-blooded life and ardour to cautiousness, calm calculation and worldly wisdom.

The tough-minded Nathan turned his attention to a girl 'who had a neat little fortune'. Note the ironic understatement 'neat little fortune', showing that her fortune was a considerable one and the following metonymy 'Nathan married that', which proves that his was the marriage of convenience. It is at this point that the exposition closes and the entanglement of the action begins.

It actually begins with the author's description of the place where the scene is set — the town named Braddle. Braddle is characterized as a gaunt hill <sup>60</sup>, which is suggestive of its gloom and lifelessness. The mill, which is fed by a stream running down one side of that hill, is, on the contrary, qualified as beneficent. This is vaguely ironical, since, as we can suggest, it spoils the stream, the air, and takes up much human labour. The trivial knowledge of the narrow-minded people there is that they would be ruined unless the mill worked. Note the personification 'the

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<sup>60</sup> Gaunt — пустынный, запущенный; мрачный, суровый.



heart of Braddle would cease to beat', which suggests that the people perceive their place and the mill as a kind of deity demanding all sort of sacrifice.

The narration that follows alternates and contrasts information about Nathan and Tony. Where Tony is concerned, the author is quite straightforward — he relates simple facts of unambitious life, the life of toil and grind (note the four-time repetition of 'Tony went on working at the mill'). But when it comes to Nathan, the author becomes singularly verbose, using understatements (So did Nathan in a way) and innuendoes (Nathan's steadiness so increased his opportunities that...; He had a cute ambitious wife, and what with her money and influence he was soon made a manager of one of the departments; Then his colleague died; he was appointed sole manager...). The pieces about Nathan's breathtaking career seem very matter-of-course owing to these understatements and innuendoes. They are arranged in gradation, culminating in the statement about his buying the entire concern. This is in sharp contrast to the description of Tony's destiny, which remains the same throughout the passage.

In the passage that follows, describing the war-time, we witness the author's imitation of that day's pompous press ('The Braddle mills were worn from their very bearings by their colossal efforts, increasing by day or by night, to provide what were called the sinews of war' ). The workers at the mill are described as 'white and thin and sullen'. In contrast to them, and as an anticlimax the Regents are said to have received a vast increase of wealth so that 'their eyes sparkled'.

In the phrase of Nathan's wife about the help to the country, marked with chiasmus for emphasis ('In times like these we must help our country still more, still more we must help; let us lend our money to the country' ), the hypocrisy of those days' propaganda is reflected. The rich put in more money into the war machine, therefore getting increasingly richer, as the tribute paid to them still enlarges their property. The poor pay the tribute to the country by their very lives and are never rewarded for this.

Another hypocrisy is the Regents' help to the country by recruiting their own workmen. Nathan himself came to embody the heart of Braddle. He was exempt from military service, but he sat upon the tribunal and enrolled his workers' children. Three parallel descriptions of Tony's children and Tony himself being enlisted, said good-bye to and eventually killed are terse and seemingly unemotional, yet they have a very strong impact.

When the father of the family was killed, 'the country gave Patience a widow's pension, as well as a touching inducement to marry again' — hypocritical and impracticable advice. The ironical epithet 'touching' adds more venom to the irony hidden in this phrase. The short conclusion after the semi-colon — 'she died of grief' — as if her death were in the order of things — is the anti-climax to the country's 'benefaction'. It creates the effect of defeated expectancy for the reader. Nathan and his wife died, too, but in contrast — of excess, of over-eating.

These deaths earmark the change of times and generations, and actually, finish the first line, or, perhaps, circle of the plot. New characters come on the scene — Olive, the Regents' daughter, and Nancy, the Vassalls' girl. Olive, a very beautiful girl, married a grand man 'with bouncing red cheeks' quite hiding the small sharp nose, 'as completely as two hills hide a little barn in a valley'. We can suppose that she repeated her father's choice and had a marriage of convenience. Nancy, in contrast, married a man 'who had done deeds of valour in the war'. Note the definite positive connotations of these words, which serve to determine the reader's attitude to the characters.

In this part we again encounter a sample of bitter irony regarding the glaring social inequity — the vicious circle of 'tribute': 'The Trustee went on lending the Braddle money to the country, the country went on sending large sums of interest to Olive (which was the country's tribute to her because of her parents' *unforgotten*, and indeed *unforgettable* kindness), while Braddle went on with its work of enabling the country to do so'. And again here we see the hypocritical clichéd appeal to work

harder, so that 'the heart of Braddle might not cease to beat', and the shortsighted assent to it on the part of common people — 'those who had not given their lives' in the war yet. A good deal of irony is allotted to the high and wealthy — the Regents: 'Olive lived in a grand mansion with numerous servants who helped her to rear a little family of one, a girl named Mercy, who also had a small sharp nose and round red cheeks'.

The passage describing Olive's annual supper given to her workpeople has a somewhat elevated and artificially sentimental flavour: 'Every year one of the workmen would make a little speech..., thanking Olive for enabling the heart of Braddle to continue its beats, calling down the spiritual blessings of heaven and the golden blessings of the world upon Olive's golden head'. Moved by these speeches, Olive 'wanted to go on seeing them, being with them, and living with rapture in their workaday world. But she did not do this.' The anticlimax in these lines brings down Olive's good intentions to the level of wishful thinking.

The dramatic monologue that Olive addresses to her daughter comes as the culmination of the second line of the plot. It is full of affected emotionalism and bears evidence that Olive, as well as her workmen presumably, is under the delusion that God himself ordained the present order of things. Olive and her kin are 'the agents' of the Almighty, theirs is 'a divine position, a noble responsibility', and the people 'are being cared for' by them, 'just simply' them. 'It goes on for years, years upon years it goes on. It will go on, of course, yes, forever...'

Olive does not realize, that it is largely owing to her late father's enterprise and, apparently, unscrupulousness that she rose to the position she occupies now. She does not realize that she herself is an unconscious tool for the authorities to rule the masses, although, of course, she gets large gains by her 'service'. The final sentence: 'And the people really love me — I think' comes as an anticlimax of Olive's gushing speech. The infirm 'I think' shows that even Olive cannot mistake the sentimental

affectation of speeches at the parties for true love, for there is obviously no ground for common people to love their oppressors.

By way of general appraisal of the story, it is worth pointing out that the concise and seemingly impassive narration brings the message home most efficiently. Its irony is not lost on the reader. And it is really amazing how a short story like this can set us reflecting on the problems on a large scale: of individuals and society, social inequity, good and evil and, above all, of the forces that pull strings in a society.



Ray Bradbury *Fahrenheit 451* (extract)

**B**orn in 1920 in Waukegan, Illinois, Ray Bradbury became a full-time writer in 1943 and contributed numerous short stories to periodicals before publishing a collection of them as *Dark Carnival* (1947). His reputation as a leading writer of science fiction was established with the publication of *The Martian Chronicles* (1950), which describes the first attempts of Earth people to colonize Mars during the years 1999—2026; the constant thwarting of their efforts by the gentle, telepathic Martians; the eventual colonization; and finally the effect on the Martian settlers of a massive nuclear war on Earth. *The Martian Chronicles* reflects some of the prevailing anxieties of America of the early 1950s: the fear of nuclear war, the longing for a simpler life, and reactions against racism and censorship. Among Bradbury's other works are the novel *Something Wicked This Way Comes* (1962) and numerous collections of short stories.

One of Bradbury's best-known works, the novel *Fahrenheit 451* (1953) is set in the future when the written word is forbidden. Resisting a totalitarian state which burns all the books, a group of rebels memorize entire works of literature and philosophy.

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Late in the night he looked over at Mildred. She was awake. There was a tiny dance of melody in the air, her Seashell was tamped in her ear again and she was listening to far people in far places, her eyes wide and staring at the fathoms of blackness above her in the ceiling.

Wasn't there an old joke about the wife who talked so much on the telephone that the desperate husband ran out to the nearest store and telephoned her to ask what was for dinner? Well, then why didn't he buy himself an audio-Seashell broadcasting station and talk to his wife late at night, murmur, whisper, shout, scream, yell. But what would he whisper, what would he yell? What could he say?

And suddenly she was so strange he couldn't believe he knew her at all. He was in someone else's house, like those other jokes people told of the gentleman, drunk, coming home late at night, unlocking the wrong door, entering a wrong room, and bedding with a stranger and getting up early and going to work and neither of them the wiser.

'Millie...?' he whispered.

'What?'

'I didn't mean to startle you. What I want to know is...'

'Well?'

'When did we meet and where?'

'When did we meet for what?' she asked.

'I mean originally.'

He knew she must be frowning in the dark.

He clarified it.' The first time we ever met, where was it, and when?'

'Why, it was at —' She stopped.

'I don't know, 'she said. He was cold.' Can't you remember?'

‘It's been so long.’

‘Only ten years, that's all, only ten!’

‘Don't get excited, I'm trying to think.’ She laughed an odd little laugh<sup>1</sup> that went up and up.’ Funny, how funny, not to remember where or when you met your husband's wife.’

He lay massaging his eyes, his brow, and the back of his neck slowly. He held both hands over his eyes and applied a steady pressure there as if to crush the memory into place. It Was suddenly more important than any other thing in a lifetime that he know where he had met Mildred.

‘It doesn't matter.’ She was up, in the bathroom now, and he heard the water running and the swallowing sound she made.

‘No, I guess not,’ he said.

He tried to count how many times she swallowed and he thought of the visit from the two zinc-oxide-faced men<sup>3</sup> with the cigarettes in their straight-lined mouths and the Electronic-Eyed Snake winding down into the layer upon layer of night and stone and stagnant spring water, and he wanted to call out to her, how many have you taken tonight the capsules! how many will you take later and not know? and so on, every hour! or maybe not tonight, tomorrow night? And me not sleeping tonight and tomorrow night or any night for a long while, now that this has started. And he thought of her lying on the bed with the two technicians standing straight over her, not bent with concern but only standing straight, arms folded. And he remembered thinking then that if she died, he was certain he wouldn't cry. For it would be the dying of an unknown, a street face, a newspaper image, and it was suddenly so very wrong that he had begun to cry, not at death but at the thought of not crying at death, a silly empty man near a silly empty woman, while the hungry snake made her still more empty.

How do you get so empty? he wondered. Who takes it out of you? and that awful flower the other day, the dandelion? It had

summed up everything, hadn't it? 'What a shame! You're not in love with anyone!' And why not?

Well, wasn't there a wall between him and Mildred, when you came down to it? Literally not just one wall but, so far, three! And expensive, too! And the uncles, the aunts, the cousins, the nieces, the nephews, that lived in those walls, the gibbering pack of tree-apes that said nothing, nothing, nothing and said it loud, loud, loud. He had taken to calling them relatives from the very first. 'How's Uncle Louis today?' 'Who?' 'And Aunt Maude?' The most significant memory he had of Mildred, really was of a girl in a forest without trees (how odd!) or rather a little girl lost on a plateau where there used to be trees (you could feel the memory of their shapes all about) sitting in the center of the 'living room'. The living room; what a good job of labelling that was now. No matter when he came in, the walls were always talking to Mildred. 'Something must be done!' 'Yes, something must be done!' 'Well, let's not stand and talk!' 'Let's do it!' 'I'm so mad I could spit!'

What was it all about? Mildred couldn't say. Who was mad at whom? Mildred didn't quite know. What were they going to do? Well, said Mildred, wait around and see. He had waited to see.

A great thunderstorm of sound gushed from the walls. Music bombarded at such an immense volume that his bones were almost shaken from their tendons; he felt his jaw vibrate, his eyes wobble in his head. He was a victim of concussion. When it was all over he felt like a man who had been thrown from off a cliff, whirled in a centrifuge and spat out over a waterfall that fell and fell into emptiness and emptiness and never quite-touched-bottom-never-never-never-quite-no not quite-touched-bottom... and you fell so fast you didn't touch the sides either... never... never... quite... touched... anything. The thunder faded. The music died. 'There,' said Mildred.

And it was indeed remarkable. Something had happened. Even though the people in the walls of the room had barely moved, and nothing had really been settled, you had the impression that someone had turned on a washing-machine or

sucked you up in a gigantic vacuum. You drowned in music and pure cacophony. He came out of the room sweating and on the point of collapse. Behind him, Mildred sat in her chair and the voices were on again:

‘Well, everything will be all right now,’ said an ‘aunt’.

‘Oh, don’t be too sure,’ said a ‘cousin’.

‘Now, don’t be angry!’

‘Who’s angry?’

‘I am?’

‘You’re mad!’

‘Why would I be mad?’

‘Because!’

‘That’s all very well,’ cried Montag, ‘but what are they mad about? Who are these people? Who’s that man and who’s that woman? Are they husband and wife, are they divorced, engaged, what? Good God, nothing’s connected up.’

‘They—’ said Mildred. ‘Well, they—they had the fight, you see. They certainly fight a lot. You should listen. I think they’re married. Yes, they’re married. Why?’

And if it was not the three walls soon to be four walls and the dream complete, then it was the open car and Mildred driving a hundred miles an hour across town, he shouting at her and she shouting back and both trying to hear what was said, but hearing only the scream of the car. ‘At least keep it down to the minimum!’ he yelled. ‘What?’ she cried. ‘Keep it down to fiftyfive, the minimum!’ he shouted. ‘The what?’ she shrieked. ‘Speed!’ he shouted. And she pushed it up to one hundred and five miles an hour and tore the breath out of his mouth.

When they stepped out of the car, she had the Seashells stuffed in her ears.

Silence. Only the wind blowing softly.



‘Mildred!’ He stirred in bed. He reached over and pulled the tiny musical insect out of her ear. ‘Mildred. Mildred?’ ‘Yes.’ Her voice was faint.

He felt he was one of the creatures electronically inserted between the slots of phone-color walls, speaking, but the speech not piercing the crystal barrier. He could only pantomime, hoping she would turn his way and see him. They could not touch through the glass.

### *Prop Assignments*

1. Present the contents of the selection in a nutshell.
2. Characterize the form of writing. Can you justify the ample use of represented speech in the passage?
3. What is the time arrangement of the episodes in the selection? How are they interrelated and what is their relationship to the general flow of the narration?
4. Describe the two protagonists and their relationship. Find the key sentences and key words most evidently revealing the tragedy of the situation. Expand on the direct and figurative meanings of the key words.
5. Comment on the mood of the passage. Disclose the role of gradation and parallel structures in the first three paragraphs. Account for the use of rhetorical questions. How do the two old jokes contribute to the incongruity of the situation?
6. Expand on the role of television and radio in Montag and Mildred’s household. What artistic means does the writer resort to in presenting the TV production of the time? Who are ‘the relatives’? Why are their talks unbearable to Montag? Account for different reactions of husband and wife to the show and TV in general. Discuss the stylistic devices, which contribute to the effect of tangibility of the TV show and its pernicious influence on human psyche.
7. Speak on the symbolic value of *the walls* in the selection. Find other symbols and symbolic details corroborating the message of isolation and loneliness in the text.

8. Discuss Montag's reminiscences and fantasies. What do they suggest about Montag and Mildred? What significance do they bear in the text? Particularly, discuss the scenes of emergency medical help and driving, their content and form.
9. Expand on the problems broached in the selection: interpersonal relations, social brainwashing, etc. How does the author treat them? How does he direct the readers' sympathies?
10. Find such characteristics of the passage as prompt that the work under discussion belongs to science fiction, having at the same time a satirical and realistic tinge.
11. Review the language of the selection (its syntactical peculiarities, choice of words, graphical means, punctuation, length of paragraphs, type). Characterize the author's idiom, find the traits of American English.

#### *A sample of interpretation*

The excerpt under analysis is taken from the famous R. Bradbury's 'Fahrenheit 451', the novel written in 1953. The setting of the novel is a highly technocratic future, when the written word is forbidden, and books are burnt. The hero of the novel, Guy Montag, is a fireman who comes through his acquaintance with a girl from a relict book-keeping family, to a total life overturn and joins a group of rebels, memorizing entire works of literature and philosophy and thus protecting the heritage of human spirit.

The excerpt subject to analysis features the hero's awakening to the reality around him, as he begins to think and resent the status quo for the first time in his life. To convey Montag's first rambling thoughts Bradbury aptly uses interior monologues, which in the broad context may be seen as a stream of consciousness. It is unstructured reflection, sometimes determined by a preceding thought, sometimes spontaneous (e.g., the question where they had first met with his wife), sometimes prompted by an outer event (e.g., when Mildred swallows a sleeping pill he recalls her recent poisoning herself).

The narrator is practically identified with the hero. This feature imparts a sense of intimate sincerity to the story. It also permits the reader to see the situation 'from within', through the hero's eyes and feel empathy with him. The stream of Montag's consciousness is naturally blended with attendant facts and snatches of dialogue.

The whole scene is set in the bedroom, where the wistful Montag lies beside his apathetic abstracted wife, Mildred, who listens to the radio transistor tamped in her ear. The hero is troubled by vague dissatisfaction with his life and is eager to communicate this feeling to his wife. But she is quite inaccessible, immersed in the music on the radio. Montag deplores his failure to adjust himself to Mildred's mode of life. He regrets, if somewhat mockingly, that he has not bought himself an audio-Seashell broadcasting system to talk to her late at night (despite all his loathing for automatic appliances). Note the string of detached asyndetic predicates — 'murmur, whisper, shout, scream, yell' — that are arranged in gradation of intensity to show how desperately Montag wants to reach his wife.

But even if he reaches her, another problem arises — what to say. The hero's despair and helplessness are reflected in the rhetorical questions: 'But what would he whisper, what would he yell? What could he say?' The absurd inability to establish contact with his own wife calls to Montag's memory mirthless jokes, for example, the one about a gentleman, drunk, 'coming home late at night, unlocking the wrong door entering a wrong room, and bedding with a stranger and getting up early and going to work and neither of them the wiser'. Note the grammatical repetition here: several participial phrases (the first three asyndetic, the following polysyndetic) are used in one sentence to reproduce a succession of fatuous events. They are suggestive of the character's annoyance and bitterness as he projects this trifling joke on his own life.

When Montag asks his wife about the time and place of their first meeting, she makes some effort to recollect it, but fails. Her phrase 'Funny, how funny, not to remember where or when you

met your husband's wife', absurd as it may seem, reveals all too clearly that she perceives her life as something distant and unreal. She is alienated from the story of her life, the way she is alienated from the lives of fictitious characters of the soap operas she is used to seeing. Or perhaps, she is so confounded by those soap operas that she can hardly tell reality from fiction.

As Mildred swallows her sleeping pills, another memory comes to Montag — the memory of her recent poisoning. '...He thought of the visit from the zinc-oxide-faced men with the cigarettes in their straight-lined mouths and the Electronic-Eyed Snake winding down into layer upon layer of night and stone and stagnant spring water.... And he thought of her lying on the bed with the two technicians standing straight over her, not bent with concern but only standing straight, arms folded'. It is noteworthy that the two synonymous phrases are used here to specify the same fact. The first, rich in metaphoric images, is the product of Montag's imaginative perception. The second is a plain statement, accentuating the fact that everything in the technicians' procedures was inhumane, automatic, unconcerned.

Montag's own attitude to Mildred is ambiguous: on the one hand he still cares for her, he tries to count how many pills she has swallowed, he 'wants to call out to her, how many have you taken tonight?'<sup>61</sup> On the other hand, he is growing insensible to her: 'He remembered thinking then that if she died, he was certain he wouldn't cry. For it would be the dying of an unknown, a street face, a newspaper image...' This self-contradiction was evidently so painful to Montag, that he *did* cry then, though 'not at death but at the thought of *not crying* at death, a silly empty man near a silly empty woman, while the hungry snake made her still more empty'. Emptiness is symbolic in the text, as well as the electronic-eyed snake that brings it about. The meaning of these images is an inhuman force purging people of their emotions and thoughts, of all the attributes of human nature.

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<sup>61</sup> Note the graphic means of designating the stream of consciousness (represented speech).

The wall is another important symbol in the excerpt. The stereotyped symbolic meanings of the wall are separation, isolation, estrangement. Here the symbol assumes a specific aspect: the automatic walls of Montag's house are inhabited by numerous 'relatives' of soap operas — 'the gibbering pack of tree-apes, that said nothing, nothing, nothing and said it loud, loud, loud', as the narrator disparagingly qualifies them. These fictitious characters are, nevertheless, dangerous, inasmuch as they interfere with the life of real human beings, diverting them from communication with each other.

It should be mentioned that the symbol of wall as separation, isolation, and estrangement is haunting in the excerpt. It is modified in the last paragraph, where Montag feels he is 'one of the creatures electronically inserted between the slots of phonecolor walls, speaking, but the speech not piercing the crystal barrier. He could only pantomime, hoping she would turn his way and see him. They could not touch through the glass'.

The most significant and humane memory of Mildred, which Montag nurses in his heart, amounts to a fantastic image: she is 'a girl in a forest without trees, or rather a little girl lost on a plateau where there used to be trees (you could feel the memory of their shapes all about)'. This means that she lives in a make-believe world, full of phantoms (shapes) of people, but quite desert in reality.

The paragraph describing Montag's memories of the spectacle on the walls abounds in hyperbolic metaphors to render the devastating impact the noise made on the hero's mind: 'A great thunderstorm of sound gushed from the walls. Music bombarded at such immense volume that his bones were almost shaken from their tendons; he felt his jaw vibrate, his eyes wobble in his head. He was a victim of concussion'.

In the phrase that follows the writer applies a few similes, repetitions, peculiar strings of hyphenated words and periods to depict the process of precipitation into emptiness and obscurity, getting devastated and drained of life: 'He felt like a man who had been thrown from off a cliff, whirled in a centrifuge and spat

over a waterfall and fell into emptiness and emptiness and never quite-touched-bottom-never-never-never-quite-no not quietouched-bottom... and you fell so fast you didn't touched the sides either... never... never... never... quite... touched... anything'. The metaphoric images of a centrifuge, a washingmachine and a gigantic vacuum serve to illustrate once again the evil mechanical power working its disastrous effect on human psyche. Special note should be made of noise, which is in itself a symbol of isolation.

Evidently, Mildred has already become a transformed creature, used to the exuberance of noise, flickering, brisk action, but drained of genuine human reactions. We find the proof of this in the episode which Montag's memory snatches from the past. Mildred and he were driving together in a car 'a hundred miles an hour across town'. Mildred was at the wheel and she bowled along at precipitous speed. And again the noise — 'the scream of the car' and the music from the radio transistor — symbolically impedes the understanding between husband and wife. In response to his request to keep the speed down to the minimum she 'pushed it up to one hundred and five miles an hour and tore the breath out of his mouth'.

Evaluating the ideal message of the text under analysis, we have good ground to say that it is a warning against the danger of estrangement and isolation of people in a technocratic world. It also serves to expose the role of the media, which warp human personality and subdue it to the established rules.

## 8. Texts for independent analysis

William Golding  Lord of the Flies (extract)

William Golding was born at St Columbus Minor, Cornwall, in 1911, and educated at Marlborough Grammar School and Brasenose College, Oxford. Golding has written a number of essays that are alternately witty and profound, radio plays for the British Broadcasting Corporation (B. B. C.), short stories in leading magazines, and a full-length comedy for the stage. He has written and published a good deal of poetry, but his name first became known to the general public when his novel *Lord of the Flies* was published in 1954. He has established a firm reputation with his later works, *The Inheritors* (1955), *Pincher Martin* (1956), *The Brass Butterfly* (a play, 1958), *Free Fall* (1959), *The Spire* (1964), and *The Pyramid* (1967).

William Golding's *Lord of the Flies* has been widely hailed as a modern classic and has enjoyed phenomenal popularity.

The book starts romantically. Several bunches of boys are being evacuated during a war. Their plane is shot down but the 'tube' in which they are packed is released, falls on an uninhabited island, and having peppered them over the jungle slides into the sea. None of them are hurt, and presently they collect and prepare to have a high old time. And though the situation is improbable, the boys are not. Golding understands them thoroughly, partly through innate sympathy, partly because he has spent much of his life teaching.

When the boys land they are delighted to find that there are no grown-ups about. But soon problems arise, work has to be assigned and executed. Problems increase and become terrifying. Then begins the slide into savagery, bloodlust, mutilation, and murder though some of the boys cling tenaciously to civilization.

The theme of the book is an attempt to trace the defects of society back to the defects of human nature. The moral is that the shape of a society depends on the ethical nature of the individual and not on any political system.

The whole book is symbolic in nature. The meaning of the title, like all of Golding's symbolism, is linked with the events of the novel. *Lord of the Flies* is a translation of *Beelzebub*, the Greek transliteration of the Hebrew *Ba'alzeuv*, and in Judaism and Christianity denotes the principle of evil personified — the Devil, Satan, Mephistopheles. The boys who have become hunters reverting to the most primitive form of expiation transfix the head of a slain pig on a pole as a blood offering to the 'beast'. The fly-covered head of the pig, named by one of the boys Lord of the Flies, identifies the Devil with society's reification of its own fears through its sacrificing to them. Golding equates the Lord of the Flies with *the demonic force latent in man*; it is generally kept in check by the rational part of human nature, but in the absence of reason or social pressure, breaks out in an act of barbaric blood-letting.

The selection given below presents the scene of murder of one of the boys (Simon) who was erroneously taken for the 'beast' by his madly frightened and excited companions.

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### *Chapter Nine*

#### *A VIEW TO A DEATH*

[...] Evening was come, not with calm beauty but with the threat of violence. Jack<sup>62</sup> spoke.

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<sup>62</sup> Ralph is the boy who accepts responsibility that he is not particularly fitted for because he sees that the alternative to responsibility is savagery and moral chaos. He tries to establish and preserve an orderly, rational society; he takes as his totem the conch, a shell used as a trumpet, which he finds on the beach, making it the symbol of power and rational orderly discussion. Jack is Ralph's antagonist. He is the hunter, the boy who becomes a beast of prey. He is also the dictator who becomes in the end an absolute ruler of his tribe. Jack is the first of the bigger boys to accept 'the beast' as possible and the one who offers the



‘Give me a drink.’

Henry brought him a shell and he drank, watching Piggy and Ralph over the jagged rim. Power lay in the brown swell of his forearms: authority sat on his shoulder and chattered in his ear like an ape.

‘All sit down.’

The boys ranged themselves in rows on the grass before him but Ralph and Piggy stayed a foot lower, standing off the soft sand. Jack ignored them for the moment, turned his mask down to the seated boys and pointed at them with a spear.

‘Who is going to join my tribe?’

Ralph made a sudden movement that became a stumble. Some of the boys turned towards him. ‘I gave you food,’ said Jack, ‘and my hunters will protect you from the beast. Who will join my tribe?’

‘I’m chief,’ said Ralph, ‘because you chose me. And we were going to keep the fire going. Now you run after food —’

‘You ran yourself!’ shouted Jack. ‘Look at that bone in your hands!’

Ralph went crimson.

‘I said you were hunters. That was your job.’ Jack ignored him again.

‘Who’ll join my tribe and have fun?’

‘I’m chief,’ said Ralph tremulously. ‘And what about the fire? And I’ve got the conch’.

‘You haven’t got it with you,’ said Jack, sneering. ‘You left it behind. See, clever? And the conch doesn’t count at this end of the island —’

All at once the thunder struck. Instead of the dull boom there was a point of impact in the explosion.

‘The conch counts here too,’ said Ralph, ‘and all over the

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propitiatory sacrifice to it; he is the High Priest of Beelzebub, the Lord of the Flies.

island.'

'What are you going to do about it then?'

Ralph examined the ranks of boys. There was no help in them and he looked away, confused and sweating. Piggy whispered.

'The fire — rescue.'

'Who'll join my tribe?'

'I will.'

'Me.'

'I will.'

'I'll blow the conch,' said Ralph, breathlessly, 'and call an assembly.'

'We shan't hear it.'

Piggy touched Ralph's wrist.

'Come away. There's going to be trouble. And we've had our meat.'

There was a blink of bright light beyond the forest and the thunder exploded again so that a littlun <sup>63</sup> started to whine. Big drops of rain fell among them making individual sounds when they struck.

'Going to be a storm,' said Ralph, 'and you'll have rain like when we dropped here. Who's clever now? Where are your shelters? What are you going to do about that?'

The hunters were looking uneasily at the sky, flinching from the stroke of the drops. A wave of restlessness set the boys swaying, and moving aimlessly. The flickering light became brighter and the blows of the thunder were only just bearable. The littluns began to run about, screaming.

Jack leapt on to the sand.

'Do our dance! Come on! Dance!'

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<sup>63</sup> littlun — stands for little one in children's speech

He ran stumbling through the thick sand to the open space of rock beyond the fire. Between the flashes of lightning the air was dark and terrible; and the boys followed him, clamorously. Roger became the pig, grunting and charging at Jack, who side-stepped.

The hunters took their spears, I the cooks took spits and the rest clubs of fire-wood. A circling movement developed a chant. While Roger mimed the terror of the pig, the littluns ran and jumped on the outside of the circle. Piggy and Ralph, under the threat of the sky found themselves eager to take place in this demented but partly secure society. They were glad to touch the brown backs of the fence that hemmed in the terror and made it governable.

‘Kill the beast! Cut his throat! Spill his blood!’ [...]

Again the blue-white scar jagged above them and the sulphurous explosion beat down. The littluns screamed and blundered about, fleeing from the edge of the forest, and one of them broke the ring of biguns<sup>64</sup> in his terror.

‘Him! Him!’

The circle became a horseshoe. A thing was crawling out of the forest. It came darkly, uncertainly. The shrill screaming that rose before the beast was like a pain. The beast stumbled into the horseshoe.

*‘Kill the beast! Cut his throat! Spill his blood!’* The blue-white scar was constant, the noise unendurable. Simon was crying out something about a dead man on a hill. *‘Kill the beast! Cut his throat! Spill his blood! Do him in!’* The sticks fell and the mouth of the new circle crunched and screamed. The beast was on its knees in the centre, its arms folded over its face. It was crying out against the abominable noise something about a body on the hill. The beast struggled forward, broke the ring, and fell over the steep edge of the rock the sand by the water. At once the crowd surged after it, poured down the rock, leapt on to the beast,

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<sup>64</sup> biguns — stands for big ones in children's speech

screamed, struck, bit, tore. There were no words, and no movements but the tearing of teeth and claws.

*Prop Assignments*

1. Give a definition of the excerpt. In what key is it written? What is the mood prevalent in the passage?
2. Give a brief summary of the text.
3. Comment on the personality of Jack citing the text. What is the author's attitude to Jack?
4. Characterize Ralph. What features of his show that he is Jack's antagonist? Which of the two is stronger at the moment? Why? Compare them.
5. How does the use of colloquial English help to make the scene and the characters vivid and lifelike?
6. How is the weather described in the passage? What is the stylistic role of the description of the storm? How does the weather affect the children? Is the description of the scene realistic or otherwise?
7. In what way is the atmosphere of growing suspense and horror created?
8. Where is the climax of the excerpt? Quote the sentences which express it.
9. Give a summary of your comments on the text.



Agatha Christie The Witness for the  
Prosecution (extract)

**T**he press calls Agatha Christie ‘queen of whodunits’. She called herself once the ‘sausage machine’ for she turned out some 60 detective novels alone, and her books went through reprint after reprint and sold into the hundreds of millions of copies.

Agatha Christie was the second daughter of an Anglo-American marriage, and her father died when she was little. She had an unusually solitary childhood. She did not attend school and was tutored at home by her mother. Having taken First Aid and Home Nursing Certificates she joined a Voluntary Aid Detachment and worked in the Red Cross Hospital on the outbreak of 1914 War, first as a nurse and then as a dispenser. There she gained a very good working knowledge of poisons, which helped her a great deal later on in her literary work. The creator of the dapper, relentless, Hercule Poirot, the shrewd garrulous Jane Marple and half a dozen other energetic detectives was herself a shy, selfeffacing person. She set out to be an opera singer but instead started writing in response to a challenge from her sister. Agatha Christie became a virtuous performer in the fine art of the detective story. Several of her plots were adapted for the stage or made into movies. Among her movie successes was her favourite *Witness for the Prosecution*, which starred Marlene Dietrich.

Christie's forte is supremely adroit plotting and sharp believable characterization (even the names she uses usually ring true). Her style and rhetoric are not remarkable; her writing is almost invariably sound and workmanlike, without pretence or flourish. Her characters are likely to be of the middle-middle or uppermiddle class. The language of A. Christie is that of the people depicted in her novels and short stories: bright, vivid, deprived of artificial complication and snobbish extravagancies.

To understand the extract presented here (the end of the story) the reader must be aware of the following facts:

Leonard Vole is charged with murder. His victim is a rich old lady whose chance acquaintance he made in one of London streets while helping her to recover the parcels she had dropped crossing the street. That very evening by mere coincidence he meets her again at his friend's house and later being in low water financially cultivates her acquaintance assiduously. Miss French takes a violent fancy to the young man and though she is forty years his senior contemplates a future marriage with him not suspecting that he is already married. According to indirect evidence Vole gets her to make a will leaving her money to him and then goes to her place that very night and as he thinks that there is nobody in the house kills her with a heavy blow from a crowbar. Though the case looks very black against Vole his solicitor Mr Mayherne in spite of himself is impressed by Vole's version of the story and his seemingly straightforward manner. He goes to see Vole's wife as she is the only person, who can prove the prisoner's alibi. He learns from her that in fact she is not Vole's legal wife for her real husband is alive but in a madhouse, and her actual name is Romaine Heilger. Besides she confesses to him that she hates Vole and hopes to see him hanged. Mr Mayherne realizes that it is going to be 'the devil of a business.' On the eve of the trial the solicitor receives a letter — an illiterate scrawl — from a certain Mrs. Mogson in which the latter promises to enlighten him on the subject of Romaine Heilger. When he goes to the address named in the letter he finds an old beggar woman who supplies him for a few pounds with a bundle of Romaine's love letters addressed not to Leonard Vole. She tells him that she is doing this to revenge herself upon Romaine for having stolen her lover from her some years ago. The solicitor takes the letters and hurries to meet Sir Charles — the King's Counsel.

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The trial of Leonard Vole<sup>65</sup> for the murder of Emily French aroused widespread interest. In the first place the prisoner was young and good-looking, then he was accused of a particularly dastardly crime, and there was the further interest of Romaine Heilger, the principal witness for the prosecution. There had been pictures of her in many papers, and several fictitious stories as to her origin and history.

The proceedings opened quietly enough. Various technical evidence came first. Then Janet Mackenzie was called. She told substantially the same story as before. In cross-examination counsel for the defence succeeded in getting her to contradict herself once or twice over her account of Vole's association with Miss French; he emphasized the fact that though she had heard a man's voice in the sitting-room that night, there was nothing to show that it was Vole who was there, and he managed to drive home a feeling that jealousy and dislike of the prisoner were at the bottom of a good deal of her evidence.

Then the next witness was called. 'Your name is Romaine Heilger?' 'Yes'.

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evidence for the benefit of the jury and acquits the accused or passes sentences according to the verdict of the jury; but the jury alone decides the issue of guilt or innocence. Verdicts need not necessarily be unanimous; in certain circumstances and subject to certain conditions, majority verdicts of ten to two may be accepted by the court. (A jury in England and Wales consists of 12 persons.) If the jury returns a verdict 'not guilty', the prosecution has no right of appeal and the defendant cannot be tried again for the same offence.

Most prosecutions in England and Wales are initiated and conducted by the police. An arrested person must be charged at once with the offence of which he is suspected. A defendant has the right to employ a legal adviser for his defence and if he cannot afford to pay he may be granted legal aid at the public expense; if remanded in custody he may be visited in prison by his legal adviser.

The proceedings at the trial are as follows:

The prisoner is asked if he is guilty or not. If he says he is, the trial ends. If he pleads not guilty the judge calls witnesses. Hearsay evidence is not received. Then the counsel for the Crown or Government (counsel for the prosecution)

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<sup>65</sup> All criminal trials in England and Wales are held in open court. In criminal trials by jury the judge determines questions of law, sums up the

makes a speech, followed by a speech from the counsel for the prisoner (counsel for the defence). The judge then sums up or summarizes what has been said on both sides, the jury, having heard all, go out and consult together and when all have agreed they return and pronounce the verdict — that is say whether the prisoner is guilty or not. The judge then pronounces the sentence; in case of the prisoner being guilty he states what punishment is to be given.

‘You are an Austrian subject?’

‘Yes’.

‘For the last three years you have lived with the prisoner and passed yourself off as his wife?’

Just for a moment Romaine Heilger's eyes met those of the man in the dock. Her expression held something curious and unfathomable.

‘Yes’.

The questions went on. Word by word the damning facts came out. On the night in question the prisoner had taken out a crowbar with him. He had returned at twenty minutes past ten, and had confessed to having killed the old lady. His cuffs had been stained with blood, and he had burned them in the kitchen stove. He had terrorized her into silence by means of threats.

As the story proceeded, the feeling of the court which had, to begin with, been slightly favourable to the prisoner now set dead against him. He himself sat with downcast head and moody air, as though he knew he were doomed.

Yet it might have been noted that her own counsel sought to restrain Romaine's animosity. He would have preferred her to be a more unbiased witness.

Formidable and ponderous, counsel for the defence arose.

He put it to her that her story was a malicious fabrication from start to finish, that she had not even been in her house at the time in question, that she was in love with another man and was deliberately seeking to send Vole to his death for a crime he did not commit.

Romaine denied these allegations with superb insolence.



Then came the surprising denouement, the production of the letter. It was read aloud in court in the midst of a breathless stillness.

*Max, beloved, the Fates have delivered him into our hands! He has been arrested for murder — but, yes, the murder of an old lady! Leonard who would not hurt a fly! At last I shall have my revenge. The poor chicken! I shall say that he came in that night with blood upon him — that he confessed to me. I shall hang him, Max — and when he hangs he will know and realize that it was Romaine who sent him to his death. And then — happiness, Beloved! Happiness at last!*

There were experts ready to swear that the handwriting was that of Romaine Heilger, but they were not needed. Confronted with the letter, Romaine broke down utterly and confessed everything. Leonard Vole had returned to the house at the time he said, twenty past nine. She had invented the whole story to ruin him.

With the collapse of Romaine Heilger, the case for the crown collapsed also. Sir Charles called his few witnesses, the prisoner himself went into the box and told his story in a manly straightforward manner, unshaken by cross-examination.

The prosecution endeavoured to rally, but without great success. The judge's summing up was not wholly favourable to the prisoner, but a reaction had set in and the jury needed little time to consider their verdict.

‘We find the prisoner not guilty’. Leonard

Vole was free!

Little Mr Mayherne hurried from his seat. He must congratulate his client.

He found himself polishing his pince-nez vigorously, and checked himself. His wife had told him only the night before that he was getting a habit of it. Curious things, habits. People themselves never know they had them.

An interesting case — a very interesting case. That woman, now, Romaine Heilger.

The case was dominated for him still by the exotic figure of Romaine Heilger. She had seemed a pale quiet woman in the house at Paddington, but in court she had flamed out against the sober background. She had flaunted herself like a tropical flower.

If he closed his eyes he could see her now, tall and vehement, her exquisite body bent forward a little, her right hand clenching and unclenching itself unconsciously all the time.

Curious things, habits. That gesture of hers with the hand was her habit, he supposed. Yet he had seen someone else do it quite lately. Who was it now? Quite lately —

He drew in his breath with a gasp as it came back to him. *The woman in Shaw's Rents...*

He stood still, his head whirling. It was impossible, impossible — Yet, Romaine Heilger was an actress.

The KC came up behind him and clapped him on the shoulder.

‘Congratulated our man yet? He's had a narrow shave, you know. Come along and see him.’

But the little lawyer shook off the other's hand. He wanted one thing only — to see Romaine Heilger face to face.

He did not see her until some time later, and the place of their meeting is not relevant.

‘So you guessed,’ she said, when he had told her all that was in his mind. ‘The face? Oh! That was easy enough, and the light of that gas jet was too bad for you to see the make-up.’

‘But why — why —’

‘Why did I play a lone hand?’ She smiled a little, remembering the last time she had used the words.

‘Such an elaborate comedy!’

‘My friend — I had to save him. The evidence of a woman devoted to him would not have been enough — you hinted as much yourself. But I know something of the psychology of crowds. Let my evidence be wrung from me as an admission, damning me in the eyes of the law, and reaction in favour of the prisoner would immediately set in.’

‘And the bundle of letters?’

‘One alone, the vital one, might have seemed like a — what do you call it? — put-up job.’

‘Then the man called Max?’

‘Never existed, my friend.’

‘I still think,’ said the little Mr Mayherne, in an aggrieved manner, ‘that we could have got him off by the — er — normal procedure.’

‘I dared not risk it. You see, you *thought* he was innocent —’  
‘And you *knew* it? I see,’ said little Mr Mayherne. ‘My dear Mr Mayherne,’ said Romaine, ‘you do not see at all. I knew — he was guilty!’

### *Prop Assignments*

1. What is the main subject of the above extract?
2. Define the text under study, give its essence. Say what elements it contains.
3. Into what parts does it fall? Characterize each.
4. What is the author's method of describing her characters? Does Christie use indirect characterization?
5. How are Leonard Vole and Romaine Heilger presented in the extract under discussion? Which of the two is more impressive? Why? Who is the central character of the story? Prove your statement.
6. What is your opinion of Romaine's behaviour at the trial? How does it reveal her personality? What kind of woman is she?

7. Comment on Mr Mayherne's words 'Such an elaborate comedy!' What do they mean? Do they imply the lawyer's disapproval or admiration? What is your own opinion of the matter?
8. Where is the turning point of the story? Describe it. What is its denouement? How did Romaine's letter strike you? How did it impress the court? Speak about the court proceedings after the production of the letter.
9. Find represented speech in the extract and say whose thoughts it renders. Speak about Mr Mayherne's state of mind during the whole scene. Comment on the use of represented speech as a device of revealing his inner state.
10. What is your opinion of the end of the story? Could we call it a happy ending? If not, why?
11. Characterize the language of the story. What can you say about the vocabulary of the text? Is it typical of a detective story? Is it in line with other devices employed by the author? Pick out all the words pertaining to law proceedings. Comment on the use of epithets. What is their stylistic function?



## Ernest Hemingway A Day's Wait

**B**orn in 1898, in Illinois, Hemingway spent much of his early life in the Great Lakes region, which provided the settings for his early stories. After graduating from high school he worked as a reporter, and then volunteered for service in World War I. He served with an ambulance unit and was wounded in 1918. After the war he worked as a journalist in Chicago and Toronto. In 1921 Hemingway moved to Paris, like thousands of other Americans seeking to 'develop new frontiers' and partake of European culture. From there he made frequent excursions to Spain and to the Austrian Alps, which provided background for many of his future stories. In Paris Hemingway began writing professionally under the auspices of such established authorities in literature as Ezra Pound and Gertrude Stein. Hemingway was involved in the Spanish Civil War and World War II as a war reporter. In the 1950s he won the Nobel Prize for literature. In the last year of his life Hemingway was troubled by failing artistic and physical powers; he committed suicide on 2 July 1961.

E. Hemingway published a number of collections of stories and some dramatic novels, the most renowned of which are 'The Sun Also Rises' (1926), 'A Farewell to Arms' (1929), 'For Whom the Bell Tolls' (1940) and 'The Old Man and the Sea' (1952). The subjects of his works comprise man's attitude to life, the search of its meaning or 'something one may rely on'; war and death, spiritual bankruptcy of the lost generation; sympathy for the common honest people; the duty of the man and the writer. Hemingway glorified the staunchness of man, his complete readiness for fight with nature, with danger and death itself. Characteristic of Hemingway's style is plain, concrete, concise, dynamic language, which is nevertheless very expressive. The

writer sought to express the truth of life so immediately that it should enter the reader's mind as a part of his own experience. He did not resort to auctorial digressions and used a minimum of explanatory epithets, metaphors and similes. His images are engraved on the reader's memory as they are, without reference to other objects and phenomena.

The story 'A Day's Wait' belongs to the collection of short stories 'Winner Takes Nothing' (1933), written in the period characterized for Hemingway by brooding and trying to find new life foundations.

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He came into the room to shut the windows while we were still in bed and I saw he looked ill. He was shivering, his face was white, and he walked slowly as though it ached to move.

'What's the matter, Schatz?' <sup>66</sup>

'I've got a headache.'

'You better go back to bed.'

'No. I'm all right.'

'You go to bed. I'll see you when I'm dressed.'

But when I came downstairs he was dressed, sitting by the fire, looking a very sick and miserable boy of nine years. When I put my hand on his forehead I knew he had a fever.

'You go up to bed,' I said, 'you're sick.'

'I'm all right,' he said.

When the doctor came he took the boy's temperature.

'What is it?' I asked him.

'One hundred and two.' <sup>67</sup>

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<sup>66</sup> Schatz (Germ.) — darling

<sup>67</sup> One hundred and two. — One hundred and two degrees by

Downstairs, the doctor left three different medicines in different colored capsules with instructions for giving them. One was to bring down the fever, another a purgative, the third to overcome an acid condition.<sup>68</sup> The germs of influenza can only exist in an acid condition, he explained. He seemed to know all about influenza and said there was nothing to worry about if the fever did not go above one hundred and four degrees. This was a light epidemic of flu and there was no danger if you avoided pneumonia.

Back in the room I wrote the boy's temperature down and made a note of the time to give the various capsules. 'Do you want me to read to you?'

'All right. If you want to,' said the boy. His face was very white and there were dark areas under his eyes. He lay still in the bed and seemed very detached from what was going on.

I read aloud from Howard Pyle's *Book of Pirates* <sup>69</sup>; but I could see he was not following what I was reading.

'How do you feel, Schatz?' I asked him.

'Just the same, so far,' he said.

I sat at the foot of the bed and read to myself while I waited for it to be time to give another capsule. It would have been natural for him to go to sleep, but when I looked up he was looking at the foot of the bed, looking very strangely.

'Why don't you try to go to sleep? I'll wake you up for the medicine.'

'I'd rather stay awake.'

After a while he said to me, 'You don't have to stay in here with me, Papa, if it bothers you.'

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Fahrenheit. On the Fahrenheit thermometer the boiling point is 212 degrees and the freezing point at 32 degrees above the zero of its scale. 102° on the Fahrenheit thermometer correspond to 38.9° on the centigrade thermometer.

<sup>68</sup> an acid condition — excess of acidity in the blood

<sup>69</sup> Howard Pyle — American illustrator, painter, and author (1853— 1911)

‘It doesn't bother me.’

‘No, I mean you don't have to stay if it's going to bother you.’

I thought perhaps he was a little lightheaded and after giving him the prescribed capsules at eleven o'clock I went out for a while.

It was a bright, cold day, the ground covered with a sleet that had frozen so that it seemed as if all the bare trees, the bushes, the cut brush and all the grass and the bare ground had been varnished with ice. I took the young Irish setter for a little walk up the road and along a frozen creek, but it was difficult to stand or walk on the glassy surface and the red dog slipped and slithered and I fell twice, hard, once dropping my gun and having it slide away over the ice.

We flushed a covey of quail under a high clay bank with overhanging brush and I killed two as they went out of sight over the top of the bank. Some of the covey lit in trees, but most of them scattered into brush piles and it was necessary to jump on the icecoated mounds of brush several times before they would flush. Coming out while you were poised unsteadily on the icy, springy brush they made difficult shooting and I killed two, missed five, and started back pleased to have found a covey close to the house and happy there were so many left to find on another day.

At the house they said the boy had refused to let any one come into the room.

‘You can't come in,’ he said. ‘You mustn't get what I have.’

I went up to him and found him in exactly the position I had left him, white-faced, but with the tops of his cheeks flushed by the fever, staring still, as he had stared, at the foot of the bed. I took his temperature.

‘What is it?’

‘Something like a hundred,’ I said. It was one hundred and two and four tenths.



‘It was a hundred and two,’ he said.

‘Who said so?’

‘The doctor.’

‘Your temperature is all right,’ I said. ‘It’s nothing to worry about.’

‘I don’t worry,’ he said, ‘but I can’t keep from thinking.’

‘Don’t, think,’ I said. ‘Just take it easy.’

‘I’m taking it easy,’ he said and looked straight ahead. He was evidently holding tight onto himself about something.

‘Take this with water.’

‘Do you think it will do any good?’

‘Of course it will.’

I sat down and opened the *Pirate* book and commenced to read, but I could see he was not following, so I stopped.

‘About what time do you think I’m going to die?’ he asked.

‘What?’

‘About how long will it be before I die?’

‘You aren’t going to die. What’s the matter with you?’

‘Oh, yes, I am. I heard him say a hundred and two.’

‘People don’t die with a fever of one hundred and two. That’s a silly way to talk’.

‘I know they do. At school in France the boys told me you can’t live with forty-four degrees. I’ve got a hundred and two.’

He had been waiting to die all day, ever since nine o’clock in the morning.

‘You poor Schatz,’ I said. ‘Poor old Schatz. It’s like miles and kilometers. You aren’t going to die. That’s a different thermometer. On that thermometer thirty-seven is normal. On this kind it’s ninety-eight.’

‘Are you sure?’

‘Absolutely’, I said. ‘It’s like miles and kilometers. You know, like how many kilometers we make when we do seventy miles in the car?’ ‘Oh,’ he said.

But his gaze at the foot of the bed relaxed slowly. The hold over himself relaxed too, finally, and the next day it was very slack and he cried very easily at little things that were of no importance.

### *Prop Assignments*

1. Describe the outset of the story.
2. Explain what made the boy keep a tight hold on himself.
3. Describe the winter day and the walk the father took.
4. Explain why the author introduces the description of the walk long the frozen creek. In what way does it enhance the effect of the story?
5. Analyze the story in detail, supplying all the necessary explanations that will reveal the thoughts and feelings of the characters.



## Aldous Huxley *Crome Yellow*

**T**he background of Aldous Huxley is unusually brilliant. He was born at Godalming, Surrey, of a distinguished family which included the scientist and philosopher Thomas Henry Huxley, his grandfather, the novelist Mrs Humphrey Ward, his aunt; Leonard Huxley, his father, an editor of the 'Cornhill Magazine', and Sir Julian Huxley, his elder brother, a biologist and writer. Since his early years Huxley moved among the great of the English literary and artistic world. A prodigious reader, he found his education tragically cut short at Eton because of failing eyesight. On his partial recovery he went to Balliol College, Oxford, where he took his degree in English. In 1919 Huxley became a journalist on the staff of the *Athenaeum* and the following year a drama critic of *Westminster Gazette*. For most of the 1920s he lived in Italy writing fiction and there formed a friendship with D. H. Lawrence. In 1934, Huxley travelled in Central America, settling permanently in California in 1937.

Huxley's novels from *Crome Yellow* (1921) through *Antic Hay* (1923), *Those Barren Leaves* (1925), and *Point Counter Point* (1928) to *Brave New World* (1932) reveal his detached, ironical manner which gave him stature as a sophisticate with wry awareness of the ills of the world. Seeing through the hypocrisy and corruption, the smugness and complacency of the upper classes and the intellectual elite he creates an inferno-like atmosphere of frustration and meaninglessness. The key to Huxley's interpretation of society's malaise is contempt for life in its present forms, for individuals as they are, even for ideas, which themselves, he feels, must eventually fail.

In the mid-thirties Huxley started a feverish search for spiritual values that could save him and his generation from the deadly disgust of ineffectual sarcasm and irony. He found these in

diverse and complex religious creeds, including Hindu and Buddhist trends, and sought to embody his ideas on the improvement of the human race in his novels. Deliberately he gave up satire for the sake of crude and inartistic sermons (*Eyeless in Gaza*, 1936, *After Many a Summer*, 1939, *Time Must Have a Stop*, 1944, *The Island*, 1962). In addition to his novels, Huxley also published poetry, five volumes of short stories, several volumes of essays of music, art and drama criticism, numerous literary reviews and a number of books on philosophy and morality.

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*(A story told by a character of the novel)*

'It was in the spring of 1833 that my grandfather, George Wimbush, first made the acquaintance of the 'three lovely Lapiths,' as they were always called. He was then a young man of twenty-two, with curly yellow hair and a smooth pink face that was the mirror of his youthful and ingenuous mind. He had been educated at Harrow<sup>70</sup> and Christ Church<sup>71</sup>, he enjoyed hunting and all other field sports, and, though his circumstances were comfortable to the verge of affluence, his pleasures were temperate and innocent. His father, an East Indian merchant, had destined him for a political career, and had gone to considerable expense in acquiring a pleasant little Cornish borough<sup>74</sup> as a twenty-first birthday gift for his son. He was justly indignant when, on the very eve of George's majority, the Reform Bill of 1832<sup>72</sup> swept the borough out of existence. The inauguration of

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<sup>70</sup> Harrow — a select and expensive school in South-East England which prepares pupils for university education.

<sup>71</sup> Christ Church — one of the Colleges of Oxford University. <sup>74</sup> Cornish borough — a little town in Cornwall which had the right to send members to Parliament; to acquire (usually buy or own) a borough means to have power to control the election of the member.

<sup>72</sup> Reform Bill of 1832—under this bill new big towns were given the right to send representatives to Parliament, while the so-called 'rotten boroughs' (which had only a few voters but still sent members to Parliament) were deprived of

George's political career had to be postponed. At the time he got to know the lovely Lapiths he was waiting; he was not at all impatient.

‘The lovely Lapiths did not fail to impress him. Georgiana, the eldest, with her black ringlets, her flashing eyes, her noble aquiline profile, her swan-like neck, and sloping shoulders, was orientally dazzling; and the twins, with their delicately turned-up noses, their blue eyes, and chestnut hair, were an identical pair of ravishingly English charmers.

‘Their conversation at this first meeting proved, however, to be so forbidding that, but for the invincible attraction exercised by their beauty, George would never have had the courage to follow up the acquaintance. The twins, looking up their noses at him with an air of languid superiority, asked him what he thought of the latest French poetry and whether he liked the *Indiana* of George Sand.<sup>76</sup> But what was almost worse was the question with which Georgiana opened her conversation with him. ‘In music’ she asked, leaning forward and fixing him with her large dark eyes, ‘are you a classicist or a transcendentalist?’<sup>77</sup> George did not lose his presence of mind. He had enough appreciation of music to know that he hated anything classical, and so, with a promptitude which did him credit, he replied, ‘I am a transcendentalist.’ Georgiana smiled bewitchingly. ‘I am glad,’ she said; ‘so am I. You went to hear Paganini last week, of course. ‘The Prayer of Moses’ — ah!’ She closed her eyes. ‘Do you know

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major force in Parliament, whereas the political power of the aristocracy was seriously undermined.

<sup>76</sup> *Indiana* — the first novel by George Sand (1804—1876), a French authoress of the romantic school. It is a family drama with a realistic social background. The heroine of the novel protests against the moral prejudices and conventions that enslave a woman and turn her into a victim of family tyranny. *Indiana*, unhappy, lonely and disappointed in life, struggles for her right to love and freedom. The novel was very popular at the time and the Lapith sisters tried to imitate *Indiana*'s appearance and manners (her pallor, fragility, etc.) Their

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their right. The reform was tarried out in the interests of the economically powerful bourgeoisie. As a result of it the bourgeoisie became a

attempts to do so, ironically described in the story, reveal a very primitive and superficial interpretation of the character.

<sup>77</sup> Transcendentalist — the adherent of transcendentalism, the philosophy is vague and independent of experience.

anything more transcendental than that?' 'No,' said George, 'I don't.' He hesitated, was about to go on speaking, and then decided that after all it would be wiser not to say — what was in fact true — that he had enjoyed above all Paganini's Farmyard Imitations. The man had made his fiddle bray like an ass, cluck like a hen, grunt, squeal, bark, neigh, quack, bellow, and growl; that last item, in George's estimation, had almost compensated for the tediousness of the rest of the concert. He smiled with pleasure at the thought of it. Yes, decidedly, he was no classicist in music; he was a thoroughgoing transcendentalist.

‘George followed up this first introduction by paying a call on the young ladies and their mother, who occupied, during the season, a small but elegant house in the neighbourhood of Berkeley Square.<sup>78</sup> Lady Lapith made a few discreet inquiries, and having found that George's financial position, character, and family were all passably good, she asked him to dine. She hoped and expected that her daughters would all marry into the peerage;<sup>79</sup> but, being a prudent woman, she knew it was advisable to prepare for all contingencies. George Wimbush, she thought, would make an excellent second string<sup>80</sup> for one of the twins.

‘At this first dinner, George's partner was Emmeline. They talked of Nature. Emmeline protested that to her high mountains were a feeling and the hum of human cities torture.<sup>81</sup> George agreed that the country was very agreeable, but held that London

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<sup>78</sup> Berkeley Square — is in Mayfair, a fashionable quarter of London. <sup>79</sup> peerage — nobility, aristocracy (a peer is a member of one of the five degrees of British nobility (duke, marquis, earl, viscount, baron). All the ‘peers of the realm’ may sit in the House of Lords.

<sup>80</sup> second string — here — additional admirers.

Emmeline protested that... — Emmeline asserted that... The words that follow are an allusion to the following lines from 'Child Harold's Pilgrimage' by Byron:

I live not in myself, but I become  
Portion of that around me, and to me  
High mountains are a feeling, but the hum  
Of human cities torture. Canto III, stanza 72

during the season<sup>73</sup> also had its charms. He noticed with surprise and a certain solicitous distress that Miss Emmeline's appetite was poor, that it didn't, in fact, exist. Two spoonfuls of soup, a morsel of fish, no bread, no meat, and three grapes—that was her whole dinner. He looked from time to time at her two sisters; Georgiana and Caroline seemed to be quite as abstemious. They waved away whatever was offered them with an expression of delicate disgust, shutting their eyes and averting their faces from the proffered dish, as though the lemon sole, the duck, the loin of veal, the trifle<sup>74</sup>, were objects revolting to the sight and smell. George, who thought the dinner capital, ventured to comment on the sisters' lack of appetite.

'Pray, don't talk to me of eating,' said Emmeline, drooping like a sensitive plant. 'We find it so coarse, so unspiritual, my sisters and I. One can't think of one's soul while one is eating.'

George agreed; one couldn't. 'But one must live,' he said. 'Alas!' Emmeline sighed. 'One must. Death is very beautiful, don't you think?' She broke a corner off a piece of toast and began to nibble at it languidly. 'But since, as you say, one must live...' She made a little gesture of resignation. 'Luckily a very little suffices to keep one alive.' She put down her corner of toast half eaten.

'George regarded her with some surprise. She was pale, but she looked extraordinarily healthy, he thought; so did her sisters. Perhaps if you were really spiritual you needed less food. He, clearly, was not spiritual.'

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<sup>73</sup> the season—May to July in London, the annual period most resorted to for social activities and amusement.

<sup>74</sup> trifle — a sweet dish made of sponge cakes soaked in sherry and covered with jam and cream.

‘After this he saw them frequently. They all liked him; from Lady Lapith downwards. True, he was not very romantic or poetical; but he was such a pleasant, unpretentious, kind-hearted young man, that one couldn't help liking him. For his part, he thought them wonderful, wonderful, especially Georgiana. He enveloped them all in a warm, protective affection. For they needed protection; they were altogether too frail, too spiritual for this world. They never ate, they were always pale, they often complained of fever; they talked much and lovingly of death, they frequently swooned. Georgiana was the most ethereal of all; of the three she ate least, swooned most often, talked most of death, and was the palest — with a pallor that was so startling as to appear positively artificial. At any moment, it seemed, she might loose her precarious hold on this material world and become all spirit. To George the thought was a continual agony. If she were to die...

‘She contrived, however, to live through the season, and that in spite of the numerous balls, routs,<sup>75</sup> and other parties of pleasure which, in company with the rest of the lovely trio, she never failed to attend. In the middle of July the whole household moved down to the country. George was invited to spend the month of August at Crome.<sup>76</sup>

‘The house-party was distinguished; in the list of visitors figured the names of two marriageable young men of title. George had hoped that country air, repose, and natural surroundings might have restored to the three sisters their appetites and the roses of their cheeks. He was mistaken. For dinner, the first evening, Georgiana ate only an olive, two or three salted almonds, and half a peach. She was as pale as ever. During the meal she spoke of love.

‘True love,’ she said, ‘being infinite and eternal, can only be consummated in eternity. Indiana and Sir Rodolphe celebrated the

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<sup>75</sup> rout (arch.) — a large evening party.

<sup>76</sup> Crome — short for Crome Yellow, the name of the Lapith's country house.



mystic wedding of their souls by jumping into Niagara.<sup>77</sup> Love is incompatible with life. The wish of two people who truly love one another is not to live together but to die together.'

'Come, come, my dear,' said Lady Lapith, stout and practical. 'What would become of the next generation, pray, if all the world acted on your principles?'

'Mamma!..' Georgiana protested, and dropped her eyes. 'In my young days,' Lady Lapith went on, 'I should have been laughed out of countenance<sup>87</sup> if I'd said a thing like that. But then in my young days souls weren't as fashionable as they are now and we didn't think death was at all poetical. It was just unpleasant.' 'Mamma! ...' Emmeline and Caroline implored in unison. 'In my young days —' Lady Lapith was launched into her subject; nothing, it seemed, could stop her now. 'In my young days, if you didn't eat, people told you needed a dose of rhubarb. Nowadays...'

'There was a cry; Georgiana had swooned sideways on to Lord Timpany's shoulder. It was a desperate expedient; but it was successful. Lady Lapith was stopped.

'The days passed in an uneventful round of pleasures. Of all the gay party George alone was unhappy. Lord Timpany was paying his court to Georgiana, and it was clear that he was not unfavourably received. George looked on, and his soul was a hell of jealousy and despair. The boisterous company of the young men became intolerable to him; he shrank from them, seeking gloom and solitude. One morning, having broken away from them on some vague pretext, he returned to the house alone. The young men were bathing in the pool below; their cries and laughter floated up to him, making the quiet house seem lonelier

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<sup>77</sup> Sir Rodolphe Brown — Indiana's cousin, who has loved her since the years of her childhood, is a typical romantic hero, lonely and unhappy, embittered against life and people. The depth of his devotion is revealed to Indiana at the moment when they both, disillusioned and weary of life, decide to commit suicide. The scene of the proposed suicide is not Niagara, however, but a waterfall on the island of Bourbon in the Indian Ocean. Moreover, they never 'jumped' into it, as Georgiana says, because on realizing they loved each other

and more silent. The lovely sisters and their mamma still kept their chambers; they did not customarily make their appearance till luncheon, so that the male guests had the morning to themselves.

they find true happiness in a secluded life on the island and get reconciled to life.

<sup>87</sup> to laugh smb. out of countenance — to laugh at one so much as to throw a person into a state of utter confusion.

George sat down in the hall and abandoned himself to thought.

‘At any moment she might die; at any moment she might become Lady Timpany. It was terrible, terrible. If she died, then he would die too; he would go to seek her beyond the grave. If she became Lady Timpany... ah, then! The solution of the problem would not be so simple. If she became Lady Timpany: it was a horrible thought. But then suppose she were in love with Timpany — though it seemed incredible that anyone could be in love with Timpany — suppose her life depended on Timpany, suppose she couldn't live without him? He was fumbling his way along this clueless labyrinth of suppositions when the clock struck twelve. On the last stroke, like an automaton released by the turning clockwork, a little maid, holding a large covered tray, popped out of the door that led from the kitchen regions into the hall. From his deep arm-chair George watched her (himself, it was evident, unobserved) with an idle curiosity. She pattered across the room and came to a halt in front of what seemed a blank expanse of panelling. She reached out her hand and, to George's extreme astonishment, a little door swung open, revealing the foot of a winding staircase. Turning sideways in order to get her tray through the narrow opening, the little maid darted in with a rapid crablike motion. The door closed behind her with a click. A minute later it opened again and the maid, without her tray hurried back across the hall and disappeared in the direction of the kitchen. George tried to recompose his thoughts, but an invincible curiosity drew his mind towards the hidden door, the staircase, the little maid. It was in vain he told himself that the matter was none of his business, that to explore

the secrets of that surprising door, that mysterious staircase within, would be a piece of unforgivable rudeness and indiscretion. It was in vain; for five minutes he struggled heroically with his curiosity, but at the end of that time he found himself standing in front of the innocent sheet of panelling through which the little maid had disappeared. A glance sufficed to show him the position of the secret door — secret, he perceived, only to those who looked with a careless eye. It was just an ordinary door let in flush with the panelling.<sup>78</sup> No latch nor handle betrayed its position, but an unobtrusive catch sunk in the wood invited the thumb. George was astonished that he had not noticed it before; now that he had seen it, it was so obvious, almost as obvious as the cupboard door in the library with its lines of imitation shelves and its dummy books. He pulled back the catch and peeped inside. The staircase, of which the degress were made not of stone but of blocks of ancient oak, wound up and out of sight. A slit-like window admitted the daylight; he was at the foot of the central tower, and the little window looked out over the terrace; they were still shouting and splashing in the pool below.

‘George closed the door and went back to his seat. But his curiosity was not satisfied. Indeed, this partial satisfaction had but whetted its appetite. Where did the staircase lead? What was the errand of the little maid? It was no business of his, he kept repeating — no business of his. He tried to read, but his attention wandered. A quarter-past twelve sounded on the harmonious clock. Suddenly determined, George rose, crossed the room, opened the hidden door, and began to ascend the stairs. He passed the first window, corkscrewed round, and came to another. He paused for a moment to look out; his heart beat uncomfortably, as though he were affronting some unknown danger. What he was doing, he told himself, was extremely ungentlemanly, horribly underbred. He tiptoed onward and upward. One turn more, then half a turn, and a door confronted him. He halted before it, listened; he could hear no sound. Putting his eye to the keyhole,

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<sup>78</sup> let in flush with the panelling — placed on the same level with the panelling of the wall so as to make the door quite unnoticeable.

he saw nothing but a stretch of white sunlit wall. Emboldened, he turned the handle and stepped across the threshold. There he halted, petrified by what he saw, mutely gaping.

‘In the middle of a pleasantly sunny little room — ‘it is now Priscilla’s boudoir, ‘ Mr Wimbush remarked parenthetically — stood a small circular table of mahogany. Crystal, porcelain, and silver, —all the shining apparatus of an elegant meal —were mirrored in its polished depths. The carcase of a cold chicken, a bowl of fruit, a great ham, deeply gashed to its heart of tenderest white and pink, the brown cannon ball of a cold plum-pudding, a slender Hock <sup>79</sup> bottle, and a decanter of claret jostled one another for a place on this festive board. And round the table sat the three sisters, the three lovely Lapiths—eating!

‘At George’s sudden entrance they had all looked towards the door, and now they sat, petrified by the same astonishment which kept George fixed and staring. Georgiana, who sat immediately facing the door, gazed at him with dark, enormous eyes. Between the thumb and forefinger of her right hand she was holding a drumstick of the dismembered chicken; her little finger, elegantly crooked, stood apart from the rest of her hand. Her mouth was open, but the drumstick had never reached its destination; it remained, suspended, frozen, in mid-air. The other two sisters had turned round to look at the intruder. Caroline still grasped her knife and fork; Emmeline’s fingers were round the stem of her claret glass. For what seemed a very long time, George and the three sisters stared at one another in silence. They were a group of statues. Then suddenly there was movement. Georgiana dropped her chicken bone, Caroline’s knife and fork clattered on her plate. The movement propagated itself, grew more decisive; Emmeline sprang to her feet, uttering a cry. The wave of panic reached George; he turned and, mumbling something unintelligible as he went, rushed out of the room and down the winding stairs. He came to a standstill in the hall, and there, all by himself in the quiet house, he began to laugh.

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<sup>79</sup> Hock — white Rhine wine.

‘At luncheon it was noticed that the sisters ate a little more than usual. Georgiana toyed with some French beans and a spoonful of calves'-foot jelly. 'I feel a little stronger to-day', she said to Lord Timpany, when he congratulated her on this increase of appetite; 'a little more material,' she added, with a nervous laugh. Looking up, she caught George's eye; a blush suffused her cheeks and she looked hastily away.

‘In the garden that afternoon they found themselves for a moment alone.

‘You won't tell anyone, George? Promise you won't tell anyone,' she implored. 'It would make us look so ridiculous. And besides, eating is unspiritual, isn't it? Say you won't tell anyone.'

‘I will, ' said George brutally. 'I'll tell everyone, unless... '

‘It's blackmail. '

‘I don't care, ' said George. 'I'll give you twenty-four hours to decide. '

‘Lady Lapith was disappointed, of course; she had hoped for better things — for Timpany and a coronet. But George, after all, wasn't so bad. They were married at the New Year.’ *Prop Assignments*

📁👉 Give a character sketch of George (describe his appearance, upbringing, inclinations).

📖👉 Describe the three sisters and account for their behaviour in the story.

📖👉 Speak on George as a character set in contrast to the Lapith sisters.

📖👉 The characters of the story belonging to two different generations:

a) Compare Lady Lapith with her daughters,

b) State in what way George differs from his father.

📖👉 Find places in the story in which the author's irony is distinctly felt.

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**Index**

action short story, 16  
 affix repetition, 71  
 allegory, 52  
 alliteration, 70  
 allusion, 44  
 anadiplosis, catch repetition, 69  
 anaphora, 69  
 angle of view, 17  
 antithesis, 64  
 antonomasia, metaphoric, 45  
 antonomasia, metonymic, 48  
 assonance, 70  
 asyndeton, 68  
 balanced paragraph, 19  
 balanced sentence, 19  
 bathos (anticlimax), 66  
 binary (genitive) metaphor, 43, 61  
 character (psychological) short story, 16  
 characters' discourse, 13  
 chiasmus, 66  
 closed plot structure, 16  
 composition, 16  
 conflict, 9  
 convergence, 70, 95  
 Coupling, 96  
 decoding stylistics, 94  
 deconstructive criticism, deconstruction, 88  
 description, 11  
 detachment, 67  
 detail, 20, 69  
 diaphora, 41  
 digression, 12  
 dramatic monologue, 13  
 effect of defeated expectancy, 54  
 ellipsis, 68  
 emblem, 46  
 epigraphs, 10  
 epiphora, 41, 69  
 episode, 14  
 epithet, 55  
 euphemism, 55  
 figure, 60  
 figures of co-occurrence, 37, 60  
 figures of replacement, 37  
 focus of view, 17  
 framing, 69  
 genre, 8  
 gradation (climax), 65  
 ground, 37, 38  
 hermeneutics, 92  
 holophrasis, 55  
 hyperbole, 55  
 idea, 9  
 illustration, 52  
 image, 33  
 implication, 21  
 innuendo, 53  
 interior monologue, 14  
 intertextual stylistics, 87  
 intertextuality, 87  
 inversion, 67  
 irony, 53  
 kaleidoscopic composition, 18  
 leitmotif, 20, 69  
 linguistic portrait, 13  
 literary criticism, 6  
 loose paragraph, 19

loose sentence, 19  
 meiosis, 55  
 metaphor, 38  
 metonymy, 45  
 mode of narration, 10  
 morphemic repetition, 70  
 narrative, 11  
 narratology, 87  
 nomination, 31  
 onomatopoeia, 70  
 open plot structure, 16  
 organic form, 84  
 oxymoron, 64  
 paradox, 63  
 parallel structures, 66  
 parenthesis, 67  
 periodic paragraph, 19  
 periodic sentence, 19  
 periphrasis, 54  
 personification, metaphoric (animation), 44  
 personification, metonymic, 48  
     perspective of a text, 11, 17  
     phonemic repetition, 70  
     play on words (pun), 62  
 plot, 14  
 polysyndeton, 69  
     portrayal of a character or characterization, 12  
     thematic fields, 20  
     post-structuralism, 88  
 problem, 9  
 protagonists, 12  
 quasi-identity, 62  
 repetition, 68  
 represented speech, 11, 14  
 rhetorical question, 68  
 root repetition, 71  
 sarcasm, 53  
 semantic repetition, 20, 71  
 semi-defined structures, 65  
 signification, 81  
 signifier and signified (означающее и означаемое), Ferdinand de Saussure's terms, 81  
 simile, 60  
 space and time relations in a text, 17  
 strong position, 19  
 structuralism, 85  
     stylistics, 6  
 suspense, 66  
 sustained, extended metaphor, 43  
     symbol, 20, 48  
     symbol, archetypal, 49  
     symbol, cultural-stereotype, 49  
     symbol, metaphoric, 51  
     symbol, metonymic, 51  
     synaesthesia, 45  
     synecdoche, 47  
     synonymous repetition, 64  
     synonymous specification, 65  
     tenor, 37, 38  
     tertium comparationis = ground, 37  
 trope, etymological, 37

theme, 9, 20

title, 9

topic-sentence, 19

trope, 37

trope, familiar, 37

trope, genuine, 38

vehicle, 37, 38

zeugma, 63

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620219 Екатеринбург, ГСП-135, просп. Космонавтов, 26  
E-mail: [uspu@dialup.utk.ru](mailto:uspu@dialup.utk.ru)