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STYLISTICS OF LITERARY TEXT

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Учебное пособие посвящено рассмотрению актуальных проблем стилистики с учётом новых тенденций в развитии языкознания. В пособии представлено теоретическое и практическое обоснование различных типов стилистик, особенностей художественного текста и его категорий, прагматических, когнитивных и культурологических аспектов художественного текста.

Учебное пособие предназначено для студентов магистратуры и бакалавриата филологических факультетов, а также для старших научных сотрудников/соискателей и преподавателей английского языка.

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PRACTICUM ON LITERARY TEXT ANALYSIS

PREFACE

This book is meant as a manual in Stylistics forming part of curricula of Master's and Postgraduate courses of philological Institutes and Universities. It is intended for MA and BA students, teachers of English, postgraduates and young scholars.

Present-day Stylistics has been developing in compliance with new modern research paradigms, under the influence of which it has undergone radical changes. The main innovation of the book lies in the anthropocentric approach to stylistic phenomena, their analysis within the framework of Communicative and Pragmatic Linguistics, Cognitive Linguistics, Linguoculturology and Gender Linguistics. Therefore there was a pressing need to reconsider traditional notions and introduce new notions and terms: conceptualization and categorization, cognitive metaphor, knowledge structures, linguocultureme, conceptual blending, language world picture, etc.

The book contains six chapters discussing some fundamental problems of Stylistics of Literary Text:

- types of Stylistics, their tasks, approaches, trends;
- the problem of stylistic categories and the ways of their verbalization in the literary texts;
- new trends in Stylistics: Communicative-pragmatic Stylistics, Cognitive Stylistics, Linguocultural Stylistic Studies, Gender Stylistics.

Each chapter is followed by a set of questions and tasks enabling the student to test his knowledge. Besides, the accompanying list of bibliographical reference will serve as a guide to those who wish to attain a more complete view of the topics discussed.

Appended to the book is a glossary of terms and notions given in a compact and comprehensive form, and a collection of fictional texts supplied with questions and tasks for students' independent work.

We are grateful to Professors J.J. Jalalov and M.I. Rasulova who reviewed the manual and made many valuable suggestions.

The authors

CHAPTER I. STYLISTICS: TYPES, TASKS AND APPROACHES

Stylistics is a branch of General Linguistics which covers a wide range of problems dealing with expressive potentialities of language, the notions of style and stylistic devices, functional styles and types of speech, stylistic differentiation of the English vocabulary, the choice of language means for text construction, verbal creativity and variability and many others. According to the object and aim of investigation the following main areas can be outlined in the domain of Stylistics:

- Stylistics of Resources;
- Text Stylistics;
- Functional Stylistics;
- Stylistics of Individual Style (idiostyle);
- Comparative Stylistics;
- Stylistics of Belles-lettres or Literary (fictional) texts[1].

1.1. STYLISTICS OF RESOURCES

Stylistics of resources is concerned with the study of the stylistic potential of phonetics, lexicon, phraseology, word-formation, morphology and syntax. Accordingly, there appeared such trends as Phonostylistics, Lexical Stylistics, Stylistic Grammar (morphology and syntax), Stylistics of Word-formation, Stylistic Phraseology.

[1] The terms "literary text", "belles-lettres text", "fictional text" are used interchangeably without making any difference to a particular usage of each

1.1.1. PHONOSTYLISTICS

Phonostylistics or sound stylistics studies speech sounds and prosodic means from the point of view of their expressiveness and stylistic potential. The main area of Phonostylistics is expressive and emotive peculiarities of sound variants, phonetic styles, sound symbolism, phonetic stylistic devices, euphony, rhythm, rhyme and prosodic elements (intonation, stress, pause, tone, etc.).

Most interesting is the problem of sound symbolism. Sound symbolism is based on the assumption that sounds due to their acoustic properties awake some ideas, perceptions, feelings, images (Galperin, 1977). An interesting illustration of this phenomenon is the poem by E. Poe "The Raven". Here is an extract from it:

..... here I opened wide

the door: -

Darkness there and nothing more.
Deep into that darkness peering, long I stood there wondering.
Doubting, dreaming dreams no mortal ever dared to dream before

(E.Poe)

The accumulation of the sound [d] and back vowels [o:], [a:] creates an ominous atmosphere of uncertainty and expectancy, the feeling of fear, sorrow and depression experienced by the hero of the poem.

There are special phonetic stylistic devices utilized in the literary text – alliteration and onomatopoeia. Alliteration is the repetition of similar sounds in the neighbouring words. One of the main stylistic functions of alliteration is to attract the reader's attention. Therefore it is widely used in titles: *Pride and Prejudice* (J. Austin); *The School for Scandal* (Sheridan); *Sense and Sensibility* (J. Ausin); in proverbs and sayings: *tit for tat; blind as bat; cool as cucumber*; and advertisements: *No noise is good noise; Detail. Design. Desire* (linen).

Onomatopoeia is a combination of speech sounds which in case of its direct variety imitates sounds produced in nature (*ding-dong, cuckoo, buzz*), and in case of indirect makes – sounds an echo of their sense. An interesting example is the poem by E. Poe "The Bells" in which the whole of the text is built on onomatopoeic effects, both direct and indirect.

Hear the sledges with the bells –
Silver bells!
What a world of merriment their melody foretells!
How they tinkle, tinkle, tinkle,
In the icy air of night!
While the stars that oversprinkle
All the heavens, seem to twinkle
With a crystalline delight;
Keeping time, time, time,
In a sort of Runic rhyme,
To the tintinnabulation that so musically wells
From the bells, bells, bells, bells,
Bells, bells, bells –
From the jingling and the tinkling of the bells.

The combination of speech sounds in this poem aims to imitate a beautiful tinkling of the bells. Direct onomatopoeia is presented by the words – *tinkle, jingling, tintinnabulation*. Indirect onomatopoeia is created by repeating the words *bells, time*, the stylistic effect of which is strengthened by rhythm and rhyme. It is of interest to note that a deliberate arrangement of speech into regularly recurring units makes rhythm a stylistic device. Here the rhythmical pattern serves to imitate the bells vibration, thus intensifying the musical effect and stirring up the reader's emotions of enjoyment.

1.1.2. LEXICAL STYLISTICS

Lexical Stylistics deals with the problem of stylistic differentiation of the vocabulary, the notion of stylistic meanings and their typology. The English vocabulary can be classified from a stylistic point of view into three groups: neutral, colloquial, literary. Colloquial and literary layers are subdivided into the following subgroups: the literary vocabulary consists of: 1) common literary words; 2) terms and learned words; 3) poetic words; 4) archaic words; 5) barbarisms and foreign words; 6) literary coinages. The colloquial vocabulary consists of: 1) slang; 2) jargonisms; 3) professional words; 4) dialectual words; 6) vulgar words; 7) colloquial coinages.

So, the English vocabulary may be represented as a definite system of words differentiated according to their stylistic properties and the spheres of usage (a detailed analysis of stylistic differentiation of the English vocabulary is given in I.R. Galperin's "Stylistics").

It is common knowledge that the lexical meaning of a word is a very complex unit including both denotative and connotative (stylistic) meanings. The denotative meaning (referentional), as is known, deals with the notional part of the semantic structure of a word, while the connotative (stylistic) meaning includes emotive, evaluative, image-bearing and expressive components of the meaning. Accordingly, the English vocabulary can be divided into the following groups:

- **neutral words** expressing only denotative meanings (*table, window, room, picture, book, door, house, etc*);
- **emotive and evaluative words.** These words are combined within one group because emotiveness and evaluation are closely bound together and complexly intertwined (*disgusting, awful, amazing, lovely, intelligent, fashionable, horrible, etc.*);

➢ **image-bearing words** with transferred meanings: *angel, lamb, parrot, worm, fox, etc.* (about a person).

Lexical Stylistics also discusses lexical stylistic devices which are differentiated according to the types of lexical meanings. The following classification of lexical stylistic devices is suggested by I.R. Galperin:

➢ stylistic devices based on interaction of primary dictionary and contextually imposed meanings: metaphor, metonymy, irony;

➢ stylistic devices based on interaction of primary dictionary and derivative logical meanings: zeugma and pun;

➢ stylistic devices based on interaction of logical and emotive meanings: epithet, oxymoron, hyperbole.

➢ a stylistic device based on interaction of logical and nominal meanings: antonomasia.

All these stylistic devices will be put into a closer examination in the subsequent chapters of the manual. Here it should be stressed that the stylistic potential of these devices can be realized only within the context.

1.1.3. STYLISTICS OF WORD-FORMATION

This area of studies seems to be less investigated, although the stylistic potential of word-formation is very high (Ашурова, 1991). Stylistics of Word-formation deals with the problems of the stylistic potential of derivatives created by means of affixation and word-compounding, the stylistic value of such peculiar features of derivation as segmentation, motivation, synonymic and antonymic relations, syntactic variation and stylistic devices based on the specific features of derivative words.

The stylistic meaning of derivatives depends both on stem and affixal morphemes. The analysis of the language material makes it possible to single out some suffixes and prefixes charged

with different degrees of stylistic potential. The results of the stylistic differentiation of English affixes can be presented in the following tables:

Stylistic potential of suffixes

Types of stylistic meaning	**Suffixes**	**Examples**
emotive-evaluative (positive)	-y, -let, -et/ette, -ee, -kin	girlie, sonny, flatlet, moppet, kitchenette, shirtee, bootee, ladykin, lambkin, devillkin
emotive-evaluative (negative)	-aster, -sfer, -ard, -ist, -ism, -ling, -id, -ton, -eer, -een, -ery, -ese, -dom, -nik, -oon	criticaster, poetaster, dabster, gamester, dullard, drunkard, profiteer, worketeer, priestling, suckling, hireling, nursling, airling, squireen, buckeen, jackeen, babyism, black-quadism, defeatism, scoundrelism, grammatist, diplomatist, idleton, simpleton, monkery, doggery, treachery, picaroon, poltroon, musicdom, gangdom, journalese, sentimentalese, brutedom, egotist, ritalist, trickery, jugglery, beatnik, protestnik, citynic
image-bearing meaning	-y, -ish, -like, -er, -ly, -ed	goaty, arrony, airy, bearish, dog-gish, mulish, waspish, apish, dove-eyed, thickheaded, dog-faced, snake-like, lamblike, bearlike, mousy, motherly, kingly, lordly, maidenly

Stylistic potential of prefixes

Types of stylistic meaning	Prefixes	Examples
expressive meaning	super-, extra-, ultra-, out-, over-, arch-	superhuman, superman, superclub, over-delicate, overage, ultra-high-level, outbrazen, outcast, outface, outlaw, outstanding, overdress, overdrink, archememy, arch-liar, ultra-fashionable
evaluative meaning	a-, anti-, be-, de-, dis-, in-, im-, mis-, non-, ill-, mal-	amoral, antithere, antiwriter, bedressed, bescented, declassed, bespectacled, disagreeable, deflower, incautious, inartistic, irreligious, misconduct, mislead, non-book, non-person, unworthy, ill-disposed, maladministration

As has been mentioned before, the stylistic meaning of a derivative word depends on such properties as motivation, divisibility, synonymic and antonymic relations, transposition. It is now common knowledge that a derivative word, being of a composite character, is divisible both formally and semantically. Here are some examples illustrating the stylistic use of this quality:

As I have said I never wanted to be a writer, but I was not a ***word-user****, rather a* ***word-watcher*** *in the way that some people are* ***bird-watchers*** (Murdoch, The sublime and the beautiful revisited, 1959).

Here the occasional word "*word-watcher*" is built according to the model of other words: *word-user, bird-watcher*. The stylistic effect is achieved by the peculiar combination of the components

of this compound word which is compared and contrasted to other words on the basis of the similar models.

Another specific feature of derivative words is their motivation. Motivation is regarded as an essential property of derivative words; it rests on a relationship between morphemes through which they are motivated (Marchand, 1960). Motivation is fraught with a high stylistic potential. Thus in the example:

To be the slave of hideous things, to keep a store going, cook meals, wash dishes, carry water and clean floors – poor horror of sordid anti-life (Lawrence, 1977).

The prefixed word "*anti-life*" is motivated here not only by its components, but also by a precedent description of a tedious Philistine life. The stylistic implication is created by an explication of the semantic content of the motivated word.

As is known, the process of word-formation is often followed by conversion, i.e. a shift from one part of speech to another. Very often this functional shifting is followed not only by semantic, but also by stylistic changes, particularly, when used in the text:

There are few bad people and still there is much badness in the world, most of it due to the many, many, many good people who are just good people and nothing else (The New Book of Unusual Quotations, 1966:237).

The stylistic effect is achieved by the correlation of the converted words: *bad – badness*. The interchange of the adjectives and the noun here reveals their semantic and stylistic differences to such a degree that makes them paradoxically contrasting.

In conclusion, it should be stressed again that Stylistics of Word-formation, though not very well studied, is a significant and interesting field of investigation in stylistics.

1.1.4. STYLISTIC PHRASEOLOGY

The stylistic value of phraseology is a generally recognized fact; and many researchers in this field have yielded valuable results (В.В. Виноградов, В.Н. Телия, Ю.Ю. Авалиани, А.М. Бушуй, А.Э. Маматов). The stylistic meaning of phraseological units (Ph.U.) lies in the very nature of these language units which are considered to be highly emotive, evaluative and figurative. Phraseology, therefore, is one of the prime areas of stylistic studies. Stylistic Phraseology studies: a) stylistic differentiation of Ph.U.; b) stylistic functions of Ph.U.; c) occasional transformations of Ph.U. in the text.

From the stylistic point of view Ph.U. can be classified into the following groups:

1. Image-bearing Ph.U. Imagery of Ph.U. is based on the mechanism of analogy, metaphorical and metonymical transference. Accordingly the following types are differentiated:

- Ph.U containing metaphor: *a dog in the manger, a snake in the grass, let cat out of the bag, a bitter to swallow, a stab in the neck, a break in the clouds; a ray of hope.*
- Ph.U. containing metonymy: *cap and gown; black coat; bread and butter; from mouth to mouth; blue ribbon army; bag and baggage; under petticoat government.*
- Ph.U. containing simile: *sly as a fox; to work like a horse; stubborn as a mule; cool as a cucumber; fat as butter; good as gold, pretty as a picture;*
- Allusive Ph.U. which are classified into the following groups: ***biblical:*** *feet of clay; the brand of Cain; the golden calf; massacre of innocents; seven devils; the prodigal son;* ***myhological:*** *Pandora's box; the riddle of the Sphinx; in the arms of Morpheus; a Trojan horse; Achilles heel; the fatal sisters; Cassandra warning;* ***literary:*** *a bag of bones; cakes and ale; the iron heel; the last of the Mohicans; a rose without a thorn;* ***historical:*** *cross*

the Rubicon, benefit of clergy, cut the Gordian knot, the hell-fire club; the war of the Roses.

2. Emotive and evaluative Ph.U. characterized by the use of emotive and evaluative words, interjections and exclamations (*By Jove!; Good Heavens!; For Mercy's sake!; Good Lord!*) and emotive stylistic devices such as **epithet:** *tender age; guardian angel; sleeping bleauty; knife-and-fork debater; a bird of paradise;* **irony**: *wholesome as a shoulder of mutton to a sick horse; agree like cats and dogs; graceful as a hog on ice;* **hyperbole:** *to give worlds for smb.; work one's fingers to the bone; haven't seen smb. for ages;* **oxymoron:** *at a snail's gallop; busy idleness; one's pet aversion.*

3. Expressive Ph.U. containing different types of intensifiers: *too good to be true; beyond expression; at the very loose; too big for one's boots/shoes/trousers; at the very nick of time; by all means; too much water drowned the miller; as much as one's life is worth; too clever by half; beyond expectations; beat smb. all to pieces; too many cooks spoil the broth; be the whole show.*

One of the major tasks of Stylistic Phraseology is to study Ph.U. in the process of their functioning in the text. Here Ph.U. may undergo noticeable changes and occasional transformations:

1. Substitution of components: *Sometimes I get fed up with all mumbojumbo and abracadabra making it holy mysteries about simple things that I like to* ***call a spade a shovel*** (cf. to call a spade a spade);

2. Addition of components: *She would have to go as before just dropping people who were "cally". But who wasn't? It was the thing to be "catty". They all* ***scratched other people's backs and faces too*** *when they weren't looking. Who in society was exempt from scratches and who didn't scratch. Not to scratch a little was so dreadfully dull. She couldn't imagine a scratchless life except perhaps in Italy* (Galsworthy, 1956:65).

The Ph.U. "to scratch one's backs" has additional components "other people", "and faces too". Undoubtedly it intensifies

the expressiveness of the Ph.U. and refreshes the figurative meaning of Ph.U. Besides, a peculiar use of the Ph.U. components in the chain of the correlated words "*scratches – to scratch – scratchless life*" gives stimulus to additional associations which contribute much to the "renewal".

3. Ellipsis: *He complained to Fleur that the book dealt with nothing but* ***birds in the hush****: it was unpractical* (Galsworthy, The Silver Spoon); (cf. a bird in the hand is worth two in the bush);

4. Inversion: *to play a trick: It might not have been a very nice* ***trick he had played****; to wear the mask of: Oh! What* ***a mask you have been wearing*** *all these years! A horrible painted mask!*

5. Decomposition of Ph.U. Ph.U., as is known, is viewed not as an aggregate of descrete elements, but as a whole. It means that the meaning of the whole cannot be derived from the meanings of the component parts. Decomposition consists in revising the independent meaning of the components of phraseological units. The following example is interesting in this respect:

It was raining cats and dogs and two kittens and a puppy landed on my window-sill (Chesterton).

The Ph.U. "*to rain cats and dogs*" is decomposed because each of its components is used in its independent literal meaning. Decomposition here destroys the wholeness of the Ph.U. and leads to an absurdity which in its turn entails a humourous effect.

1.1.5. STYLISTIC SYNTAX

Stylistic Syntax deals with the problems of syntactical expressive means and stylistic devices. It should be noted that the stylistic potential of syntax is very high due to the structural diversity of syntax. Therefore the syntactical aspect of the language is considered a crucial issue in stylistic analysis.

There are many emphatic structures in the English language:
Only after dinner did I make up my mind to go there.
It was after he had returned home that I told him news.
It was not until May that we received a letter from him.
It is twenty years since he has been working here.
It was you who made me a liar.
To come tonight.
I do believe him.

A great majority of emphatic structures are based on inversion, i.e. violation of a traditional word-order:
Rude am I in my speech (Shakespeare);
Talent he has, capital he has not (Dickens);
Beautiful those donkeys were (Mansfield);
Her love letters I returned to the detectives... (Greene).

Another noticeable cases of stylistic syntax are detached and parenthetical constructions like: *Daylight was dying, the moon rising, gold behind the poplars.*

There are many SDs based on the syntactical arrangement of an utterance. They are: parallel constructions, chiasmus, repetition, enumeration, suspense, gradation, antithesis, rhetorical question, ellipsis, represented speech, litotes. All these stylistic devices are regarded as elaborate designs aimed to produce a definite impact on the reader. In the belles-lettres text they assume various stylistic functions: to fix the reader's attention, to intensify the utterance, to attach logical and emotional emphasis, to contribute to the rhythmical quality of the utterance, to secure emotional tension and so on. Most interesting are the cases when the convergence of syntactical stylistic devices and expressive means is utilized in the text. The following is an interesting example illustrating the stylistic effectiveness of the syntactical convergence:

Poor, poor dear Cat... this was the end of the trap. This was what people got for loving each other. Thank God for gas, anyway. What must it have been like before there were anaesthetics? Once it

started they were in the mill-race... You never got away with anything. Get away hell! It would what if she would die? She won't die. People won't die in childbirth nowdays. That was what all husbands thought. Yes, but what if she should die? She won't die. She's just having a bad time. The initial labor is usually protracted. She's only having a bad time. Afterward we'd say what a bad time and Catherine would say it wasn't really so bad. But what if she should die. She can't die. Yes, but what if she should die? She can't, I tell you. Don't be a fool. It's just a bad time. It's just nature giving the hell. Yes, but what if she should die? She can't die. Why would she die? What reason is there for her to die? There's just a child that has to be born. It makes trouble and is born and then you look after it and get fond of it maybe. But what if she should die? She won't die. But what if she should die? She won't. She's all right. But what if she should die? She can't die. But what if she should die? Hey, what about that? What if she should die?

This extract excerpted from Hemingway's novel "A Farewell to Arm" demonstrates the role of syntactical structures in conveying stylistic and conceptual information of the utterance. It is the convergence of syntactical means that makes the whole of the paragraph extremely emotive. Suffice it to mention that here a great deal of syntactical expressive means such as parallel constructions, ellipsis questions-in-the-narrative and stylistic devices such as represented speech, rhetorical question, repetition, polysyndeton, gradation are used. The whole extract is given in the form of the represented speech that conveys to the reader the inner speech of the character, his emotional state of anxiety, fear for the life of his wife. A special emphasis should he made on the recurrence of the phrase "and what if she should die?" repeated here ten times. It is by no means accidental. The repetition is used here to show that the character is under the stress of strong emotions. Besides it fixes the attention of the reader on the key words of the utterance, and creates the effect of gradation, i.e. gradual increase of emotional tension.

1.2. TEXT STYLISTICS

There are close links between Stylistics and Text Linguistics. It is due to the fact that stylistics for the most part is based on the study of texts, mainly literary texts. Therefore it is expedient to single out a stylistic trend (Text Stylistics) in text linguistics, which embraces a great variety of problems:

- ✓ text types related to the problem of functional styles;
- ✓ compositional structure of the text;
- ✓ stylistic text categories;
- ✓ stylistic means of cohesion and coherence;

Let us briefly elucidate some of these problems. Functional Stylistics, as is well-known, is concerned with the description of various types of texts. In Text Linguistics the problem of text types is also in the focus of interest, and it is studied in text typology and text stylistics. One of the main tasks of Text Stylistics is to study language means functioning in typified standard situations. Therefore much attention is attached to the text types characterized by definite stylistic functions and traits. Besides, the stylistic theory of Text Linguistics is faced with the problem of compositional speech forms, to wit: narration, description, reasoning, dialogue (monologue, polylogue). All these forms will be extensively discussed further. Here it is worth mentioning that according to a text type either this or that compositional form prevails. Thus the dramatic text is presented in the form of a dialogue. The scientific text is based on reasoning. As for the publicistic text, it is mainly narration. A peculiar feature of the fictional text is the combination of all the above mentioned forms, each fulfilling its own communicative-aesthetic function.

Text Stylistics also deals with the problem of the compositional structure of the text. Composition is a complex organization of the text, the elements of which are arranged according to a definite system and in a special succession. It implies not

only certain correlations of stylistic layers within the text, but also definite schemes of text development (Одинцов, 1980:263). On the one hand composition is closely connected with the semantic structure of the text, on the other – with the type of the text. In fact it serves as one of criteria in the definition of a text type. Thus, the compositional structure of a fable is: exposition – dialogue – action – moral. The compositional scheme of a story is: title – exposition – initial collision – development of action – culmination – denouement – end. As for a sonnet, its composition consists of 2 parts including 14 lines. The first part contains exposition and the main theme. The second part presents denouement. A concluding line of the sonnet is considered to be most significant from the point of view of both stylistic and conceptual information. The compositional structure of an application is quite different. It includes: heading, which contains the name of an applicant, his address, and the date; a brief essence of the application; the text itself which contains a request and its grounds; concluding phrases and signature.

So, the above described compositional schemes supply sufficient evidence to the fact that the compositional structure depends on a text type, and this assumption once more confirms the idea of close links between stylistics and text linguistics.

The core role in text stylistics is certainly attached to stylistic categories. This problem requires a special attention and will be discussed in other sections (see 2.1, 2.2, 2.3, 2.4). Here it is necessary to stress that many traditional stylistic categories and notions applied to text stylistics should be reviewed and reconsidered. For instance, such categories as imagery, implicitness, emotiveness, evaluation are regarded not as properties ascribed to separate language units, but mostly as text phenomena.

Another issue relevant to Text Stylistics is stylistic cohesion of the text. Among all others, the means of stylistic cohesion play a considerable, sometimes predominant role. There is a great va-

riety of stylistic means of cohesion: parallel constructions, all types of repetition, sustained stylistic devices, symbols and so on. It is to be noted that stylistic means of cohesion are characterized by simultaneous realization of two functions: stylistic and text-forming. We have already discussed the role of recurrence in this respect. Recent researches have shown that recurrence, traditionally studied as a stylistic means, is considered a basic factor in the structural and semantic organization of the text, and what is more, it is regarded as a fundamental principle of text integrity (Москальская, 1981). The significance of recurrence is confirmed by the facts that a) it is found practically in all languages; b) it is realized at all the language levels from a phoneme up to the whole text; c) it designates a thematic development of the text; d) it fulfills various stylistic and pragmatic functions. The following rhyme may serve as an illustration:

For want of a nail, the shoe was lost,
For want of the shoe, the horse was lost,
For want of the horse, the rider was lost
For want of the rider, the battle was lost
For want of the battle, the kingdom was lost
And all from the want of a horseshoe nail.

This example is interesting in many respects. First of all it demonstrates all types of repetition – anaphora, epiphora, chain repetition, framing, and anadiplosis. Then it promotes the thematic development of the text. And finally, it is a mechanism of shaping text as such.

Developing the topic of stylistic cohesion we cannot help mentioning the role of stylistic devices, especially symbol. As is known, symbol is a trope functioning in the literary texts as a poly-conceptual structure, and assuming various stylistic functions (Джусупов, 2006). At the same time, it is necessary to underline its text-forming function because symbolic meanings appear in the

text on the basis of frequently repeated key notions. Here are some examples:

Rain *– a symbol of unhappiness, loneliness and sufferings in the works by E.Hemingway;*

Sandcastle *- a symbol of illusive love and unreal dreams (A. Murdock);*

Oak tree *- a symbol of powerful England (J.Galsworthy);*

White monkey *- a symbol of spiritual bankruptcy (J.Galsworthy).*

1.3. FUNCTIONAL STYLISTICS

Functional Stylistics deals with the problems of functional styles, their stylistic regularities, spheres of communication and communicative aims. Before proceeding with the topic of functional styles, some remarks on the notion of functions, their types and classification are to be made. There are different approaches to the problem of language functions concerning both their qualitative and quantative characteristics. Most known is the theory of language functions suggested by R. Jackobson. The scholar differentiated six functions in accordance with the communicative factors of any speech event:

➢ the emotive function – "a direct expression of the speaker's attitude toward what he is speaking about". This function is of paramount significance for the literary text;

➢ the phatic function – the function of establishing contacts between the communicants. This function is relevant to the oral communication, the colloquial style;

➢ the conative function is oriented toward the addressee with the intention to influence, persuade, exhort him. In terms of modern linguistics this function is akin to the pragmatic function aimed to exert an influence on the addressee;

➢ the referential (denotative, cognitive) function – the reflection of some fragments of the world; and it has crucial relevance to all text types;

➢ the poetic function has to do with the linguistic form of a verbal sign and its significance. This function appears to be pivotal in the literary text.

At present it has been acknowledged that there are two basic functions of language: communicative assigned to realize a communicative event, and cognitive aimed to transfer knowledge structures (Кубрякова, 2004). Both functions can be realized in a variety of more concrete and specific functions: informative, social, emotive, stylistic, pragmatic, aesthetic, etc.

Passing over to the problem of functional styles, it should be stressed that each functional style serves a definite aim in communication fulfilling specific functions. A functional style is defined as a system of language means characterized by the greater or lesser typification of its constituents, the choice and arrangement of interdependent and interwoven language media used to secure the purport of the communication (Galperin, 1977:249). In other words, a functional style is regarded as a product of a certain concrete communicative task set by the sender of the message. The correlation between communicative aim and functional styles can be presented as follows:

Belles-lettres style → to produce an aesthetic influence on the reader (listener);

Publicistic style → to exert a constant and deep influence on the public opinion and to cause the reader (listener) to accept the point of view expressed in the text;

Newspaper style → to inform and influence the public opinion on political and other matters;

Scientific style → to prove a hypothesis, to create new concepts;

The style of official documents → to reach agreement between two contracting parties.

There is a diversity of opinions as far as the taxonomy of functional styles is concerned. I.V. Arnold distinguishes six functional styles: colloquial, oratorical, poetic, publicistic and newspaper, official, scientific (Арнольд, 1990).

I.R. Galperin differentiates 5 functional styles giving the detailed hierarchy of their substyles:

- the belles-lettres functional style with the substyles of: a) poetry; b) emotive prose; c) drama;
- the publicistic functional style with the substyles of: a) oratory; b) essays; c) feature articles in newspapers and journals;
- the newspaper functional style with the substyles of: a) brief news items and communiqués; b) newspaper headings; c) notices and advertisements;
- the scientific functional style with the substyle of: a) humanitarian sciences; b) exact sciences; c) popular scientific prose;
- the official document functional style with the substyles of: a) diplomatic documents; b) business documents; c) legal documents; d) military documents.

I.R. Galperin argues that functional styles are patterns of only the written variety of language, whereas other scholars insist on the existence of a colloquial style (Арнольд, 1990; Болотнова, 2009). According to I.V. Arnold the colloquial style exists in two varieties: literary-colloquial and familiar-colloquial. This style is mainly based on the oral type of speech, but in some case it can be presented in the written form. For example, dialogues and monologues in the literary text, personal correspondence, advertisements. This style is characterized by a set of peculiar features: by all forms of ***1) compression*** (*it's, don't, we'll been travelling all the winter? Morning!*); ***2) redundancy*** (in contrast to the previous

one), created by "time fellers" (*well, I mean, you see*), double negation (*don't give me no reddles*), all types of repetitions, intensifiers (*actually, really, sure*), questions-exclamations (*Who can blame anyone!*), emphatic structure (*the war does spoil everything*); ***3) colloquialisms:*** slang, vulgar words, jargonisms.

Most interesting for the aims of our manual is the belles-lettres style characterized by a system of peculiar features which make up the foundation of this style. First and foremost it is an aesthetic function of the literary text reflected in its ability to describe an imaginary world of the author, his conceptual world picture and call forth the lyrical feelings of the reader, the emotions of pleasure derived from the form and content of a literary work. From the linguistic point of view the belles-lettres text is characterized by emotiveness, imagery, implicitness and expressiveness created by expressive means of the language and stylistic devices, by the use of words in contextual meanings, by the vocabulary reflecting the author's personal evaluation of things and phenomena.

1.4. COMPARATIVE STYLISTICS

Comparative Stylistics is a relatively new branch of linguistics. Though general problems of Stylistics in different languages have been rather well studied the comparative analysis of stylistic phenomena has not received much attention in the linguistic literature, and consequently, many issues have remained unresolved. There are not so many researches devoted to this subject but some of them made a significant contribution to the treatment of Comparative Stylistics (Балли, 1961; Фёдоров, 1971; Степанов, 2000). As for comparative analysis of the English and Turkic languages in the field of Stylistics, this area of the study is only at the beginning of its development.

The aims of Comparative Stylistics can be formulated as follows:

- to reveal isomorphic and allomorphic features of stylistic systems of the compared languages;
- to define national specificity of stylistically marked forms;
- to reveal national world picture.

It should be noted that the first and the second aims are achieved through analysis of separate language units of different language levels (phonetic, morphological, lexical, syntactical). But the problem of revealing world picture can be solved only on the level of the whole text. Our observations assume that isomorphic (common, universal) features of the compared stylistic phenomena are connected with general notions of stylistics such as functional styles, stylistic devices, stylistic categories of imagery, evaluation and emotiveness. If similarity of stylistic means shows the common character of human thinking and perception of general values and concepts, allomorphic (specific) features define specific stylistic peculiarities of every language. Thus, metaphor exits in all the languages, but in every language there are distinctive features of this stylistic device concerning semantic and structural types, the character of imagery, negative and positive evaluations.

It is important to note that stylistically marked words are characterized by a high national-cultural potential. For example, culture specific potential of metaphor is accounted for by the fact that this phenomenon is one of the most important features that reflect cognitive vision and epitomizes cultural context. If we compare metaphorical meanings of the word *"wolf"* in the English and Kyrgyz languages, we'll see certain differences in the perception of their meanings. In English the word has strong negative connotations (*cruel, greedy)* while in Kyrgyz alongside with negative characteristics there are some positive connotations

influenced by the well-known novels by Ch. Aitmatov presenting this animal as *a kind, devoted and pitiful creature.*

There are a lot of culture specific forms among phraseological units, derivative and compound words, words differentiated according to register and genre belongings: neologisms, archaisms, slang, jargonisms, terms and the like. For example, American English which is very much influenced by "consumer culture" is abundant in new terms, innovations, derivatives, brand names, commercial expressions relating to various aspects of consumer industry and advertising (*"Pepsi generation", "Marlboro man", "Teflon politician", "Dove skin", "Palmolive complexion"*). Nationally specific features of stylistically marked units are determined by both linguistic and extralinguistic factors. To linguistic factors we refer: a) semantic and stylistic transformations; b) pragmatic orientation; c) expressive word formation; d) register and genre differentiation; e) phraseology. As for extralinguistic factors, they are determined by historical, social, political and economic influences. Besides, such properties as literary traditions and aesthetic values, as the analysis proves, should also be considered culture relevant factors.

Comparative analysis of stylistic systems can be done in many directions:

- comparative analysis of vocabulary systems and their stylistic differentiation;
- comparative analysis of functional styles;
- comparative analysis of phraseology;
- comparative analysis of stylistic devices;
- comparative analysis of the literary texts.

The main method used in comparative stylistics is a comparative-typological analysis. Comparison can be done on the basis of: a) common semantic features; b) common denotative meanings; c) common concepts.

The notion of 'concept' originated in Cognitive Linguistics and linguocultural studies has appeared to be very fruitful in Comparative Stylistics, as it presents a solid basis for comparative analysis. "Concept" is one of the most disputable notions at present. Summarizing various definitions of this notion we can work out our own approach to the problem.

Concept is a culturally relevant property, which is verbalized in the language and presented as a network of meanings expressed by lexical, phraseological units, proverbs and sayings, epigrams, stylistic devices, speech formulas, etc.

From this perspective concepts can be classified into a) universal existing in every language, and b) nationally specific having no equivalents in other languages (*Privacy*, *Gentleman* in English, *Удаль*, *Авось* in Russian, *Gap*, *Mahalla* in Uzbek). It is important to note that even universal concepts may have some national colouring, which is revealed only through a detailed comparative analysis. To illustrate this assumption the comparative analysis of such universal concepts as "*Youth/ёшлик*" in the English and Uzbek languages has been done. The conceptual analysis in the both languages makes it possible to reveal both negative (*inexperienced*, *stupid)* and positive characteristics *(promising, strong, vigorous)*. But in the English language this concept is more associated with the notions of *"self-confidence"*, *"independence"*, *"familiarity"* while in the Uzbek language with the notions of *"timidness"*, *"obedience"*. Different connotations of these words are accounted for extralinguistic factors: way of life, upbringing, culture.

It needs to be stressed that only cross-disciplinary and integrated approach to stylistic phenomena helps reveal many essential characteristics of their stylistic potential, penetrate into the deep semantic and cognitive structures of the compared language units and define their national specificity.

1.5. STYLISTICS OF INDIVIDUAL STYLE

Individual Style (idiostyle) is regarded as a complex structural unity of the means and forms of verbal expression peculiar to certain authors, and reflecting their world vision and subjective evaluation of the described phenomena. In this field of research good results have been achieved both in practical and theoretical aspects. Suffice it to mention the works by V.V. Vinogradov, G.O. Vinokur, I.R. Galperin, I.V. Arnold, V.A. Kukharenko and others. These works give rise to theoretical discussions of the following problems:

- ✓ individual specificity of fictional texts;
- ✓ the author's image and viewpoint;
- ✓ types of the narrator;
- ✓ a polyphonic structure of the literary text;
- ✓ correlation of individual style with general language norms;
- ✓ individual style as a specific modus of language reality;
- ✓ individual peculiarities of the language usage in the text.

The key notion of the theory of individual style is the notion of the author's image, which was introduced by V.V. Vinogradov. The author's image is a focus of the whole text, its content and compositional structure. As V.A. Kukharenko stated, the author's image is an organizing centre of the whole literary work, it combines its separate parts into a united whole characterized by a single world outlook (1988:179).

At present a new impetus has been given to the problem of "individual paradigm", and a new term "cognitive style" has emerged. This term is defined as a style of conveying and presenting information, its peculiar arrangement in the text/discourse connected with a specific choice of cognitive operations or their preferable usage in the process of text production and interpretation (КСКТ, 1996:80). Cognitive style is regarded as a style of the author's individual representation associated with his personality,

the peculiarities of an individual creative process of thinking and subjective modality.

Much attention in Text Stylistics is attached to the language units functioning in the text. Emphasis is made on the usage of stylistically marked units, particularly stylistic devices. Traditionally stylistic devices have been studied from the point of view of their structural and semantic organization and stylistic functions. In text stylistics these units are regarded as text components playing an important role in transmitting conceptual information of the text and representing the conceptual world picture. The conceptual value of a stylistic unit will be discussed later. Here it is necessary to stress that stylistic means regarded as means of text conceptualization serve to reveal the author's conceptual world picture.

So, we have discussed the main trends of stylistics: Stylistics of Resourses, Text Stylistics, Functional Stylistics, Stylistics of Individual Style, Comparative Stylistics. As for Stylistics of the Literary Text, it being the focus of attention in this manual will be put to the closest examination in the subsequent sections.

QUESTIONS AND TASKS

1. What is the subject-matter of stylistics? Types of stylistics?
2. Formulate the subject matter of Phonostylistics and its problems.
3. Comment on the main problems of lexical stylistics.
4. What are the main layers of the English vocabulary? Characterize each of them.
5. Discuss the classification of stylistic devices suggested by I.R. Galperin.
6. What is stylistics of word-formation concerned with?

7. Characterize the stylistic potential of word-formation means (prefixes, suffixes).
8. Discuss the properties of derivatives: motivation, divisibility, conversion, transposition, etc.
9. Comment on the problems of stylistic phraseology.
10. Give classification of phraseological units from the stylistic point of view.
11. Characterize occasional transformations of Ph.U. in the text.
12. What is stylistics of syntax concerned with?
13. Characterize the main problems text stylistics deals with
14. Speak on the compositional structure of the text
15. Formulate the aims of comparative stylistics
16. Speak on the methods used in comparative stylistics

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CHAPTER II. LITERARY TEXT AND ITS CATEGORIES

2.1. THE PECULIAR FEATURES OF THE LITERARY TEXT

The nature of the literary text has always been one of the central concerns of stylistics. Very important observations regarding this issue were made by famous philologists (В.В. Виноградов, Б.А. Ларин, Г.О. Винокур, Р. Якобсон, И.Р. Гальперин). The text of fiction as a specific type of communication characterized by the primary communicative activity of the author and the secondary communicative activity of the reader, has many a peculiar feature.

First and foremost the fictional text reflects an imaginary world not associated with the practical activity of communicants, and therefore it is certainly devoid of the factological accuracy. In this respect it is expedient to make reference to the principle of "constructiveness" suggested by T.A. van Dijk with regard to literary communication. This principle postulates that the author's intention in the fictional text is by no means "practical" communication, but the construction of "possible", "imaginary" worlds for the reader (1977).

A distinguishing feature of the literary text is its aesthetic function. The aesthetic function presupposes a certain impact on the reader called forth both by the beauty of a linguistic form and the conceptual significance of its content. The aesthetic information is aimed at arousing aesthetic feelings, i.e. the feelings of pleasure and beauty on the part of the reader. Aesthetics of the text is closely interlinked with the categories of imagery, evaluation, emotiveness.

A significant property of the literary text is its anthropocentric character. The principle of anthropocentrism is a key

problem of modern linguistics. That means that the study of language is closely allied to a human, his activity and culture. The ideas of anthropocentrism were laid up and developed in the works by V. Humboldt, A.A. Potebnya, E. Benvenist, E. Sapir, B. Worf and many others. At present the anthropocentric paradigm is the core of modern linguistics, and it has given rise to such trends as communicative linguistics, cognitive linguistics, text linguistics, linguopragmatics, linguoculturology, etc. (Маслова, 2009).

The study of the literary text from the anthropocentric perspective presupposes the investigation of the linguistic personality of the author (the author's image) and that of a character (see 3.2.).

One major peculiarity of the literary text is its complex multidimensional, multilayered structure. There are different approaches to the problem of the literary text structure. Some researchers differentiate the surface layer and the deep layer (Тураева, 1986). The surface layer is a verbal layer, the linguistic form of shaping the content. The verbal layer in its turn falls into phonetic, morphological, lexical and syntactical layers. The deep layer of the text is its conceptual information including the author's purport and pragmatic intentions. The deep layer reflects the author's outlook, his individual world picture, aesthetic views and moral values. There are close and diverse relationships between the deep and surface layers. On the one hand, it is the deep layer that dictates the linguistic form of the literary text, on the other – the surface layer exerts some influence on the deep layer generating new conceptual senses.

M.P. Brandes suggests such levels as compositional, emotive, psychological (1971). Z.L. Khovanskaya speaks of a three-level structure: aesthetic, compositional and linguistic (1975). Some scholars outline the pragmatic level of the text (Каменская, 1992; Болотнова, 2009). Pragmatics of the literary text is understood as its ability to arouse an aesthetic effect predetermined by

the author's intention, his communicative strategies and aesthetic views. The pragmatic level is often mixed with the stylistic one. N.S. Bolotnova, for example, thinks that text pragmatics is conditioned by expressiveness, imagery, implicitness, etc. In our opinion, the notion of text pragmatics is broader. It includes such factors as understanding, appropriateness, all the parameters of a communicative-pragmatic situation, the communicants' social, ethnic, individual characteristics, etc.

As for stylistic factors, they play such an important role in the literary text that it is quite expedient to single out the stylistic level as one the most significant levels of the literary text. This level is not homogenious, and it falls into the following sublevels: emotive, image-bearing, evaluative. The analysis of the stylistic level of the literary text deals with various problems:

✓ stylistic categories – emotiveness, imagery, implicitness, modality, intertextuality;

✓ expressive means and stylistic devices, their functions and stylistic effect;

✓ foregrounding stipulated by the convergence of stylistic devices, recurrence of verbal signs, contrast, key words, intertextual inclusions, quotations;

✓ textual associative links based on the contextual meanings of words and their arrangement in the text;

✓ the features of an individual style reflected both in the peculiar character of the content and verbal means of its realization in the text.

From the position of cultural studies some authors outline the cultural level of the literary text (Казарин, 2004). This view appears to be very urgent with regard to the literary text. The literary text is regarded as a main means of studying culture, as a source of cultural knowledge and information (Ольшанский, 2000; Маслова, 2007). Any literary text as a subjective image of an objective reality reflects both individual and national expe-

rience and knowledge about history, ethnography, national psychology, etc. From this standpoint text analysis is aimed to disclose cultural information, to study the peculiar features of national mentality, to define culture relevant language means used in the text. Most interesting in this respect are the texts reflecting intellectual, spiritual spheres of human life, describing objective characteristics of reality interlaced with national views and personal appraisals. Linguocultural studies deal with a value space of the literary text which includes, according to N. Ph. Alefirenko (2010) the following types of cultural values:

- vital: life, health, living, environment;
- social: social status, profession, wealth, sexual equality, tolerance;
- political: freedom, democracy, lawfulness, peace;
- religious: God, faith, sacred laws, salvation, blessing;
- moral: goodness, kindness, friendship, honour, love, decency;
- aesthetic: beauty, ideal, harmony, style.

Special mention must be made of culture relevant language units – linguoculturemes. Linguoculturemes as complex, interlevel language units, conveying cultural information, are presented by a great variety of language forms including words, word combinations, syntactical structures, text fragments. The sources of cultural information in linguoculturemes are specific for each culture: realia, outstanding people, myths, images, beliefs, customs and traditions (Ashurova, 2012). Linguoculturemes can be presented by non-equivalent lexicon (nominations of clothes, meals, currency, musical instruments, holidays, traditions), anthroponyms and toponyms, mythologemes, phraseological units, paroimia, speech forms of etiquette, image-bearing means, etc.

Special emphasis is to be made on the conceptual cognitive level of the text structure. It is acknowledged now that a satisfactory account of any text, particularly the literary text can only be

achieved by both the communicative and cognitive approaches. The peculiar feature of the cognitive level is the fact that it correlates with all the other levels and makes the basis for each of them. The analysis of this level is focused on relationships between language patterns and mental structures, the processes of conceptualization and categorization of textual information, knowledge structures and their verbal representations. The main notions of this text level are the author's conceptual world picture as a global image of the world reflected in individual's mind, concept as a unit of conceptual information, a "quantum" of knowledge and the conceptual text structure or conceptosphere reflecting the formation and interaction of literary concepts within the framework of the whole text.

So, in spite of different approaches to the problem of the literary text structure, all scholars agree on the following:

- the literary text is characterized by a complex, multilevel, multidimensional structure;
- the levels of the literary text structure are bound together by the relationships of interdependency, interconditionality and mutually complementary interaction;
- the essence and specificity of each text layer lie in the correlation of both linguistic and extralinguistic factors.

The survey of the linguistic literature and our own observations give grounds for the differentiation of the following levels (codes) in the text structure:

➢ the informative level subdivided from the linguistic point of view into phonetic, morphological, lexical, and syntactical, from extralinguistic – into denotative, thematic and compositional sublevels (Болотнова, 2009). The denotative sublevel explicates the objects of the described in the text reality, their relationships, coordination and subordination. The thematic level embraces a range of vital problems and life experiences shown through the author's individual perception. The main theme is subdivided into

microthemes and subthemes which being bound together reflect the realities of the surrounding world and its creative comprehension;

➢ the compositional level deals with a complex organization of the text the components of which are arranged according to a definite system and in a special succession. Traditionally the compositional structure of the literary text consists of the following parts: title – exposition – initial collision – development of the plot – culmination – denouement – end. However in every concrete case this compositional scheme varies: some parts can be omitted or rearranged. There are different types of the compositional structure: prospective, retrospective, linear, parallel, multidimensional (Одинцов, 1980).

➢ the semantic level is concerned with the meanings and contextual senses of text units, their syntagmatic and paradigmatic parameters, connotative and associative links. Most important in this respect is the role of lexical units, which make the basis for the semantic development of the text and its associative structure;

➢ the stylistic level includes many aspects of the text style dealing with a) stylistic categories such as emotiveness, imagery, implicitness, modality, intertextuality and linguistic forms of their representation; b) expressive means and stylistic devices, their functions and pragmatic effects; c) the peculiar features of an idiostyle;

➢ the pragmatic level involves: a) pragmatic factors and linguistic means of impact on the reader, which secure his understanding, arouse his interest and emotions and involve him in the author's creative activity, c) the parameters of linguistic personality presented in the author's and the character's images;

➢ the cultural level reflects individual and national cultural values, knowledge about historical, political, social, religious notions and events. The most important role is assigned to the language units conveying cultural information presented by a great

variety of linguistic forms: words, word combinations, phraseological units, text fragments;

➢ the conceptual (cognitive) level is closely knit with an aesthetic function of the text and represents an individual conceptual world picture reflecting the author's aesthetic credo, his purport and world perception. From the linguistic point of view the analysis of this level aims to describe relationships between textual features and cognitive processes, linguistic choices and cognitive structures.

The analysis of the literary text peculiarities wouldn't be complete if we did not touch upon the problem of text interpretation. Interpretation is a purposeful cognitive activity aimed to disclose a deep-lying conceptual content of the text. The procedure of interpretation consists in constructing and verifying hypotheses about conceptual information of the literary text, the inner substance of things and phenomena. A pervasive feature of the literary text is a multitude of its interpretation which is accounted for by such properties as implicitness, ambiguity, imaginative and connotative qualities. It should be stressed, however, that the multitude of interpretation is by no means of a subjective and arbitrary character. There is a certain objective invariant of interpretation, which is substantiated by the text itself. Therefore the analysis of the verbal layer of the text, its basic linguistic signals, markers to be guided by in the process of interpretation appear to be of prime importance. To such signals we refer the language means put in the position of salience, focus, foregrounding. They are: key words, recurrence, stylistic devices and their convergence, poetic details and many others.

Proceeding from the fact that the literary text is a complex multilayered structure, we have to acknowledge the necessity of its complex, multilateral and multistage analysis and interpretation. In other words, the study of the literary text requires a holistic (derived from "whole") approach. It means that the text should be

considered in the integrity of its linguistic and extralinguistic factors, the surface and deep layers of the text, its stylistic, communicative, pragmatic, cultural, cognitive and aesthetic aspects.

In summing up, the following conclusions can be made:

- the literary text is a specific type of communication characterized by many a peculiar feature: a) an anthropocentric character; b) the construction of an imaginary world; c) aesthetic values and cultural entity;
- the literary text is characterized by a complex structure comprising the hierarchy of informative, semantic, stylistic, pragmatic, cultural, cognitive levels, each of them based on the correlation of linguistic and extralinguistic factors.

SCHEME OF INTERPRETATION

1. Speak on the socio-cultural context containing some data about the historical situation, the author's literary career, the literary trend, the author's biography, his aesthetic credo;
2. Relate the plot of the text and comment on its denotative and thematic structure;
3. Analyze the composition of the text and its architectonics, point out various deviations from the traditional model: exposition – the beginning and development of the plot – culmination – denouement – end – epilogue.
4. Characterize the lexical level of the text: key and thematic words, the usage of colloquial and bookish words, borrowings, slang, neologisms, scientific words. Speak on the paradigmatic and syntagmatic relations of the words, their derivational links, synonymic and antonymic pairs and groups;
5. Characterize the stylistic level:

a) observe stylistically marked units: emotive, evaluative, image-bearing words and expressions, phraseological units and expressive structures, graphical means of accentuation;

b) analyse stylistic devices and their functions;

c) speak on the means of foregrounding: the convergence of stylistic devices, recurrence, contrast, strong positions of the text (the title, epigraph, culmination, end, defeated expectancy).

d) find verbal signals of implicitness: stylistic devices, poetic details, an implicit title and comment on their conceptual significance;

e) consider verbal signals of modality: evaluative words, epithets, characterological details, the author's meditations, descriptive contexts.

6. Comment on the pragmatic level: the author's and the character's images and the ways of their verbal actualization in the text. Discuss the role of descriptive contexts, dialogues, monologues, represented speech, the author's reasoning in representations of "linguistic personality", his social, ethnic, psychological, individual characteristics;

7. Discuss the conceptual (cognitive) level, making conclusions about:

✓ the process of conceptualization and categorization of the information contained in the text;

✓ the usage of literary concepts as content-thematic and conceptual dominants of the text;

✓ the author's conceptual world picture, his evaluative attitude and aesthetic views.

2.2. TEXTUAL EMOTIVENESS

Emotionality, due to its importance, is studied by scholars of different disciplines: psychology, philosophy, biology, sociology, culturology and linguistics, in particular. In philosophy emotionality is interpreted as one of the basic and most important categories. In psychology emotionality is understood as a range of

emotional feelings including mood, emotions, affects and passion. In terms of linguistics the phenomenon of emotionality is designated by the term "emotiveness". It is defined as the ability of language to express different emotions and feelings of a person by means of specific emotionally coloured language units. The first steps in studying emotiveness were taken by prominent linguists such as A.A. Potebnya, F.F. Fortunatov, A.A. Shakhmatov, A.M. Peshkovskiy and others. The current researchers in this field are connected with the names of A. Wierzbicka, V.I. Shakhovskiy, V.I. Lacoff, A. Ortony, A. Collins, M. Johnson, etc.

The complex nature of this phenomenon is accounted for by different approaches to its study: psycholinguistic (Shakhnarovich A.M., Vitt N.V.), stylistic (Aznaurova E.S., Bolotov V.T.), communicative (Shakhovskiy V.I., Bolotnova N.S.), linguocultural (Wierzbicka A., Vorkachyov S.G.), cognitive (Baranov A.G., Knipkens E.).

In linguistics emotiveness is regarded as a linguistic category that can be presented at all the levels of language: phonetic, morphological, lexical, syntactical. A valuable contribution to the problem of emotiveness was made by V.I. Shakhovskiy who presented a detailed analysis of emotive units of all the language levels. The author considered the problems of emotive meanings and emotive components of lexical meaning, categorization of emotions in the lexico-semantic system of the English language, emotive derivation and phraseology and many others. So, emotiveness as a category of language-as-a-system has been rather well studied. However, emotiveness as a text category has not received much attention though there is no need to prove that emotions are mainly realized in the text.

Textual emotiveness is regarded as a text category which reflects different aspects of human emotionality and is assigned to various language means charged with emotive meanings. According to Shakhovskiy V.I., text emotiveness is a complex multifold

phenomenon. It consists of the following components: **linguistic markers:** (emotive lexicon and phraseology; emotive structures; emotive phonetic and prosodic means; stylistic devices: epithet, irony, oxymoron, hyperbola, litotes, gradation, rhetorical question, parallel constructions, repetitions, represented speech and many others); **and non-linguistic** (emotional situation, emotional presupposition, intentions, emotional state of the communicants) (Shakhovskiy, 2009).

Before we proceed any further, an important remark is to be made. A distinctive feature of emotiveness is its correlation with the category of evaluation, since both of them are usually bound together accompanying each other:

Such was the background of the wonderful, cruel, enchanting, bewildering, fatal, great city (O'Henry, The Duel).

A string of the epithets which is used here creates a high emotional tension of the whole utterance, at the same time expressing the author's evaluative attitude to the city described. It should be noted that evaluation presented here is both of positive (*wonderful, enchanting, bewildered, great*) and negative (*cruel, fatal*) character the clash of which entails a paradoxical effect.

Now let us turn to the analysis of an emotive text, an interesting illustration of which is K. Mansfield's story "A Cup of Tea".

The opening passage introduces the heroine Rosemary Fell – a young, prosperous, well-to-do lady. Describing her, the author utilizes a number of emotionally-coloured epithets, the stylistic effect of which is strengthened by their converged usage:

Rosemary Fell was not exactly beautiful. No, you couldn't have called her beautiful. Pretty? Well, if you took her to pieces... She was young, brilliant, extremely modern, exquisitely well dressed, amazingly well read in the newest of the new books and her parties were the most delicious mixture of the really important

people and... artists – quaint creatures, discoveries of hers, some of them too terrifying for words, but others quite presentable and amusing" (Mansfield, Cup of Tea).

Here the personage's characteristics are given in the string of the epithets, which accumulate emotions strengthening the effect of each subsequent word. It should be noted that even neutral words (*young, modern, new*) used in the environment of the emotively charged epithets have become stylistically marked units. Though on the whole the extract seems to have a positive evaluation of the personage, the reader cannot help noticing a subtle shade of irony. The ironical effect is achieved mainly by a stylistic device called aposiopesis. Aposiopesis is a break in the narrative used for some stylistic effect. Here the breaks in the narrative are caused by euphemistic considerations, the author's unwillingness to proceed and give some negative characteristics of the personages. The clash between explicit positive and implicit negative evaluations entails emotions of irony and humour: (*Pretty? Well, if you took her to pieces...; well read in the newest of the new books*; *delicious mixture of the really important people; artists - quaint creatures, discoveries of hers, some of them too terrifying for words*).

The next few paragraphs deal with the description of the character's shopping trips. The emotiveness of these passages is produced by humorous and ironical description of Rosemary's **1)** social status (*if Rosemary wanted to shop she would go to Paris as you and I would go to Bond Street. If she wanted to buy flowers, the car pulled up at that perfect shop in Regent Street*); **2)** her naughtiness (*No, no lilac. I hate lilac. It's got no shape*); **3)** the shop-keeper's slavish attitude toward her (*The attendant bowed and put the lilac out of sight, as though this was only too true; lilac was dreadfully shapeless; And then the man who kept it was ridiculously fond of serving her. He beamed whenever she came*

in. He clasped his hands; he was so gratified he could scarcely speak).

Another emotional situation in the text – Rosemary's feelings when she left the jewelry shop, her perception of the surrounding world, the horrible and alien to her life of the city and people. She felt uncomfortable and wished she could escape that place:

Rain was falling, and with the rain it seemed the dark came too, spinning down like ashes. There was a cold bitter taste in the air, and the new-lighted lamps looked sad. Sad were the lights in the houses opposite. Dimly they burned as if regretting something. And people hurried by, hidden under their hateful umbrellas. Rosemary felt a strange pang. She pressed her muff against her breast; she wished she had the little box, too, to cling to. Of course the car was there. She'd only to cross the pavement. But still she waited. There are moments, horrible moments in life, when one emerges from shelter and looks out, and it's awful. One oughtn't to give way to them.

The extract abounds in stylistic devices (metaphor, similes, epithets), which emotionally describe the life of ordinary people and Rosemary's attitude to it (*the new-lighted lamps looked sad. Sad were the lights in the houses opposite; And people hurried by, hidden under their hateful umbrellas; Rosemary felt a strange pang; horrible moments in life, when one emerges from shelter and looks out, and it's awful*). The epithets used here (*sad, hateful, horrible, awful*) convey to the reader the emotions of sadness and horror experienced by Rosemary.

In the situation describing Rosemary's meeting a poor girl and her decision to take her home the author reveals the real motives of Rosemary's intentions:

"How extraordinary!" Rosemary peered through the dusk and the girl gazed back at her. How more than extraordinary! And

suddenly it seemed to Rosemary such an adventure. It was like something out of a novel by Dostoevsky, this meeting in the dusk. Supposing she took the girl home? Supposing she did do one of those things she was always reading about or seeing on the stage, what would happen? It would be thrilling. And she heard herself saying afterwards to the amazement of her friends: "I simply took her home with me," as she stepped forward and said to that dim person beside her: "Come home to tea with me".

The main stylistic device used here is represented speech. Represented speech is a stylistic device based on the combination of the author's speech and that of the character. The main stylistic function of represented speech is to convey to the reader feelings and thoughts of the character. In this example Rosemary's emotions of excitement (*How extraordinary!; How more than extraordinary!; It would be thrilling*), her desire to be generous and impress her friends (*Supposing she did do one of those things she was always reading about or seeing on the stage; And she heard herself saying afterwards to the amazement of her friends: "I simply took her home with me"*), admiration for herself (*a feeling of triumph; such an adventure; was like something out of a novel by Dostoevsky; she felt how simple and kind her smile was*) are expressed. This is achieved by the use of many stylistic devices (exclamatory sentences, rhetorical questions, simile, represented speech, repetition), the stylistic effect of which is enforced by their accumulation within one fragment of the text.

The next episode worthy of consideration is the description of Rosemary's house:

The bell was rung, the door opened, and with a charming, protecting, almost embracing movement, Rosemary drew the other into the hall. Warmth, softness, light, a sweet scent, all those things so familiar to her she never even thought about them, she watched that other receive. It was fascinating. She was like the

rich little girl in her nursery with all the cupboards to open, all the boxes to unpack.

And "There!" cried Rosemary again, as they reached her beautiful big bedroom with the curtains drawn, the fire leaping on her wonderful lacquer furniture, her gold cushions and the primrose and blue rugs.

The girl stood just inside the door; she seemed dazed. But Rosemary didn't mind that."Come and sit down," she cried, dragging her big chair up to the fire, "in this comfy chair. Come and get warm. You look so dreadfully cold."

"I daren't, madam," said the girl, and she edged backwards... The girl stayed just as she had been put, with her hands by her sides and her mouth slightly open. To be quite sincere, she looked rather stupid. But Rosemary wouldn't acknowledge it.

The author lays emphasis on the psychological state of the main characters: Rosemary's feelings of pleasure, comfort, relax and the poor girl's state of embarrassment and misery. Emotional charge of this extract is supported not only by the stylistic devices (**epithets:** *a charming, protecting, almost embracing movement; a sweet scent;* **simile:** *She was like the rich little girl in her nursery; She seemed dazed; She seemed to stagger like a child;* **metaphor:** *pushed the thin figure into its deep cradle;* **gradation and repetition**: *I can't go on no longer like this. I can't bear it. I can't bear it. I shall do away with myself. I can't bear no more*; **enumeration:** *warmth, softness, light, a sweet scent; beautiful big bedroom with the curtains drawn, the fire leaping on her wonderful lacquer furniture, her gold cushions and the primrose and blue rugs*), but also by contrasting the two personages and their worlds. Sharp points of contrast can be found throughout the whole text: in their portrait descriptions, inner psychological state, the worlds they belong to. The antagonistic features of contrast can be easily seen in the following table:

	Rosemary	*the poor girl*
portrait descriptions	not beautiful, young, extremely modern, well-dressed, dazzled and exotic gaze, charming hands, rosy, flashing (fingers)	young, thin, dark, shadowy; a voice like a sigh, almost like a sob; little, battered creature; enormous eyes; clutched at her coat-collar with reddened hands; shivered as though she had just come out of the water; little captive; look dreadfully cold; a light frail creature with tangled hair, dark lips, deep, lighted eyes; listless figure; pretty hair, crushed hat; birdlike shoulders; big eyes; languid figure; astonishingly pretty; absolutely lovely
inner state	felt a strange pang; such an adventure; thrilling; smiling; laughed out; a feeling of triumph; turned impulsively; was like the rich girl in her nursery; longing to be generous; terrible and fascinating moment; ran forward; leant over; rushed to the bell; touched beyond words; exhausting; her heart beat like a heavy bell	startled; stammered; seemed dazed; edged backwards; seemed to stagger like a child; going to faint; pain in her voice; shall go off; burst into tears; shy;

The culmination of the story is rather unexpected. Rosemary's husband's remark that the girl was astonishingly pretty made Rosemary feel jealous and furious. All her generous impulses, good intentions faded. To describe her emotional state of jealousy and indignation different types of stylistic means are used: **exclamatory sentences:** *You absurd creature! Absolutely lovely! Bowled over!*; **one-member sentences:** *Lovely! Pretty!*; **simile:** *Her heart beat like a heavy bell.*

So, the whole text of this story viewed from the angle of its stylistic nature can be considered highly emotive. It abounds in linguistic emotive markers, the most conspicuous of which is epithet. Suffice it to mention that there are more than 40 epithets in this story (*brilliant, extremely modern, exquisitely well dressed, amazingly well read; quaint creatures; a duck of a boy; perfect shop; delicious mixture; dazzled, rather exotic way; dreadfully shapeless; a minute creature; rosy, flashing fingers; bloodless fingers; charming hands; her voice was dreamy; hateful umbrellas; a strange pang; a young girl, thin, dark, shadowy; a little battered creature; reddened hands; how simple and kind her smile was; a charming, protecting, almost embracing movement; a sweet scent; dreadfully cold; a terrible and; fascinating moment; birdlike shoulders; lighted eyes; sweet languor; frail creature; languid figure; listless figure; a beastly afternoon; charming smile; frightfully nice; astonishingly pretty; absolutely lovely; absurd creature; her tone, sweet, husky; dazzled exotic gaze*).

Besides epithets there are other emotive units: **metaphors and personifications:** *a cold bitter taste in the air, new-lighted lamps looked sad; Sad were the lights; Dimly they burned as if regretting something; she gazed at the little captive she had netted; the fire leaping on her wonderful lacquer furniture; she half pushed the thin figure into its deep cradle; She's a real pick-up;* **similes:** *an immense white paper armful that looked like a baby in long clothes; the rain... spinning down like ashes;*

exquisite little enamel box with a glaze so fine it looked as though it had been baked in cream; Her hat, really no bigger than a geranium petal, hung from a branch; a pink cloud like a watchful cherub floating above their heads; a plump tea-kettle like a plump hen; shivered as though she had just come out of the water; She seemed to stagger like a child; **exclamatory sentences:** *How extraordinary! How more than extraordinary! The police station! Good heavens, how thoughtless I am! You absurd creature!;* **gradation:** *I'm very sorry, madam, but I'm going to faint. I shall go off, madam, if I don't have something; I can't go on no longer like this. I can't bear it. I can't bear it. I shall do away with myself. I can't bear no more; But show her – treat her – make her feel;* **rhetorical questions:** *But why be so cruel as to take anyone to pieces? Why should I be so cruel? Supposing she took the girl home? Supposing she did do one of those things she was always reading about or seeing on the stage, what would happen? Won't you take off your hat? And one is so much more comfortable without a hat, isn't one? Will Miss Smith excuse us? I couldn't keep her against her will, could I?;* **exclamations:** *There! Oh, please; Please! Good Lord! Pretty! Lovely!*

The analysis of the story would not be complete, if it were not viewed again, retrospectively. Retrospection means the author's or the reader's flashback to the preceding facts. It should be stressed that the retrospective reading gives rise to a new understanding of the object characterized. In this connection the meaning of many words and elements are perceived in a new light. For example, the words *"kindly"*, *"generous"*, and phrases *"wonderful things did happen in life"*, *"fairy godmothers were real"*, *"rich people had hearts"*, *"women were sisters"* sound absolutely ironical in the context of the whole story.

It should be noted that irony is one of the strongest emotions producing humorous and sarcastic effect. Irony as a stylistic device is a powerful means of emotiveness based on the use of positive

notions to convey a negative meaning. Irony can be expressed by various language units: words, phrases, sentences. But of most interest are the cases when irony penetrates the whole text.

A vivid example of an ironical text is the story "Louise" by S. Maugham. The key expression of this story is "a weak heart" which is repeated throughout the text. In the beginning of the story the author gives a description of a young girl of poor health:

I knew Louise before she married. She was then a frail, delicate girl with large and melancholy eyes. Her father and mother adored and worshipped her, for some illness, scarlet fever I think, had left her with a weak heart and she had to take the greatest care of herself. When Tom Maitland proposed to her they were dismayed, for they were convinced that she was much too delicate for marriage. But they were not too well off and Tom Maitland was rich. He promised to do everything in the world for Louise and finally they entrusted her to him.

At first sight it seems that the girl was seriously ill, and all her relatives and friends had to take care of her. But even here one can observe ironical effect embodied in the phrases: *she had to take the greatest care of herself, she was much too delicate for marriage, finally they entrusted her to him.* The portrayal of the heroine in the next sentence also sounds very ironical: *She had too much delicacy ever to make a direct statement, but with a hint and a sigh and a little gesture of her beautiful hands she was able to make her meaning plain.*

Throughout the plot of the story, it becomes clear that she took advantage of her "illness" to make people feel pity and take care of her: *"I shan't live to trouble you long", "I shall be at death's door', "It can't be very long now", "I'll try not to be troublesome", "Of course it will kill me. I know that. But what does it matter? I must do my bit", "Of course it'll be hard on her to live with such a great invalid as I am, but it can only be for such*

a little while, I'm sure she won't mind", "I know it'll kill me, but I don't mind. Nobody cares for me. I'm just a burden to everybody".

Her relatives (husband, daughter) gave up their career, hobbies in order to *"make her last years happy"* because every time they went somewhere, she had one of her heart attacks:

With her weak heart he could not hope to keep her with him long and he made up his mind to do everything he could to make her few years on earth happy. He gave up the games he played excellently, not because she wished him to, but because it so happened that she always had a heart attack whenever he was going to leave her for a day. If they had a difference of opinion she gave in to him at once for she was the most gentle wife a man could have, but her heart failed her and she would stay in bed, sweet and uncomplaining, for a week. *He could not be such a brute as to cross her.*

(Iris) *"Poor dear mother, she wants me to go and stay with friends and go to parties, but the moment I start off anywhere she has one other heart attacks, so I much prefer to stay at home."*

Her friends... redoubled their attentions towards Louise. They would not let her stir a finger; they insisted on doing everything in the world to save her trouble. They had to, because if it was necessary for her to do anything tiresome or unpleasant her heart failed her and she was at death's door.

Louise, as is known from the content, had been married twice and in both cases had outlived her husbands. In this context the statements "*It was wonderful that she managed to survive the shock"; "It was a great shock... she felt, however, that in such a crisis she must not give way to a private grief"; "she did not know how, with her delicate health, she was going to bring up her dear Iris"; "It didn't kill her. She had the time of her life*" sound very ironical.

As has already been mentioned, emotiveness can be created by the description of emotional situations. In the analyzed text the descriptions of Louise's very active way of life in contrast to her *"poor health"* and "a *weak heart*" call forth the emotions of humour and irony:

For the next two or three years Louise managed, in spite of her weak heart, to go beautifully dressed to all the most lively parties, to gamble very heavily, to dance and even to flirt with tall slim young men.

"I had noticed that if a party was amusing she could dance till five in the morning, but if it was dull she felt very poorly' and Tom had to take her home early".

The culmination of the story presented in the dialogue between the narrator and Louise is charged with strong emotions of bitter irony:

"My dear Louise, you've buried two husbands, I can't see why you shouldn't bury at least two more."

"Oh, I know, I know what you've always thought of me. You've never believed that I had anything the matter with me, have you?"

I looked at her full and square.

"Never. I think you've carried out a bluff for twenty-five years. I think you're the most selfish and monstrous woman I have ever known. You ruined the lives of those two unhappy men you married and now you're going to ruin the life of your daughter."

The ironical and sarcastic effect of this extract is achieved by the contrast between the previous positive characteristics of the personage expressed by numerous epithets (*frail, delicate girl; gentle wife; strong spirit; plaintive smile*) and very negative evaluations presented in this dialogue (*a bluff for twenty-five years; most selfish and monstrous woman*).

The end of the story is based on the effect of defeated expectancy. The notion "defeated expectancy" was introduced into stylistics by R. Jackobson (1960), M. Riffaterre (1959), and later it was advanced by I.V. Arnold. "Defeated expectancy" is a pragmatic effect based on the principle of predictability and its violation. The processes of text production and perception presuppose the consecutive, continuous, uninterrupted development of the theme. It means that the information of each subsequent part follows from the proceeding one, and new information becomes to some extend predictable at the background of old information. The emergence of quite an unexpected, logically contradictory, contrasting linguistic expression fails the reader's expectations and arrests his attention by making the utterance conspicuous, unexpected and humorous.

In the analyzed story "defeated expectancy" is created by the fact that Louise, who all her life had been speculating on her "weak heart", really died. She kept repeating that she would die on the day of her daughter's wedding, but it seemed to be just the usual kind of complaints. In this context the sentence "*She died gently forgiving Iris for having killed her*" sounds very ironical and quite unexpected.

In summing up, the following conclusions can be made:

- emotiveness is an inherent category of the literary text depending both on linguistic and extralinguistic (emotional situations, emotional presupposition, intentions, emotive state of communicants) factors;
- textual emotiveness is created not by separate emotive signals, but by their accumulation within the text, their associative links forming a united emotive space of the whole text;
- one of the most powerful means of emotiveness is irony based on the mechanisms of analogy, contrast and opposition.

2.3. THE IMAGE STRUCTURE OF THE TEXT

Imagery is acknowledged to be an inherent, generic property of the literary text. Over the years the problem of imagery has been one of the central concerns of philologists, both linguistics and literary critics. Imagery as a phenomenon of style is understood as a conceptual blending of two mental domains on the principle of similarity. I.R. Galperin defines imagery as "a use of language media which will create a sensory perception of an abstract notion by arousing certain association (sometimes very remote) between the general and particular, the abstract and the concrete, the conventional and factual" (1977:264). In other words, imagery is a "double vision" of the objects and phenomena described in the text, an analogy between the world of reality and that of the author's creative imaginations. There are two approaches to the notion of imagery: broad and narrow. In the narrow sense imagery is confined to special linguistic forms creating images (metaphor, metonymy, simile, antonomasia, periphrasis, etc.). In its broad sense imagery is laid in the plot of the whole text since any work of fiction is not a direct copy of reality, but a reflection of an imaginary world (Лотман, 1970; Тодоров, 1983).

There are different types of imagery:

- **visual imagery** (something that can be seen in the mind): *Now, faced with the lawyer's blunt advice, he was hard as a rock* (Slesar, Thicker than Water).
- **auditory imagery** is based on a sound perception:

O, my Luve's like the melodie
That's sweetly play'd in tune (R. Burns);

- **tactile imagery** expresses feelings evoked by touch: *"A siren", he said, sampling her skin which was as soft and addictive as ice-cream* (Budd, Scarlet Scandals);
- **olfactory imagery** is based on a smell perception: *...they were sensitive lips, sensuous and sweet, and through them seemed*

to come warmth and perfume like the warmth and perfume of a flower (Galsworthy, The Man of Property);

➢ **gustatory imagery** is based on a taste perception: *Tart words make no friends, a spoonfool of honey will catch more more flies than a gallon of vinegar* (B. Franklin);

➢ **kinesthetic imagery** is associated with movements: *Fish curved his body like a bow* (Darrel, The Garden of the Gods);

From the linguistic point of view imagery is created by various stylistic devices: metaphor, metonymy, simile, periphrasis, euphemism, symbol, etc., manifesting different types of imagery. For example:

My words are little jars
For you to take and put upon a shelf.
Their shapes are quaint and beautiful
And they have many pleasant colours and lustres
To recommend them.
Also the scent from them fills the room
With sweetness of flowers and crushed grasses (A. Lowell)

The main stylistic device in this example is metaphor which is interesting in many respects since it conveys various shades of visual, gustatory, olfactory sensations. Visual metaphor is represented here by the concrete images (*jars, shelf, flowers, grasses*). The visual effect is supported here by the olfactory (*scent*) and gustatory (*sweetness*) types of metaphor.

From the point of view of stylistics of fiction the most significant is the representation of the category of imagery at the level of the whole literary text which is expressed both by various stylistic devices: metaphor, epithet, metonymy, simile, symbol, etc. and the image structure of the text. The story by K. Mansfield "Miss Brill" is illustrative in this respect.

The factual information, i.e. the plot of the story is very simple. The author introduces the main heroine of the story – Miss Brill, a lonely, elderly woman. Every Sunday she goes to the park

and enjoys listening to music, watching and eavesdropping the people. With some of them she is sympathetic, and irritated by others, but perceives all of them as actors playing on the stage. For her the park becomes a place of a great performance, the participation in which makes her feel quite happy. At the end of the story her imaginary world crashes, she realizes that she is just an ordinary old woman and returns to her daily routine life.

A special mention should be made of a peculiar compositional structure of the text. It consists of two contrasting parts: the imaginary world of the heroine and her real life. Her illusory world is represented by the key words and stylistic devices of a positive meaning (*charming; gayer; brilliantly fine; paraded; swooping and laughing; warm, sunny, softly, tenderly, more gaily, shone, singing; laughing, eyes, smiling*) which symbolize her dreams and hopes whereas the verbal signals depicting her real life are represented by words of quite opposite senses (*sad, odd, silent, old, cupboard, shabby, stupid old thing, a fried whiting, stupid old thing*).

The whole structure of the text is based on imagery and abounds in stylistic devices that activate it. We have distinguished several imagery blocks expressed by sustained (prolonged) metaphor. The story begins with the depiction of Miss Brill's psychological state of excitement before going to the park:

Although it was so brilliantly fine – the blue sky powdered with gold and great spots of light like white wine splashed over the Jardins Publiques – Miss Brill was glad that she had decided on her fur. The air was motionless, but when you opened your mouth there was just a faint chill, like a chill from a glass of iced water before you sip, and now and again a leaf came drifting – from nowhere, from the sky. Miss Brill put up her hand and touched her fur. Dear little thing! It was nice to feel it again. She had taken it out of its box that afternoon, shaken out the moth-powder, given it a good brush, and rubbed the life back into the dim little eyes. "What has been happening to me?" said the sad little eyes. Oh,

how sweet it was to see them snap at her again from the red eiderdown! ... But the nose, which was of some black composition, wasn't at all firm. It must have had a knock, somehow. Never mind – a little dab of black sealing-wax when the time came – when it was absolutely necessary ... Little rogue! Yes, she really felt like that about it. Little rogue biting its tail just by her left ear. She could have taken it off and laid it on her lap and stroked it. She felt a tingling in her hands and arms, but that came from walking, she supposed. And when she breathed, something light and sad – no, not sad, exactly – something gentle seemed to move in her bosom.

This passage is highly emotive, full of imagery and implicit information. The first lines tell us about the inner psychological state of the heroine. She seems to be quite happy with her life. The abundance of SD such as **epithet** (*brilliantly fine*); **metaphor** (*the blue sky powdered with gold); similes* (*great spots of light like white wine splashed over, a faint chill, like a chill from a glass of iced water before you sip*); **exclamatory sentences** (*Dear little thing!; Little rogue!*) provide evidence to a high emotional tension of this extract.

The story doesn't contain any explicit information about Miss Brill's age, profession, social and marital status. However, this information can be inferred from the image structure of the whole text. Miss Brill is an elderly woman and this can be proved by some descriptive details (*felt a tingling in her hands and arms; when she breathed, something.... seemed to move in her bosom; old thing*). Besides some depicting details of the season of the year (*a faint chill; a leaf came drifting; the slender trees with yellow leaves down drooping*) enable the reader to set associative links between the autumn (*the period of beginning to decline*) and ageing Miss Brill.

The story is fraught with symbols related to the system of image-bearing means. Symbol as is known is characterized by 1) recurrence of its usage; 2) accentuation of some language units; 3)

representation of knowledge structures; 4) conceptualization of language means (Джусупов, 2006). The symbol which is repeated throughout the story is a "**fur necklet**". The author in detail describes the way Miss Brill is taking the fur out of the box, shaking out the moth-powder, giving it a good brush, rubbing the life back into the dim little eyes. The symbol appears to be multifunctional. For Mrs. Brill it was a treasured possession, an object of admiration and the only friend (*Dear little thing!; Little rogue!; It was nice to feel it again; Yes, she really felt like that about it;*). However, in the context of the whole story "the fur necklet" can be interpreted as a symbol of the heroine's loneliness, hopelessness, misery. It is not accidental that the description of the fur necklet contains implicit information about its owner. Some verbal signals (*sad little eyes; the nose...wasn't at all firm; rubbed the life back into the dim little eyes*) imply the analogy between Miss Brill and her shabby fur.

Despite her loneliness and misery Miss Brill feels quite happy or wants to convince herself of being happy (*something light and sad – no, not sad, exactly – something gentle seemed to move in her bosom; was warm, sunny, yet there was just a faint chill – a something, what was it? – not sadness – no, not sadness*).

Since she doesn't really know anyone, she judges the people in the park by the clothes they wear, their behavior and manners: *a fine old man in a velvet coat, a big old woman, two young girls in red, young soldiers in blue, peasant women with funny straw hats, were beautifully dressed, a funny old man with long whiskers, a gentleman in grey; the silent couple beside her on the bench, the vain woman who chatters about the spectacles she should be wearing, the "beautiful" woman who throws away a bunch of violets "as if they'd been poisoned"*. Most of these descriptive details are expressed in the text by various lexical and syntactical SDs: **simile:** *scraped with his foot and flapped his arms like a rooster about to crow; as if they'd been poisoned; a little "flutey" bit – very pretty!; a little chain of bright drops; mother, like a*

young hen; **epithet:** *dreadful Panama hat, passed gravely; shabby togue;* **metaphor:** *a little chain of bright drops; little girls, little French dolls; glove... was a tiny yellowship paw;* **metonymy:** *ermine togue;* **rhetorical questions:** *Wasn't the conductor wearing a new coat, too?;* **parallel constructions:** *the couples and groups paraded, stopped to talk, to greet, to buy a handful of flowers; Little children ran among them, swooping and laughing; little boys with big white silk bows under their chins, little girls, little French dolls, dressed up in velvet and lace; Two young girls in red came by and two young soldiers in blue met them, and they laughed and paired and went off arm-in-arm. Two peasant women with funny straw hats passed, gravely, leading beautiful smoke-coloured donkeys. A cold, pale nun hurried by. A beautiful woman came along and dropped her bunch of violets, and a little boy ran after to hand them to her, and she took them and threw them away as if they'd been poisoned;* **exclamatory sentences:** *Dear me! Miss Brill didn't know whether to admire that or not!;* **onomatopoeia:** *Tum-tum-tum tiddle-um! tiddle-um! tum tiddley-um tum ta!.*

The cultural image of the story is manifested in the conceptual metaphor PARK – THEATRE sustained by many metaphorical expressions:

It was like a play;
Who could believe the sky at the back wasn't painted?;
...like a little "theatre" dog;
...they were all on the stage;
...they were acting;
...she was part of the performance;
...he was having the paper read to him by an actress!;
...as though it were the manuscript of her part.

The problem of conceptual (cognitive) metaphor will be discussed further (4.2.). Here, the most important remark to be made is that metaphor as a specific way of cognition is based on knowledge transfer from one conceptual field (source domain) into

another (target domain). The source-domain "Theatre" is associated in the reader's mind with such notions as *performance, stage, decorations, plays, shows, actors, music, spectators*, which create the atmosphere of a holiday, entertainment, fun, relaxation, merriment, and convey the emotions of enjoyment, pleasure, interest, admiration and fascination. All these notions, events, features and emotions are transferred to "Park" via the mechanism of metaphor, thus making the heroine part of this performance:

Oh, how fascinating it was! How she enjoyed it! How she loved sitting here, watching it all! It was like a play. It was exactly like a play. Who could believe the sky at the back wasn't painted? But it wasn't till a little brown dog trotted on solemn and then slowly trotted off, like a little "theatre" dog, a little dog that had been drugged, that Miss Brill discovered what it was that made it so exciting. They were all on the stage. They weren't only the audience, not only looking on; they were acting. Even she had a part and came every Sunday. No doubt somebody would have noticed if she hadn't been there; she was part of the performance after all. How strange she'd never thought of it like that before! And yet it explained why she made such a point of starting from home at just the same time each week – so as not to be late for the performance – and it also explained why she had quite a queer, shy feeling at telling her English pupils how she spent her Sunday afternoons. No wonder! Miss Brill nearly laughed out loud. She was on the stage. She thought of the old invalid gentleman to whom she read the newspaper four afternoons a week while he slept in the garden. She had got quite used to the frail head on the cotton pillow, the hollowed eyes, the open mouth and the high pinched nose. If he'd been dead she mightn't have noticed for weeks; she wouldn't have minded. But suddenly he knew he was having the paper read to him by an actress! "An actress!" The old head lifted; two points of light quivered in the old eyes. "An actress – are ye?" And Miss Brill smoothed the newspaper as

though it were the manuscript of her part and said gently; "Yes, I have been an actress for a long time."

Besides metaphor, these images are activated with the help of various SDs: **similes:** *smoothed the newspaper as though it were the manuscript of her part; like a little "theatre" dog;* **repetitions:** *It was like a play. It was exactly like a play;* **metonymy:** *the old head lifted.* Syntactical SDs used in the text makes it highly emotive: **exclamatory sentences:** *Oh, how fascinating it was!; How she enjoyed it!; How she loved sitting here, watching it all!; How strange she'd never thought of it like that before!*; **one-member sentences:** *No wonder!; An actress!;* **rhetorical question:** *Who could believe the sky at the back wasn't painted?*

So, the convergence of SD in this extract makes it highly emotive and saturated with images. The conceptual metaphors "life – theatre/play/performance" and "Miss Brill – an actress" express the psychological state of the heroine, her perception of the world around and the feelings of joy, excitement, happiness.

The turning point of the text is the dialogue of young people sitting beside her:

"No, not now," said the girl. "Not here, I can't."

"But why? Because of that stupid old thing at the end there?" asked the boy. "Why does she come here at all – who wants her? Why doesn't she keep her silly old mug at home?"

"It's her fu-ur which is so funny." giggled the girl. "It's exactly like a fried whiting."

From this dialogue it becomes evident that Miss Brill like other old visitors of the park is a silly, stupid, odd, shabby, dreadfully dressed, old woman coming from a little, dark room, which is compared to a cupboard. The realization of this fact struck her mind, made her feel miserable, lonely and depressed. It should be noted in passing that "**cupboard**" is another image symbolizing the real tragic life of the heroine. Of peculiar interest is the compo-

sition of the story, which is built on the contrast between the two absolutely alien to each other worlds – an illusory and elevated world of Miss Brill's imagination and that of the harsh realities. It is due to this contrast that the tragedy of the old woman's life, the crash of her illusions and hopes are felt so emotionally strong and tense.

In conclusion it is to be stressed that the category of imagery is inherent in the literary text which presents the realities of the world through the images of the author's vision.

2.4. IMPLICITNESS AND AMBIGUITY OF THE FICTIONAL TEXT

The hierarchical organization of the literary text determines the distinction of its external and internal parts, the latter causing the emergence of a hidden or implicit content. The analysis of the implicit aspect of the text helps to reveal new senses laid in the structure of the text.

Implicitness is a text category which is defined as non-verbally expressed information, as hidden or indirect expression of a certain content based on the interrelations of linguistic and extra-linguistic factors (background knowledge, cultural context, aims and intentions of the adresser). The problem of implicitness, its status, types and main units have always been in the focus of the scholars' attention. Implicitness is regarded as an inherent property of a fictional text conveying indirect, hidden information that is to be inferred in the process of text interpretation (Ashurova, 2012). I.V. Ivankova differentiates the following types of implicitness: hidden: a) in the context (in the same or neighboring paragraphs); b) in a broad context (in the other parts of the same text); 2) in the cultural context (Иванкова, 2007:8). So, in the process of deco-

ding implicit information both linguistic and extralinguistic factors are equally relevant.

I.R. Galperin differentiates the following types of information: content-factual, content-conceptual and content-subtextual. Factual information contains data about facts, events, actions, objects, ideas, etc. Factual information is explicit and therefore easily observed in the text. Conceptual information, being an essence of literary communication, reflects the author's conceptual world picture, his understanding of the people's social, economic, political and cultural life. Conceptual information depends both on factual and subtextual types of information. Sub-textual information is of an implicit character, it appears in the text due to the ability of linguistic forms to generate new senses on the basis of connotative and associative links. The author outlines two types of subtextual information: situational and associative. The situational subtextual information is based on intertextual links, activating in the reader's mind certain knowledge structures connected with historical or literary facts and events. The associative information appears due to the ability of human mind to correlate verbally expressed information with the individual's accumulated knowledge and his social experience. This information is based on life experience, visual, auditory, olfactory, kinesthetic perception.

So, implicitness is grounded on the mechanism of associations in the reader's mind that allows him to correlate new information with the old one. As K.A. Dolinin notices, implicitness is interlinked with such particulars of fictional texts as gaps, unsaidness, ambiguity, contradictions, violations of some norms (Долинин, 1983). Implicit meanings are revealed in the text due to the non-linear relations of language units. Implicitness can be presented by multiple linguistic phenomena, but the most conspicuous of them are different expressive means and stylistic devices, and that can be accounted for by their ability to give rise to various associative links and connotative meanings.

Implicitness on the textual level has its own units – implicates regarded as a twofold structural and semantic units of the implicit layer (Молчанова, 2007). This term was suggested by I.V. Arnold who defined it as "an additional meaningful figurative sense inferred from the correlation of textual units" (Арнольд, 1974). The implicates (verbal signals of implicitness) help the reader understand the hidden between lines information, the subtext, "the second plan of the work". Among the most wide-spread types of implicates are 1) an implicit title; 2) implicit poetic details; 3) implicit stylistic devices: irony, metaphor, antonomasia, simile, etc.

Any literary text is characterized by some degree of implicitness. To illustrate this assumption, the story by O'Henry "The Last Leaf' can be taken as an example.

The factual information of the story is rather simple. Two young girls, Sue and Johnsy, artists by profession shared a room in a little district of New York. Johnsy got seriously ill with pneumonia. She lost all hopes for recovery, and lying in bed, drearily counted the falling leaves of the vine tree outside the window. She was sure that she would die as soon as the last leaf had fallen. When the turn of the last leaf came, old Behrman, their neighbour, on a stormy night painted the leaf on the wall in front of the window so that the girl could believe that the ivy leaf still stayed there. The next day the sick girl seeing the leaf, was amazed by its strength and was very much ashamed of her own weakness. She decided to resist her disease and soon recovered, but old Behrman caught pneumonia that night and died in the hospital.

There are many implicit details used in the text to characterize the personages, their life conditions and their psychological state. The story begins with a detailed description of the place the girls lived in:

In a little district west of Washington Square the streets have run crazy and broken themselves into small strips called "places." These "places" make strange angles and curves. One street

crosses itself a time or two. An artist once discovered a valuable possibility in this street. Suppose a collector with a bill for paints, paper and canvas should, in traversing this route, suddenly meet himself coming back, without a cent having been paid on account!

So, to quaint old Greenwich Village the art people soon came prowling, hunting for north windows and eighteenth-century gables and Dutch attics and low rents. Then they imported some pewter mugs and a chafing dish or two from Sixth avenue, and became a "colony."

This extract abounds in depicting details which are supposed to create the visual image of a Greenwich Village. Such details as *little district, run crazy, strange angles and curves, without a cent, eighteen-century gables, Dutch attics, low rents, pewter mugs, chafing dish* convey to the reader implicit information about cheap and poor dwellings in the suburbs of New York favoured by poor artists.

Another poetic detail is the description of the ivy vine:

There was only a bare, dreary yard to be seen, and the blank side of the brick house twenty feet away. An old, old ivy vine, gnarling and decayed at the roots, climbed half way up the brick wall. The cold breath of autumn had stricken its leaves from the vine until its skeleton branches clung, almost bare, to the crumbling bricks.

The following inferences may be drawn from this extract and its situational context. Johnsy was hopelessly counting the falling leaves having a presentment that she would die as soon as the last leaf had fallen down. The detailed description of the ivy vine containing the emotionally negative words (dreary, old, decayed, bare) acquires a symbolic meaning. It shows the emotional state of mind of the character and conveys the atmosphere of depression, hopelessness and despair.

Very interesting implicit details are used in the text to characterize old Behrman. These details can be found in the description of his appearance, manners and speech:

Old Behrman was a painter who lived on the ground floor beneath them. He was past sixty and had a Michael Angelo's Moses beard curling down from the head of a satyr along the body of an imp. Behrman was a failure in art. Forty years he had wielded the brush without getting near enough to touch the hem of his Mistress's robe. He had been always about to paint a masterpiece, but had never yet begun it. For several years he had painted nothing except now and then a daub in the line of commerce or advertising. He earned a little by serving as a model to those young artists in the colony who could not pay the price of a professional. He drank gin to excess, and still talked of his coming masterpiece. For the rest he was a fierce little old man, who scoffed terribly at softness in any one, and who regarded himself as especial mastiff-in-waiting to protect the two young artists in the studio above.

From these portrait descriptions we can infer some implications concerning Behrman's social status, way of life and character: rudeness (*a fierce little old man; scoffed terribly at softness in any one*); drunkenness (*drank gin to excess*), misery (*earned a little by serving as a model*), depravity (*head of a satyr*), unluckiness (*a failure in art*) etc. Though, in this fragment his portrait and characterological descriptions are mostly of a negative evaluation, one can observe a hidden hint aimed to reveal some positive characteristics of Behrman. The phrase *"had a Michael Angelo's Moses beard"* contains two intertextual signals – the name of a famous artist and that of a great prophet. The implicit information created by these intertextual inclusions conveys the idea that Behrman was in fact a great man capable of sacrificing his own life to save the life of the sick girl, he is a genius of kindness and nobility. It is worthy of note that Behrman being a

failure in art was always about to paint a masterpiece, but had never begun it. This desire of Behrman can also be considered an implicit poetic detail since "the last leaf" painted by him on the wall was really a masterpiece. It can be regarded as such because it symbolizes the salvation of human life. It is of interest to mention that implicit details used to describe and characterize Behrman are given in contrast. His appearance, way of life, manners of speech create very negative characteristics of the man, but his behavior and actions speak of his very positive features. Due to this contrast Behrman's image is seen in quite a new and unexpected light.

The analyzed text abounds in stylistic devices, which serve as signals of implicit information. One of the most conspicuous stylistic devices here is antonomasia which is defined as substitution of a proper name by a notional word or vice versa.

In November a cold, unseen stranger, whom the doctors called Pneumonia, stalked about the colony, touching one here and there with his icy fingers. Over on the east side this ravager strode boldly, smiting his victims by scores, but his feet trod slowly through the maze of the narrow and moss-grown "places."

Mr. Pneumonia was not what you would call a chivalric old gentleman. A mite of a little woman with blood thinned by California zephyrs was hardly fair game for the red-fisted, short-breathed old duffer. But Johnsy he smote; and she lay, scarcely moving, on her painted iron bedstead, looking through the small Dutch window-panes at the blank side of the next brick house.

The peculiar feature of the antonomasia here is its prolonged character, it contain the central image (Pneumonia – Old Gentleman) is developed through the contributory images (*icy fingers, feet trod slowly*) so that the whole of the utterance becomes one prolonged antonomasia. The stylistic effect of the antonomasia is backed up by other stylistic devices: **periphrasis:** *a cold, unseen stranger; this ravager; a chivalric old gentleman;*

red-fisted, short-breathed old duffer; **personified metaphors:** *stalked about; touching... with his icy fingers; strode boldly; his feet trod slowly; he smote.*

Other stylistic devices used in descriptive contexts providing information about the personages, the place they lived in, convey implicit information too. So, the whole text full of different types of implicates is characterized by a high degree of implicitness.

It can also be proved by the implicit title of the story "The Last Leaf". The title, as is known, in a most condensed form expresses the main idea of a literary text, the main formula of the author's concept. It is a basic conceptual unit of the text, a frame structure characterized by multifarious connotative and associative links with other conceptual elements of the text. The decoding of the title helps to penetrate into the inner characteristics of a described phenomenon, reveal their deep-lying meanings, thus allowing the reader to recreate the author's world picture.

The implicit title of the analyzed story, as our analysis proves, has various multifold implications:

✓ "the Last Leaf" on the ivy vine is a symbol of death and human weakness;

✓ "the Last Leaf" painted by old Behrman is his masterpiece and a symbol of life;

✓ "the Last Leaf" is a symbol of Behrman's nobility and sacrifice;

✓ "the Last Leaf" is a symbol of people's humanity, kindness and nobleness.

In sum, the following conclusions can be done:

- implicitness is an inherent, generic category of a fictional text;
- an implicate as a verbal unit of the implicit is presented by a) stylistic devices; b) poetic details; c) implicit title;
- the category of implicitness is closely connected with and dependent on other stylistic categories – imagery, emotiveness, modality.

2.5. INTERTEXTUALITY AS A COGNITIVE CATEGORY OF THE TEXT

Intertextuality is a generally accepted term denoting interconnections and interrelations of texts belonging to different authors and historical periods. It is a text category that reflects a peculiar quality of certain texts to correlate with other texts or their fragments (Чернявская, 2009; Михайлова, 1999). The term itself was introduced by French linguist J. Kristeva in 1966. It should be noted that for the theory of intertextuality the works by Russian linguist M. Bakhtin's were crucial. According to Bakhtin's theory of "dialogism" all texts are interrelated and regarded as a dialogue between the author and the reader, on the one hand, and a dialogue of the authors of different texts – on the other. Dialogism is considered to be one of the essential properties of the text because the authors used to borrow plots, images, personal characteristics and even some words, phrases, fragments from other texts.

There are two approaches to the problem of intertextuality: broad and narrow. In a broad sense, which is mostly accepted in the theory of literature, any text is regarded as an intertext, which is defined as "a universal text" that reflects the world culture and history. As J. Kristeva claims «Any text is constructed of a mosaic of quotations; any text is the absorption and transformation of another» (Kristeva, 1980). Another well-known theorist R. Barthes, developing Kristeva's conception, asserts that "The text is a tissue of quotations drawn from the innumerable centres of culture…the writer can only imitate a gesture that is always anterior, never original" (Barthes, 1977). Accepting the assumption that neither text can be regarded as original, he announced the "death of the Author". However, this approach, as the researchers note, allows to study only the ways of interactions of different texts, not the text itself (Чернявская, 2009).

The narrow approach to the problem of intertextuality has been accepted in linguistics. Intertextuality in this view is understood as an explicit or implicit citing of other texts (Arnold I.V., Fateeva N.A.), as a mechanism of co-presence of two or more texts within one text which has an explicit reference to the other. In other words, the fragments of the precedent text are introduced into the recipient one with the help of certain codes – intertextual markers or signals. There are various kinds of intertextual inclusions: title, epigraph, quotation, plagiarism, imitation, antonomasia, allusion, repetition, etc. The text or its fragment containing any of these intertextual markers is regarded as an intertext, which on the one hand implies reference to the precedent text, on the other – becomes a constituent part of the recipient text.

One of the most widely used intertextual markers is allusion. According to I.R.Galperin, allusion is an "indirect reference, by word or phrase, to historical, literary, mythological, biblical facts or to the facts of everyday life made in the course of speaking or writing. The use of allusion presupposes the background knowledge of the event, thing or person alluded to on the part of the reader or listener" (Galperin, 1981:334). In other words, allusions activate different kinds of knowledge structures. Accordingly, they can be sorted into four thematic groups:

Religious allusion: a direct or indirect reference to some religious scriptures. They might be used in the form of: a) quotations from the religious scriptures with explicit or implicit references; b) proper names associated with religious spheres (names of prophets, saints, battles, holy places): *the brand of Cain, a good Samaritan, forbidden fruit, the tower of Babel, feet of clay, an eye for an eye, tooth for tooth, the apple of one's eye, Solomons's wisdom, balm of Gilead, a wolf in sheep's clothing.*

Mythological allusion: reference to some myths, i.e. fabulous stories about world creation and destruction, gods and heroes, their deeds, victories and defeats: *apple of discord, the*

riddle of the Sphinx, waters of forgetfulness, Achilles' heel, sow dragons teeth, Promethean fire, the fatal sisters, the bound of hell, a Herculean labour, the cup of Circe.

Literary allusion: an explicit or implicit reference to another literary text that is sufficiently overt to be recognized and understood by a competent reader. This type of allusion can be presented in different forms. It might be: a) a reference to a literary character, event or situation; b) a parody of the precedent text style or genre: *an ass in a lion's skin, much ado about nothing, the land of Nod, the last of Mohicans, Uncle Tom, the workshop of the world, the iron heel, prunes and prisms, vanity fair.*

Historical allusion: reference to some historical events and figures: *fifth column, golden age, a fair deal, the American dream, the Iron Duke, a kitchen cabinet, dollar diplomacy, the blanket code, the last hurrah, the invisible government, black flag.*

From the point of view of cultural studies allusion is considered to be a linguocultural unit (linguoculturеme), since it is imbued with cultural information reflecting its historical, religious, mythological, literary aspects.

In terms of cognitive stylistics the allusive process is presented as a comparison or contrast of two referent situations, one of which is verbalized on the surface layer of the text, and the other – is supposed to be in the person's mind. When used in the text, allusion helps to establish intertextual relationships between the precedent text and the recipient text by activating certain knowledge structures (background knowledge of the adressee).

As our observations have shown one of the most frequently used types of allusion is an allusive anthroponym (the name of a well-known person). It is characterized by a complicated conceptual structure that stimulates ideas, associations and information, thus becoming a symbolical name. For example:

Here was a man who had kept alive the old red flame of fatherhood, fatherhood that had even the right to sacrifice the child to God, like ***Isaac*** (Lawrence, England my England).

In this example the allusion is expressed by the religious anthroponym "Isaac". According to the biblical legend prophet Abraham was ready to kill his son Isaak to prove his faith in God. In the story by Lawrence the anthroponym is used to characterize the main personage, the father of the family, who thinks that fatherhood gives him the right to dominate over and sacrifice his children. Activating the religious knowledge structures, the allusion here serves as a means of the personage's characteristics.

Another example is illustrative of the literary knowledge structures:

He has a bit of a ***Jekyll and Hide****, our Austin. I think Dorina is afraid of him* (Murdoch "An accidental man").

Here the literary allusion expressed by proper names Jekyll and Hide are used. To understand the meaning of this allusion the reader is supposed to be familiar with a short story "The Strange Case of Dr. Jekyll and Mr. Hide" by R.L. Stivenson. The hero of the story is of a dual character. Sometimes he appears to be a good-natured person (Dr. Jekyll), and sometimes he is an embodiment of evil (Mr. Hide). In this context the proper nouns "Jekyll and Hide" reveal the characteristic features of the personage and symbolize the concepts of "Goodness and Evil".

Another type of allusion widely used in fiction is an allusive title. The vivid example that demonstrates "a text in the text" is the work by J. Steinbeck "East of Eden".

The title of the novel is a shortened verse from the Bible "And Cain went away from the Lord presence and lived in a land called "Wandering", which is east of Eden" (Genesis,4:16). The title "East of Eden" has two meanings in the novel. According to the original biblical meaning, it is the place where Cain was sent

away by God; in the context of the novel it is the place where all modern Cains live, i.e. our Earth. The allusive title refers to the biblical legend about Cain and Abel. As is known, Cain and Abel were brothers. Cain was a farmer, Abel – a shepherd. They both made a sacrifice to God, but God accepted only Abel's sacrifice. Cain got furious and killed his brother. God punished Cain and sent him away to "East of Eden".

It should be noted that the allusive title here is backed up by the allusive anthroponyms used in the text:

"Two stories have haunted us from our beginning... We cany them along us like invisible tails – the story of our original sin and the story of Cain and Abel" (p.350).

The usage of the allusions conveys the idea of the inner conflict of the human soul, the struggle of "goodness and evil" personified in the images of Cain and Abel. It is not accidental that the author via the words of one of his personages advanced one of the main philosophical ideas of the novel: "*We are all Cain's children*" (p.354).

It is to be stressed that the analyzed novel is characterized by a peculiar type of intertextuality which covers the conceptual space of the whole novel. It is realized both at the level of the plot and the verbal level. At the level of the plot there are facts, actions, events, personages which are very much alike those described in the Bible. The verbal level is presented by a multitude of inter-textual linguistic forms including phonetic, lexical, syntactical means.

Among phonetic means the phenomenon of "patronymic attraction", i.e. the words partially close in their sounding and meaning, is observed: the names of the personages alluded to "Cain" include the initial "C" (Cyrus, Charles, Cathy, Caleb), whereas the names of the personages likened to "Abel" begin with "A" (Adam, Aron, Alice).

Most representative is the lexical level which, as A.V. Kremneva's work has shown, contains more than sixty biblical words: believe, death , God, hate, kill, dark, hell, anger, birth, sorrow, sin, mark, scar, punishment, murder, garden, violence, life, jealousy, gift, evil, guilt, suspicion, virtue, rage, devil, heaven, apple, faith, fault, sacrifice, blame, holy, snake, wisdom, bless, vice, revenge, rejection, forgive, sheep, shepherd, etc. Many of these words used in the recipient text acquire new senses and form the main concepts of the novel such as Goodness, Evil, Sin, Hate, Punishment, Love, Virtue, Light, Darkness, Life, Death, Heaven, Hell, Garden, Saintness (Кремнева, 1999).

The syntactical level is presented by various descriptive contexts indicative of explicit and implicit parallels between the images of Cain and Charles, Abel and Adam. Here is an example describing the similar looks of Charles and his prototype Cain:

Cain	**Charles**
Then the Lord said, "Why have you done this terrible thing?" Your brother's blood is crying out to me from the ground, like a voice calling for revenge. **You are placed under a curse... So, the Lord put a mark on Cain**... And **Cain went away** from the Lord's presence and lived in a land called "Wandering", which is East of Eden.	He was digging out rocks and sledding them to the stone wall...The bar slipped and its upper end crashed against his forehead... When the wound did heal, it left a long and crinkled **scar**, and while most **scar** tissue is lighter than the surrounding skin, Charles' **scar** turned dark brown. The wound had not worried Charles, but the **scar** did. It looked like a long **fingermark** laid on his forehead.

Proceeding with the problem of intertextuality, it would be of interest to mention that many allusions due to their frequent usage have become phraseological units. They are widely used in

fictional texts activating peculiar knowledge structures of religious, mythological, historical, literary character by means of associative links between the precedent and recipient texts, integrating two conceptual domains and engendering new conceptual senses. Here are some examples:

The massacre (slaughter) of innocents – the killing of a very large number of innocent people in a violent and cruel way (from the biblical story that tells about violent killing of Jewish male children ordered by King Herod in order to escape Christ);

Kill the fatted calf – to prepare an elaborate banquet in someone's honour (from the biblical story recounting the return of the prodigal son after many years of absence);

Sodom and Gomorrah – any wicked or depraved place (from biblical legends, according to which these cities were destroyed by God because of their wickedness)

Pandora's box – a source of many unforeseen troubles (from Greek mythology Zeus gave to Pandora a box with instructions not to open it but she gave in to her curiosity and opened it. As a result all the miseries, evils and diseases flew out to afflict mankind);

Achilles' heel – a seemingly small but actually crucial weakness; a place of especial vulnerability, especially in a person's character (from the mythological legend about Greek hero Achilles, who was killed by arrow pointed at his heel, the only vulnerable place in his body);

Trojan horse – a subversive group or device placed within enemy ranks (the hollow wooden horse in which, according to a legend, Greeks hid and gained entrance to Troy, later opening the gates to their army);

Darby and Joan – an ideal elderly married couple who live a placid, harmonious life together (names of heroes from H. Woodfall's ballad published in 1735)

Bag of bones – a lean creature; a very thin person or animal (invented by Ch. Dickens in his novel "Oliver Twist").

Peter Pan – a youthful, boyish, or immature man (after the main character in "Peter Pan" (1904), a play by J. M. Barrie)

John Bull – a typical Englishman; especially one who considered to dislike foreigners; a personification of England or the English (for the first time used in a satirical pamphlet "Law Is a Bottomless Pit" by John Arbuthnot).

Cross the Rubicon – to do something that inevitably commits one to following a certain course of action; to make a decision or to take an action that cannot be changed later (from Roman history: Julius Caesar started a war by crossing the river Rubicon in Italy in B.C. 49);

Read the riot act – to severely warn a person or a crowd to stop making trouble (Riot Act – the law of maintenance of public order, it is in function since 1715).

In summing up, the major points may be outlined:

- intertextuality as an essential property of the literary text is regarded as an implicit or explicit reference to other texts or events;
- intertextuality is verbalized by various linguistic forms of all the language levels: from a phoneme to a whole text;
- the most frequently used signal of intertextuality is allusion, which serves to convey cultural information and activate knowledge structures related to history, literature, religion, mythology, etc.

QUESTIONS AND TASKS

1. What are the significant features of a fictional text?
2. Discuss different approaches to the problem of the literary text structure.

3. What levels of the text structure are distinguished? Characterize each of them.
4. What problems does the stylistic level of the literary text deal with?
5. Speak on the cultural level of the literary text.
6. Discuss the conceptual-cognitive level of the text structure.
7. What is a text category? What types of text categories are distinguished?
8. Formulate the notion of textual emotiveness and discuss the linguistic means of its realization in the text.
9. What is implicitness? Speak on the types of implicitness.
10. Comment on the notion of "implicate" and its types.
11.Characterize the category of imagery and discuss the image-bearing stylistic devices.
12. What is intertextuality? Define its functions.
13. What are the linguistic markers of intertextuality?
14. Speak on allusion and its types?

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CHAPTER III. COMMUNICATIVE AND PRAGMATIC STYLISTICS

The current stage of linguistics is characterized by the obvious transition to the anthropocentric paradigm which focuses on the study of the "human factor" in language. This paradigm embraces such trends of linguistics as psycholinguistics, cognitive linguistics, linguopragmatics, ethnolinguistics, linguoculturology, gender linguistics. With regards to stylistics, needless to say, this science by its very nature has always been oriented to the "human factor", linguistic personality and mental processes a person is engaged in during literary communication. All this accounts for the close links between stylistics and the aforementioned sciences. These links can also be ensured by the common theoretical framework. These sciences rest on the following principles:

- language is regarded as a mental phenomenon, as a cognitive mechanism;
- language is characterized by variability and creativity;
- language is not only an external system of language forms, but also an internal system of knowledge representations;
- language studies focus on a text.

3.1. COMMUNICATIVE AND PRAGMATIC STYLISTICS

Communicative stylistics of the literary text is one of the modern trends of stylistics. The ideas of communicative stylistics were laid down in the works by famous philologists A.A. Potebnya, V.V. Vinogradov, R. Jackobson. With the passing of time and emergence of communicative linguistics, linguopragmatics and text linguistics, communicative stylistics had a further impetus and embarked on a new stage of development.

Communicative stylistics regards text as a form of communication reflecting all the components of the process of communication. In terms of R. Jackobson's conception the process of communication is presented by the following model:

context
adresser – message – adressee
contact
code

According to this model R. Jackobson distinguishes the six constitutive factors of any speech event: "The Adresser sends a message to the Adresseee. To be operative the message requires a Context referred to, seizable by the adressee, and either verbal or capable of being verbalized; a Code fully, or at least partially, common to the partners (or in other words, to the encoder and decoder of the message); and finally, a Contact, a physical channel and psychological connection between the partners, enabling both of them to enter and stay in communication" (Jackobson, 1960; cit. from Молчанова, 2007:258).

In applying this model to the belles-lettres text we should keep in mind that this text type is a specific form of communication characterized by its own peculiar features:

- the language of the fictional text is not only a means of communication, but also an expression of aesthetic information and conceptual content;
- the fictional text reflects an imaginary world from the positions of the author's aesthetic ideals, his personal evaluation of things and phenomena;
- there are two types of the addresser and addressee in the fictional text: 1) writer – reader; 2) personage – personage.

All this is indicative of a complex of implicit relationships between the author and the reader, and a multifold communicative structure of the literary text.

The most crucial feature of communicative stylistics is its interdisciplinary character. On the one hand, since text is a sequence of verbal signs, communicative stylistics is closely interlinked with all the aspects of the language system: phonetics, morphology, lexicology, phraseology, syntax. On the other hand, it has multifarious links with such disciplines as communicative linguistics, linguopragmatics, text linguistics, sociolinguistics, cognitive linguistics, theory of literature. Under the influence of adjacent sciences the domain of communicative stylistics has been considerably enriched by new ideas, notions and methods of analysis. At the same time communicative stylistics has its own aims and tasks conditioned by both communicative and stylistic approaches to the literary text.

Communicative stylistics regards a literary text as a form of communication, as a dialogue between the writer and the reader, as a process of comprehending the "author's world" via the "text world" and the "reader's personal world". Communicative stylistics of fiction puts forward the following tasks:

- the study of the system of linguistic signs of all the language levels, their peculiar selection and arrangement in accordance with the author's communicative aim and pragmatic intentions;
- the study of the correlation and interdependence of linguistic and extralinguistic factors including communicative and sociocultural contexts, background knowledge structures;
- the study of the literary text as a joint creative activity of the writer and the reader in the process of text production and perception;
- the study of stylistic and pragmatic functions of text units viewed from the angle of the pragmatic effect of literary communication;
- the study of idiostyle and the author's individual world picture.

Proceeding from the tasks of communicative stylistics, we can define the key notions of this discipline: literary discourse, discourse analysis, communicative context, communicative-pragmatic situation, pragmatic intention, the author's image, text perception. Let us give a brief survey of these notions.

The communicative approach to the text with regard to all extralinguistic factors of communication requires that the new terms be introduced: **discourse and discourse analysis**. There are different definitions of the term "discourse". The most appropriate in our view, is that given by N.D. Arutyunova, who distinguishes the notions of "text" and "discourse" stating that the latter represents culturally conditioned and socially oriented communicative activity. Discourse is a text in dynamics. It is a purposeful social activity based on interaction of language and cognition (ЛЭД, 1990). So, the notions of "text" and "discourse" are correlative, but not equivalent. Text is a part of discourse, it is constructed in the process of discourse (Кубрякова, 2001).

Discourse analysis as the main method accepted in communicative stylistics concentrates attention on the role of extralinguistic factors: situational context, background knowledge, social and psychological factors. Discourse analysis consists of two stages. At the first stage the communicative-pragmatic situation including all external conditions of textual communication are defined. At the second stage the impact of extralinguistic factors on the semantic and verbal structure of the text, its linguistic regularities are studied.

Communicative context is a very broad notion; it includes all the factors concomitant of verbal communication starting with a concrete communicative situation and ending with an entire assemblage of cultural and social conditions determining the verbal structure of the text (Колшанский, 1984:38).

Communicative-pragmatic situation is "a complex of external conditions which the partners keep in mind at the moment of

their speech communication" (Молчанова, 2007:258). According to E.S. Aznaurova the communicative-pragmatic situation can be presented by a chain of questions: ***who – what – where – when – why – how – to whom*** (1988:38). The most relevant parameters of the communicative-pragmatic situation in the literary discourse are:

- the subject and aim of communication;
- the factors of the addresser (writer) and adressee (reader);
- social, ethnic, individual characteristics of the personages, their role and personal relations;
- the linguistic personality of the author, his conceptual world picture.

The general communicative aim of literary discourse is to exert an aesthetic influence on the reader. It means that the fictional text calls forth a feeling of interest and pleasure derived from the form and content of the text. The aesthetic impact is also caused by the fact that the reader is supposed to be involved in the creative activity of the writer and is led to form his own conclusions. Only on this condition can a pragmatic effect of literary communication be achieved. Indeed, the reader "enjoys reading" if something is disclosed to him as a "miracle", if he decodes senses that were encoded by the author (Герасимов, 1969:134).

A crucial role in analyzing the pragmatic effect of literary communication is assigned to the notion of pragmatic intention. Pragmatic intention is understood as verbalized in the text the addresser's deliberate intention to exert influence on the addressee so that it might cause some reconstruction of his world picture (Haep, 1984:16). From this definition it follows that pragmatic analysis aims to find the verbal signs which explicitly or implicitly make pragmatic intentions recognizable. There are different types of pragmatic intentions varying according to a concrete text of literary discourse. A detailed analysis of pragmatic intentions, their hierarchical classification is given in the works by D.U. Ashurova

(1991, 2012). The following types of pragmatic intentions are distinguished:

- to attract attention;
- to interest the reader;
- to exert an emotional impact;
- to activize knowledge structures;
- to stimulate the addressee's creativity;
- to represent the conceptual world picture.

Differentiation of these pragmatic intentions is mainly influenced by theoretical considerations. Practically in the literary text all these intentions are closely knit together, one following another. The pragmatic intention to represent the conceptual world picture is ranked as the most global one. It embraces all other types of pragmatic intentions and to some extent coincides with the function of literary discourse to produce an aesthetic influence on the reader. The conceptual world picture is understood as a global image of the world and its essential features reflected in the individual's mind as a result of his spiritual activity.

Among all the language means verbalizing the conceptual world picture a specific emphasis should be laid on quotations. Quotation is defined as "a terse, witty, pointed statement, showing the ingenious turn of mind" of the writer. Quotations are characterized by the brevity of the form and the depth of the content expressing emotiveness and modality. The following quotations representing the picture of the concept "WORD" may serve as examples:

Kind words may be short, easy to speak, but their echoes are endless (Mother Theresa);

Words so innocent and powerless as they are, as standing in a dictionary, how potent for good and evil they become in the hands of one who knows how to combine them (N. Hawthorne);

Colors fade, temples crumble, empires fall, but wise words endure (Edward Thorndike)

If the word has the potency to revive and make us free, it has also the power to blind, imprison, and destroy (Ralph Ellison)

God preserve us from the destructive power of words! There are words which can separate hearts sooner than sharp swords. There are words whose sting can remain through a whole life! (M. Howitt);

Gentle words, quiet words, are after all, the most powerful words. They are more convincing, more compelling, more prevailing (Washington Gladden)

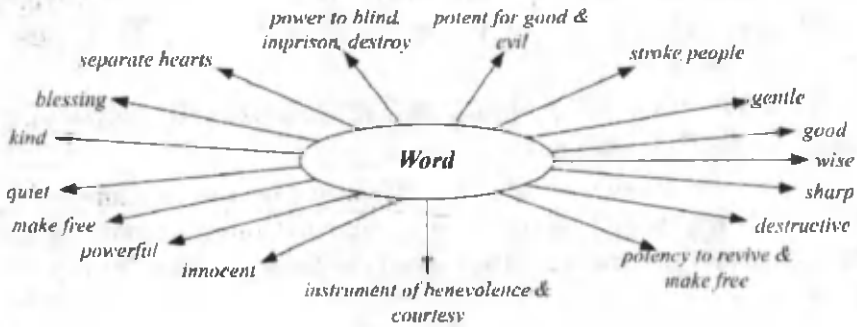
Words are of course, the most powerful drug used by mankind (R. Kipling);

Good words do more than hard speeches (R. Leighton);

Kind words are benedictions. They are not only instruments of power, but of benevolence and courtesy; blessing both to the speaker and hearer of them (F. Saunders);

You can stroke people with words (F. Scott Fitzgerald);

The concept WORD is metaphorically presented here in a multitude of conceptual features constituting a complex multifarious structure. Schematically the structure of the concept can be presented in the diagram:



The analyzed concept, as the diagram shows, is characterized mostly by positive features: *gentle, quiet, wise, powerful, better, has potency to revive and make free, more convincing, more compelling, more prevailing, instruments of power, benevolence and courtesy*. Alongside positive features there are many negative ones: *has the power to blind, imprison, destroy, worse, destructive, separate hearts sooner than sharp swords, whose sting can remain through a whole life, stroke people.*

So, quotations, as the analysis proves, are not merely "terse" and "witty" statements, but powerful means of representing the conceptual world picture.

Proceeding from the assumption that text is a product of the primary communicative activity of the addresser, and the secondary communicative activity of the addressee, we should regard the factors of the addresser and addressee as stylistic categories of communicative stylistics. In literary communication the addresser is represented in the "author's image". The notion of the "author's image" was introduced by V.V. Vinogradov who claimed that the "author's image" is a focus of the text; it unites all its parts and forms into a single whole. Then the conception of the "author's image" has been developed by many other researchers (Кухаренко, 1979; Брандес, 1971; Караулов, 1987). The author's image is like an axis around which all the elements of the fictional text structure are centred. It is the author's image that predetermines the construction of the text, its semantic and compositional structure, the selection and arrangement of language means. There are various linguistic forms of expressing the author's image, including the plot and composition of the text. In fact, all the elements of the literary structure explicitly or implicitly express the author's image, his knowledge about the world, his views, aesthetic values and individual conceptual world picture. One of the powerful means of asserting the author's position is a system of stylistically marked units employed in the text.

The category of the "author's image" is closely connected with the category of "textual modality". Textual modality is an inherent property of the text; it can be defined as the attitude of the writer to the information conveyed by the text. The category of modality falls into two varieties: objective and subjective modality, the latter being mostly peculiar to the literary text, expresses the whole range of evaluations, attitudes, opinions and emotions. Modality is expressed by various language means, among which the predominant role is assigned to stylistic devices. In this respect the most conspicuous stylistic device is an epithet. Epithet is defined as one of the strongest means of displaying the writer's emotional attitude, of giving an individual perception and explicit or implicit evaluation of the objects and events described in the text (Гальперин, 1977:157). The stylistic effect of epithets depends on their distribution in the sentence. Only the convergence of epithets coming one after another in succession, can display the author's emotional evaluation to the full. Here are some examples:

Such was the background of the ***wonderful, cruel, enchanting, bewildering fatal, great city*** (O'Henry);

It must not be thought that any one could have mistaken her for a ***nervous, sensitive, high-string*** *nature, cast unduly upon a* ***cold, calculating and upoetic world*** (Dreiser);

He was ***vain,*** *he was* ***beautiful,*** *he was as deluded by fine clothes as any* ***silly headed girl*** (Dreiser).

The category of the addressee is also a significant component of literary discourse. In the process of text production it is the addressee in the main who dictates the communicative strategy of the addresser, including the selection of language means and their arrangement in the process of literary communication. It needs to be stressed that the same content can be presented in different forms. To achieve understanding the addresser should take into account all the parameters of a potential addressee: his age,

gender, educational and cultural levels, social and professional status. In literary communication there are texts designed for an intelligent, well-read and educated reader. Such texts contain a lot of quotations, allusions, myths, references, philosophical meditations, the decoding of which requires the literary competence on the part of the reader.

The category of the addressee is relevant to the process of perception, since any text is supposed to be read, understood and interpreted. The process of perception (understanding and interpreting) is a complicated mechanism based on both linguistic and extralinguistic factors. The linguistic basis of perception constitutes such semantic and structural properties of the text which make its understanding easier and secure an adequate interpretation (Ashurova, 2012). So, the process of perception of the literary text first and foremost brings forward the problem of interpretation. Interpretation of the literary text is a purposeful cognitive activity aimed to disclose the conceptual content of the text. The procedure of interpretation consists in constructing and verifying hypothesis about the deep-lying conceptual information of the text. From the linguistic point of view an important stage of interpretation is finding basic linguistic signals, marks to be guided by in the process of interpretation. To such signals we refer the language means put in the position of salience, focus, foregrounding. They are: key words, various kinds of repetition, stylistic devices and their convergence, image-bearing units and many others. All these means will be discussed further in the analysis of concrete fictional texts.

It should be stressed that though the belles-lettres text due to its ambiguity and implicitness can suggest multiple interpretations, there is a certain objective invariant substantiated by the linguistic basis of the text.

3.2. LINGUISTIC PERSONALITY IN THE LITERARY TEXT

Communicative stylistics has been developing intensively due to a new scientific paradigm – anthropocentric paradigm, which focuses attention on the "human factor". That means that the categories of the addresser and addressee should be included in the study of linguistic mechanisms. In this respect the notion of "linguistic personality" is of paramount significance. The term was first introduced by V.V. Vinogradov who brought up the problem of the "author's image". Later the theory of linguistic personality was in full measure elaborated by Yu.N. Karaulov on the material of the Russian language. The scholar designated a model of linguistic personality consisting of three levels: 1) verbal-semantic; 2) pragmatic; 3) cognitive (Караулов, 1987). This model makes the basis of all other researchers related to the structure of linguistic personality and lays foundation for new ideas. In further researches this model was to some extent modified and specified. For example, on the material of the English language, viz. literary dialogues, the problems of linguistic personality and its structure in conformity with the regularities of a fictional text were discussed in the dissertation paper by N.Z. Normurodova (2012).

In literary discourse linguistic personality is regarded as a linguistic correlate of the person's spiritual features, his communicative abilities, knowledge, aesthetic and cultural values. Linguistic personality in the fictional text is presented in two forms: the author's image and that of the personage. The problem of the author's image has been touched upon in the previous section (3.1.), here it would be of interest to investigate the personage's image, i.e. the linguistic personality of the personage. It must be made clear that linguistic personality can be presented by all verbal means used in different compositional forms: description, narration, reasoning and dialogues. But the most conspicuous form

of presenting linguistic personality is his speech reflected in literary dialogues. It is expedient therefore to say a few words about literary dialogues and their typology.

Literary dialogue as an essential part of the belles-lettres text can be viewed from different angles: from the point of view of its structure, semantics, stylistics, pragmatic and cognitive functions. As for typology of dialogues, they are classified according to different criteria:

1. according to the length and expansion: short and prolonged dialogues;

2. according to the semantic and thematic content: the dialogues of philosophical, religious, everyday, professional character;

3. according to the character of interpersonal relations: dialogue-argument, dialogue-quarrel; dialogue-discussion, etc.

In addition to these criteria dialogues can be differentiated in accordance with the structure of linguistic personality. In literary communication the structure of linguistic personality, in our opinion, consists of the following levels: semantic-stylistic, linguo-pragmatic, linguocognitive.

Let us turn to the analysis of each level with the aim to define peculiar features of linguistic personality presented in the character's image. The first level characterizes the inner psychological state of the personages, their feelings and emotions:

–Shut up! Who let them in?! It's unfortunate you wandered in ocean of life, as stranger in wonderland?! However, that is life – full of ironies – some of them pleasant? Some rather ugly – I've never thought life was a gift – it's a burden – a sentence – cruel and unusual punishment – everybody says prayers should pray for this sinful citizens.

–What has happened now, I'll tell you! In this city, it seemed, Sodom and Gomorrah had come to a second birth. Life is here – as you said in general about it really difficult, and – easy in

its plain way, - but this will end at last, this sentence, yes, yes, this sentence – cruel and unusual punishment – MUST END. (P. James, "The Wings of Eagles").

This dialogue expresses the individual emotive perception of the notion "life". The speech of the character is highly emotive, full of expressive means and stylistic devices: **epithets:** (*unfortunate, pleasant, ugly, cruel, sinful, difficult, unusual*); **simile:** (*as stranger in wonderland*); **metaphors:** (*wandered in ocean of life, life was a gift*); **allusion:** (*Sodom and Gomorrah*); **antithesis:** (pleasant/ugly, difficult/easy); syntactical stylistic means: nominative sentences, gradation, repetition, rhetorical question.

The linguopragmatic level of linguistic personality presupposes the analysis of pragmatic factors describing various characteristics of the communicants: their age, sex, nationality, social status, role relations, cultural and educational levels. The dialogues from Bernard Show's play "Pigmalion" can serve as a very convincing example of the pragmatic parameters of linguistic personality. The play narrates about the bet made between colonel Pickering and professor of phonetics Higgins who argued that within three month he would be able to turn Liza, a poor flower girl, into a perfect lady of the upper classes. Here is an example illustrating Liza's low social status and education:

The flower girl: *I want to be a lady in a flower shop stead of sellin at the corner of Tottenham Court Road. But they wont take me unless I can talk more genteel. He said he could teach me. Well, here I am ready to pay him – not asking any favor – and he treats me zif I was dirt... I aint got no mother. Her that turned me out was my sixth stepmother. But I done without them. And I'm a good girl, I am.*

The next dialogue is illustrative of the fact that due to Prof. Higgins' efforts Liza was accepted in the society as a real lady:

Liza: – *How do you do, Mrs. Higgins? Mr. Higgins told me I might come...*

– *The shallow depression in the west of these islands is likely to move slowly in an easterly direction. There are no indications of any great change in the barometrical situation...*

– *Well, I must go. So pleased to have met you. Goodbye.*

The continuation of this dialogue is quite unexpected. It violates the etiquette of the society and reveals a real social origin of the girl:

Liza: [in the same tragic tone] *But it's my belief they done the old woman in... Y-e-e-e-es, Lord love you! Why should she die of influenza? She come through diphtheria right enough the year before. I saw her with my own eyes. Fairly blue with it, she was. They all thought she was dead, but my father he kept ladling gin down her throat till she came to so sudden that she bit the bowl off the spoon... Them she lived with would have killed her for a hat-pin, let alone a hat.*

Liza's speech abundant in rude and vulgar words, slang (*they done the old woman in, pinched it*) and grammar irregularities (*them..., would have..., but my father he kept*) betrays her as a common girl of the low classes.

So, the character's speech is one of the powerful means of displaying linguistic personality. The story by J. Cheever "Reunion" is another convincing example of this assumption. The story tells us about the boy's impression of his father whom he hadn't seen for three years and met him for a short time at the station on the way to his grandmother's. The boy looked forward to seeing his father and was terribly happy, but in the end he was completely disappointed. They went from one restaurant to another not welcomed anywhere. It was the father's speech that produced a very negative impression on the waiters, the clerks and other people including his own son. The speech as well as the manners of the

father were rude, vulgar, insulting and mocking. There are some examples:

"Kellner!" he shouted. "Garçon, Cameriere! You!";

"Could we have a little service here!" he shouted. "Chop-chop";

"Come on... let's get the hell out of here";

"That... is none of your Gaddamned business";

"Well, the hell with you";

"You know damned well what I want";

"Master of the hounds! Tallihoo and all that sort of thing".

"Just do as you're told";

"God-damned, no-good, ten-cent afternoon paper... disgusting specimens of yellow journalism".

As is seen from these examples the father's speech is full of slang, vulgar words, expressions of bitter irony and sarcasm, humiliating formulas of address. So, the author presents the linguistic personality of the personage through his speech, and discloses the character of an ill-bread, bad-mannered, uncivilized, rude, cynical, unrestrained, impudent man.

The cognitive level of linguistic personality deals with the thesaurus of the personage, his individual world picture, judgments and convictions, key notions and knowledge structures. The most conspicuous in this respect is represented speech; it expresses the character's inner thoughts, and at the same time reveals his linguistic personality. The personage's image, its cognitive structure is clearly observed in the examples excerpted from Galsworthy's "Man of Property":

In the centre of the room, under the chandelier, as became a host, stood the head of the family, old Jolyon himself. Eighty years of age, with his fine, white hair, his dome-like forehead, his little, dark grey eyes, and an immense white moustache, which drooped and spread below the level of his strong jaw, he had a patriarchal

look, and in spite of lean cheeks and hollows at his temples, seemed master of perennial youth. He held himself extremely upright, and his shrewd, steady eyes had lost none of their clear shining. Thus he gave an impression of superiority to the doubts and dislikes of smaller men. Having had his own way for innumerable years, he had earned a prescriptive right to it. It would never have occurred to old Jolyon that it was necessary to wear a look of doubt or of defiance.

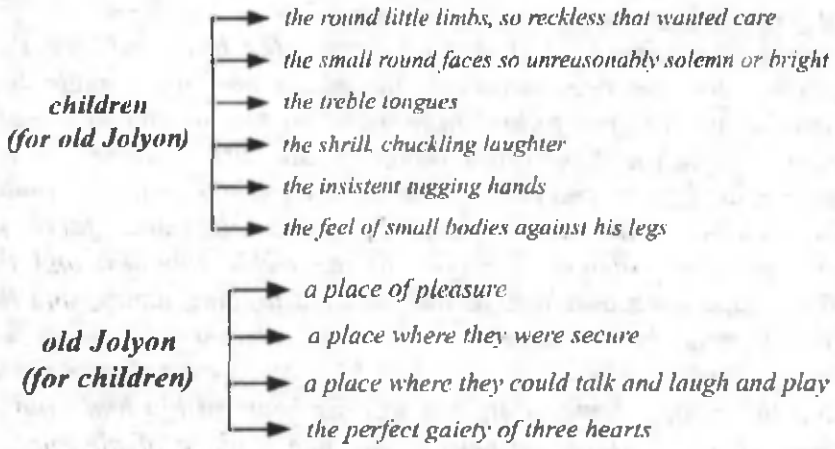
This is a portrait description of old Jolyon, the head of the Forsyte family. From the description and the situational context the reader gets an impression of a wealthy, strong, powerful, self-confident, superior to others man – a typical representative of the English upper-middle bourgeois class.

With the development of the plot and the analysis of the cognitive structure of this personality it becomes evident that the image of Jolyon keeps aloof from a typical Forsyte. This can be proved by the following extract:

And Nature with her quaint irony began working in him one of her strange revolutions, following her cyclic laws into the depths of his heart. And that tenderness for little children, that passion for the beginnings of life which had once made him forsake his son and follow June, now worked in him to forsake June and follow these littler things. Youth, like a flame, burned ever in his breast, and to youth he turned, to the round little limbs, so reckless, that wanted care, to the small round faces so unreasonably solemn or bright, to the treble tongues, and the shrill, chuckling laughter, to the insistent tugging hands, and the feel of small bodies against his legs, to all that was young and young, and once more young. And his eyes grew soft, his voice, and thin-veined hands soft, and soft his heart within him. And to those small creatures he became at once a place of pleasure, a place where they were secure, and could talk and laugh and play;

till, like sunshine, there radiated from old Jolyon's wicker chair the perfect gaiety of three hearts.

The author describes here one of the most critical psychological moments of old Jolyon's life. From the content of the novel we know that old Jolyon had parted with his son for fourteen years because of the latter's unfortunate love affair. But now for the first time he had a strong wish to see his son's family. At seeing his grandchildren old Jolyon was overwhelmed with emotions. He felt tenderness for the little children and desire to protect and take care of them. The extract is characterized by a high degree of emotional tension created by the convergence of stylistic devices (metaphors, metonymies, simile, epithets, etc.). Of special interest are the metonymical periphrasis used here to visualize the picture of the little children surrounding him. In other words, old Jolyon's inner spiritual world, his feelings, love and affection towards children and their response are conceptualized here by means of the metonymical periphrasis. Schematically it can be shown in the following diagrams:



Many other examples of represented speech, descriptive contexts, stylistic devices, poetic details are used to characterize old Jolyon, his inner world, thoughts and reflections upon life, admiration for nature and music, Beauty and Youth. It will suffice to give some of these examples:

With the years his dislikes of humbug had increased... leaving him reverent before three things alone – beauty, upright conduct and the sense of property; and the greatest of these now was beauty. He had always had wide interests, and, indeed, could still read The Times, but he was liable at any moment to put it down if he heard a blackbird sing. Upright conduct – property – somehow, they were tiring, the blackbirds and the sunsets never tired him, only gave him an uneasy feeling that he could not get enough of them. Storing into the stilly radiance of the early evening and at the little gold and white flowers on the lawn, a thought came to him: This weather was like the music of "Orfeo", which he had recently heard at Covent garden... The yearning of "Orpheus" for the beauty he was losing, for his love going down to Hades, as in life, love and beauty did go – the yearning which sang and throbbed through the golden music, stirred also in the lingering beauty of the world that evening.

The implications and inferences drawn from this extract are indicative of the particular conceptual structures and cognitive habits that characterize an individual's world view.

In conclusion the major points may be summarized as follows:

- linguistic personality is a manifold, multicomponent, structurally organized set of linguistic competences, a certain linguistic correlate of the spiritual world of a personality in the integrity of his social, ethnic, psychological aesthetic characteristics;
- in fictional texts linguistic personality is presented in the image of the author and that of the personage, the latter is mani-

fested in literary dialogues, descriptive and situational contexts, poetic details, represented speech;

- the semantic-stylistic level, characterized by abundance, convergence of expressive means and stylistic devices reveals the psychological state of linguistic personality, his emotional attitude of mind;
- the pragmatic level displays various characteristics of linguistic personality: his age, sex, nationality, social status, role relations, cultural and educational level;
- the cognitive level of linguistic personality deals with the the-saurus of the personage, his individual world picture, key notions, judgements and convictions, knowledge structures.

QUESTIONS AND TASKS

1. Discuss the problems of stylistics in the light of new trends of linguistics.
2. What is the subject matter and the main tasks of communicative stylistics?
3. Describe the process of communication and its constitutive factors
4. Discuss the properties of a fictional text as a unit of communication.
5. Formulate the notion of "discourse". What is discourse analysis? Characterize its stages.
6. Define the notion of "pragmatic intention". Discuss the types of pragmatic intention in the literary text.
7. What are stylistic categories of the literary text? Characterize each of them.
8. Formulate the notion of "linguistic personality".
9. Discuss the structure of linguistic personality and its levels.

10. In what ways is linguistic personality presented in the literary text?

11. Point out the pragmatic functions of a literary dialogue.

12. What is the role of portrait descriptions, descriptive contexts of nature, represented speech in presenting linguistic personality?

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CHAPTER IV. COGNITIVE ASPECTS OF STYLISTICS

4.1. COGNITIVE STYLISTICS

Cognitive linguistics as is known is concerned with the study of the relationships between linguistics choices and mental processes, human experience and its results – knowledge. Cognitive linguistics regards language as a cognitive mechanism of representing, storing and transferring knowledge layers. In the domain of cognitive linguistics there have been distinguished different trends and approaches.

It needs to be stressed from the beginning that the cognitive approach penetrates into all aspects of linguistic theory: cognitive semantics, cognitive grammar, cognitive phonetics, cognitive stylistics and cognitive pragmatics. Most notable are the links between cognitive linguistics and stylistics. It is accounted for by the fact that the main theoretical assumptions of these sciences have much in common:

- language is regarded as a means of communication and cognition;
- language is characterized by creative and imaginative capabilities;
- both cognitive linguistics and stylistics focus on the processes of conceptualization, categorization and interpretation of the information verbalized in language;
- both disciplines characterized by the anthropocentric approach, are crucially concerned with the "human factor" in language.

Cognitive Stylistics is a relatively new and rapidly developing field of language study at the interface between linguistics, literary studies and cognitive science. E. Semino defined it as the way in which linguistic analysis is systematically based on theories

that relate linguistic choices to cognitive structures and processes (Semino, Culpeper, 2002). P. Simpson asserts that cognitive stylistics makes the main emphasis on mental representation rather than on textual representation and is aimed to shift the focus away from models of text and composition towards models that make explicit the links between the human mind and the process of reading (Simpson 2004: 39,92).

Cognitive stylistics embraces a wide range of questions, including:

- the problems of cognitive style;
- the problem of conceptualization of stylistic means;
- cognitive principles of text production and text perception;
- cognitive basis of stylistic devices;
- the theory of cognitive metaphor;
- implicative aspects of textual communication;
- "figure and ground" theory.

Let us elaborate briefly on some of these problems.

Cognitive style is a style of conveying and presenting information, the peculiarities of its arrangement in the text/discourse connected with a specific choice of cognitive operations on their preferable usage in the process of text production and interpretation (КСКТ, 1996:80). Cognitive style is regarded as a style of the author's individual representation associated with his personality, individual world picture, creative process of thinking and subjective modality.

One of the main notions of Cognitive Linguistics as well as Cognitive Stylistics is conceptualization defined as "a mental process of concept formation in the individual's mind, one of the main processes of the human cognitive activity connected with composing knowledge structures on the basis of text data and background information, mechanisms of inferences, making conclusions, decoding implied information" (Ashurova, 2012: 139). So, the process of conceptualization is based on the mechanisms of

inference. The notion of inference is another key notion of both Cognitive Linguistics and Stylistics. It means interpreting implications drawn from the cognitive processing and conceptualization of the text (КСКТ, 1996). Inference is one of the most important cognitive operations based on the ability of human mind to disclose implicit information, to interpret knowledge structures, extract additional conceptual senses and make conclusions about the whole conceptual system of the text. In this connection the problem of "concept" comes to the fore.

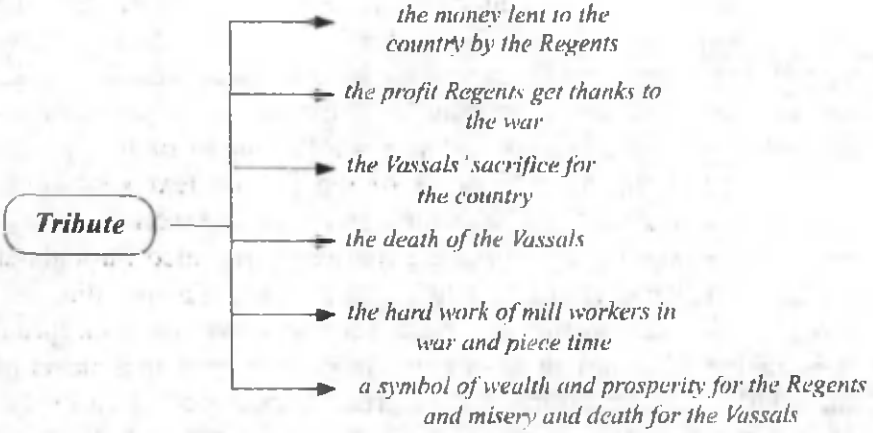
Concept is defined as a multifold mental structure consisting of notional, image-bearing, and evaluative constituents. In cognitive investigations attention is focused on the problems of the concept structure, the ways of its verbalization on different levels of the language system. The problem of "concept" and its role in the literary text being of considerable interest, will be discussed at length in 5.2. Here it should be noted that Cognitive Stylistics concentrates on figurative and evaluative spheres of a concept and means of their verbalization. The study of a concept in the literary text deals with the problems of a) the role of stylistic means in interpreting a certain concept; b) the analysis of conceptually relevant features representing a concept; c) the cognitive mechanisms of stylistic categories such as emotiveness, expressiveness, imagery, implicitness, intertextuality, implicitness, etc.; d) activation of knowledge structures that foreground a certain semantic constituent of the concept (Джусупов, 2011; Ашурова, 2012).

The problems of perception, understanding, interpretation and knowledge structures are in the centre of attention in Cognitive Stylistics. Perception is understood as a cognitive activity dealing with the cognitive processing of textual information, its conceptualization and categorization. The process of perception is a complicated mechanism based on the interrelation of many linguistic and extra-linguistic factors. The linguistic basis of perception constitutes such semantic and structural properties of

the text which make its understanding easier. In this respect, the search for special "signals", "indicators", "semantic blocks", "key-signs" which are usually expressed by stylistically-marked units and key-words is very significant for constructing the general conceptual sense of the literary text as a whole. One of such "signals" is a key-word. In the framework of the literary text key words fulfill the function of text formation and various functions of stylistic accentuation. Key words are the words repeated throughout the text and characterized by a functional variety. The peculiar features of the key-words are their relevance to the conceptual information and implicit associative links with the components of the whole text. Therefore it is of prime importance to conceptualize key words taking into account their semantic and structural properties, distribution in the text and functions.

Thus, in the story "Tribute" by A. Coppard the key-word *"tribute"* is repeated six times. The factual information of the story is rather simple. It depicts the life of two families, the Regents and the Vassals. The Regents are factory owners, and the Vassals are mill workers. When the war began, everybody had to pay a tribute to the country. The Regents lent their money to the government, and it returned them large sums of interest so that they became even richer. As the Vassals had no money they gave the country their lives as a tribute.

According to the dictionary definitions "tribute" means 1) money that one nation is forced to pay to another, more powerful nation; 2) any forced payment; 3) something given, done, or said which shows gratitude, honour, or praise. In the context of this satirical pamphlet this key-word acquires new conceptual senses and associations. A thorough analysis of the text and associative links of the key-word helps reveal the conceptual structure of the word "tribute". Schematically it can be presented as:



So, the conceptualization of the key-word "tribute" decodes conceptual information of the whole text which raises the problem of social inequality.

In applying the principles and methods of cognitive linguistics to stylistics a special attention should be attached to the problem of stylistic devices. Traditionally stylistic devices have been studied from the point of view of their structural and semantic organization and stylistic functions. However, a satisfactory account of these phenomena can only be arrived at by means of a cognitive approach. In this sense stylistic devices are regarded as means of transmitting the conceptual information of the text, representing the conceptual world picture and knowledge structures. The notion of "knowledge structures" borrowed from Cognitive Linguistics appears to be rather fruitful in Cognitive Stylistics. The term is understood as blocks of information and knowledge obtained in the process of human's cognitive activity, and presented in the mind as a certain regulated system. There are different types of knowledge structures: linguistic (lexicon, grammar, phonetics, word-formation, etc.); encyclopeadic (world knowledge, history, politics, economics, nature, etc.); communicative knowledge (communicative aims and

intentions, situations, conditions and consequences, etc.); cultural (literature, art, cultural values, customs and traditions, etc.). Knowledge structures are presented in the human mind in the forms of "frames" (a stereotyped situation and its verbal representation), "scripts" (a stereotyped dynamic sequence of events, episodes, facts), "gestalts" (a united functional structure combining both emotional and rational components). Stylistic devices play an important role in representations of knowledge structures. Illustrative in this respect are such stylistic devices as allusion, symbol, antonomasia, etc. The following extract from the story "You touched me" by D.H. Lawrence proves this assumption.

Matilda was a tall, thin, graceful fair girl, with a rather large nose. She was the Mary to Emmie's Martha: that is, Matilda liked painting and music, and read a good many novels, whilst Emmie looked after house-keeping. Emmie was shorter, plumper than her sister, and she had no accomplishments. She looked up to Matilda, whose mind was naturally refined and sensible.

In description of sisters Rockley the author uses allusions *Mary and Martha.* The usage of these allusions activates certain knowledge structures in the mind of the reader, focusing his/her attention on important information. In this particular case the knowledge structures of religious character are activated. According to the biblical legend, Martha and Mary offered hospitality to Jesus during his travels. Mary sat and listened to him as he talked, but Martha was distracted by cooking dinner and doing the housework. When Martha complained Jesus advised Martha not to worry about small things, but to concentrate on what was important as her sister Mary did. Due to this legend, the name Martha acquired a symbolical meaning "a lady of the house, a housewife" whereas Mary means "a wise woman or lady". Using these allusive anthroponyms, the author describes two characters in contrast: Matilda living a spiritual life (*liked painting and music, read a good many novels, refined and sensible*) and Emmie

dragging out a miserable existence (*looked after house-keeping, had no accomplishments*).

One of the most important notions in Cognitive Linguistics as well as in Cognitive Stylistics is the notion of information. Information is understood as knowledge represented and transferred by language forms in the process of communication (КСКТ, 1996). Of great importance is differentiation of various types of information. I.R. Galperin distinguishes the following types of information: factual, conceptual and subtextual (Galperin, 1981). Besides, information can be subdivided into cognitive and contextual (Dijk, 1981). Cognitive information consists of knowledge, convictions, opinions, views, positions. Contextual information presents speech acts, situations, communication. Particularly important for the cognitive approach are the types of information which are called old (given, known) and new (unknown) (Prince, 1981). The character of information, its distribution play a significant role in text production and text perception. It should be noted that from the position of cognitive stylistics new information is not necessarily connected with new facts. More often information is conditioned by creative potential of language, a twofold use of the language medium, various kinds of occasional transformations of language means and deviations from the norm.

There are several cognitive principles of distributing information in the text: the principles of iconicity, that of distributing old and new information, linguistic economy and redundancy, relevance and foregrounding. For cognitive stylistics the notion of foregrounding seems to be of an exceptional importance. Foregrounding, regarded as a cognitive procedure of selecting the most essential, relevant information, stands out as a stimulus or "key" in the process of text interpretation. Attracting attention to certain parts of the text and activating certain frames, foregrounding makes the search for information much easier.

There are several ways to shape foregrounding: convergence, i.e. an accumulation of many stylistic devices and expressive means of the language within a short fragment of the text; coupling created by all types of repetition, parallel structures, synonyms, antonyms, words belonging to one and the same semantic field; "defeated expectancy" appearing due to a low predictability of the elements encoded in a verbal chain; "strong positions" of the text, i.e. the beginning and the end of the text.

The beginning and the end of a literary work do not only attract the reader's attention, but also convey to the reader the most relevant, conceptually important information. Thus, the story "Reunion" by J. Cheever has the similar beginning and end. The beginning of the story is "*The last time I saw my father was in Grand Station*", the end is – "*that was the last time I saw my father*". The word which is foregrounded here is the word ***"last"***. At the beginning of the story it has no implications, it only indicates the time when the boy saw his father whom he hadn't seen for three years because his parents were divorced. When he first saw his father he was terribly happy and wanted everyone to see them together. From the factual information of the text we know that the boy got awfully disappointed in his father who appeared to be an ill-bread, rude, ungrateful, offhand, ignoble, impolite person. Because of this the word "*last*" used at the end of the story acquires new senses and implications. It means not only the fact that the boy wouldn't see his father again but his desire not to see him again. Consequently, the word "*last*" implies the whole spectrum of the boy's feelings and emotions: disappointment, shame, contempt, lost of illusions, etc.

A cognitive turn in the study of language and style has given rise to a new theoretical approach to the problem of metaphor. The most important remark to be made is that metaphor is regarded not only as a stylistic device, but also as a cognitive mechanism which incorporates cognitive processes, empirical experience and lan-

guage competence. Conceptual (cognitive) metaphor is attributed to the formation of the personal world model and emotive system. Cognitive metaphor in the Lacoff tradition is one of the fundamental processes of analogical thinking (Lacoff, 1980). The problem of cognitive metaphor will be discussed in detail further in 4.2.

So, we have outlined some notions and fields of Cognitive Stylistics. However, they do not cover all possible areas of this science. Much research remains to be done. For further investigation the following problems can be suggested:

- the cognitive approach to functional styles and genre differentiation;
- the cognitive grounds of stylistic devices and stylistic categories: imagery, emotiveness, implicitness, modality;
- the cognitive structure of a belles-lettres text;
- the conceptual value of compositional speech forms: narration, description, reasoning, dialogue;
- the role of language units in transmitting conceptual information and representing the conceptual world picture;
- the cognitive content of cultural concepts, their emotional, evaluative components and associative links;
- the cognitive analysis of gender stereotypes.

4.2. THE THEORY OF COGNITIVE METAPHOR

Metaphor is a unique phenomenon that had been studied by philosophers and philologists all along. For over 2000 years since Aristotle metaphor had been regarded as a figure of speech based on implicit comparison, analogy. In the early eighties the emergence of the Conceptual Theory of Metaphor changed this traditional interpretation of metaphor. At present, metaphor has been looked upon as not only a stylistic device, but as a cognitive mechanism, a way of thinking and cognition.

This framework was first proposed by G. Lacoff and M. Johnson in their revolutionary work "Metaphors We Live By", and since then has been developed and elaborated in a number of subsequent researches (Turner, 1991; Kövecses, 2000; Gibbs, 1994; Reddy, 1979). A fundamental tenet of this theory is that metaphor operates at the level of thinking as "our conceptual system is largely metaphorical, and our ordinary conceptual systems, in terms of which we both think and act, is fundamentally metaphorical in nature" (Lacoff, Johnson, 1980:3).

In their research, Lacoff and Johnson made a penetrating systematic analysis of the metaphorical concept system drawing clear distinction between conceptual metaphor and metaphorical expressions. They assert that the locus of conceptual metaphor is in the mind, in the way we conceptualize one mental domain in terms of another, for example, understanding Time in terms of Money (e.g. *time is money, I don't have time to give you*). Conceptual domain is understood as "relatively complex knowledge structures which relate to coherent aspects of experience" (GCL, 2007: 61), or, in other words, any coherent organization of human experience.

In terms of the cognitive approach metaphor is defined as "a cross-domain mapping in the conceptual system" (Lacoff, 1992), as "a cognitive mechanism whereby one experiental domain is partially "mapped", i.e. projected onto a different experiental domain, so that the second domain is partially understood in terms of the first one" (Barcelona, 2000:3). A cross-domain mapping is a systematic set of correspondences that exist between constituent elements of the "source-domain" and the "target-domain".

The target domain is the domain being described and the source domain is the domain in terms of which the target is described. According to Lacoff, the target-domain "Mind" is structured in terms of the source-domain "Machine", the target-domain "Love" is structured in terms of the source-domain "Journey", thus establishing a conceptual metaphor "The Mind is Machine",

"Love is Journey". Kövecses Z. claims that the most common source-domains for metaphorical mapping include domains relating to the Human, Body, Animals, Plants, Food and Forces. The most common target-domains include such conceptual categories as Emotion, Morality, Thought, Human Being Relationship and Time. Thus, the source domain tended to be more concrete whereas the target domains are abstract and diffuse (Kövecses, 2002). So, metaphor is a basic scheme by which people conceptualize their experience and their external world (Gibbs, 1994:21).

There are several types of conceptual metaphors identified by George Lakoff and Mark Johnson in "Metaphors We Live By" (1980):

- **structural metaphor** refers to the metaphorical and structural organization of one concept (often an abstract one) in terms of another (often a more concrete one). In this case, the source domains provide frameworks for the target domains (*Time is Money; Argument is War*);
- **orientational metaphor** "organizes a whole system of concepts with respect to one another" and is concerned with spatial orientations: up-down, in-out, front-back, on-off, deep-shallow, central-peripheral (*Happy is Up, Sad is Down*);
- **ontological metaphor** relates to "ways of viewing events, activities, emotions, ideas, etc., as entities and substances". In other words, this is a type of metaphor in which something concrete is projected onto something abstract (*Inflation is an Entity; the Mind is an Entity*).
- **conduit metaphor** refers to communication and operates whenever the adresser inserts his mental ideas, (feelings, thoughts, etc.) into words, phrases, sentences, etc. in his message to the addressee who then extracts them from these linguistic forms. Thus, language is viewed as a "conduit" conveying mental content between people (Reddy, 1979; Lacoff and Johnson 1980:10).

In addition to this classification many researchers (M. Johnson, G. Lacoff, E.S. Kubryakova) single out another type of conceptual metaphor – container metaphor. The notion of "container" appears to be very significant for the Conceptual Metaphor Theory since it reflects body-based experience, human-being relationships, orientation in time and space, etc. Container metaphor operates in the following way: one conceptual domain is supposed to be "in" another conceptual domain. As Lacoff and Johnson point out, container logic is also helpful for imagining logical schemas stemming from "inclusion": e.g. Container A is inside Container B and Entity C is inside Container A, then Entity C is inside Container B. Moreover, container logic is probably most important in grounding how people think of their own minds (e.g. He has a great idea in his mind). We imagine memories or some information being "stored" in our minds as if our mind was a separate "container" for each memory trace or idea.

This type of conceptual metaphor is of paramount importance for Cognitive Stylistics and the analysis of the literary text. One of the essential characteristics of conceptual metaphor in general and container metaphor in particular is its prototype character. The container metaphor is one of the most important and deeply ingrained metaphors in the human cognitive toolkit. It's seemingly simple, but a very powerful type of metaphor.

According to E.S. Kubryakova's conception, the notion of "container" gives grounds for modeling one of the main principles of human cognition regarding the whole universe as a set of multitude objects inserted one into another. In this respect container metaphor should be looked upon as a general image-schema, embracing various types of metaphors. Thus, metaphors built on the relationships of Nature and Man belong to the type of container metaphors since Man is an inseparable part of Nature. It should be noted here that the relationships between metaphors and their linguistic forms are not direct. It means that the same conceptual

metaphor can be expressed through a variety of constructions (Simpson, 2004:42).

The observation of the linguistic media makes it possible to outline various subtypes of conceptual metaphors included into container metaphor "Human is Nature":

Human is Animal (animalistic type): *Two thin teeth, like those of a rat, overplay the shivered lower lip* (Doyle, Playing with Fire); *Miss Chandwick wrinkled up her forehead and looked rather like a perplexed Boxer dog* (A. Christie, Cat among the Pigeons);

Human is Bird: (ornithological type): *...his eyes were like owl's eyes, piercing, melancholy dark brown; June went along the Squire with her bird-like quickness; their eyes stabbed like the eyes of an offended swan* (Galsworthy, The Man of Property);

Human is Plant (floristic type): *Jane, you look blooming, and smiling, and pretty* (Bronte, Jane Eyre); *Her hair clustered round her face like a dark leaves round a pale rose* (Wilde, The Picture of Dorian Grey); *His cool, white, flowerlike hands, even, had a curious charm* (Wilde, The Picture of Dorian Grey);

Human is Tree: *And Jephson, his long, tensile and dynamic body like that of a swaying birch, turning toward...* (Dreiser, An American Tragedy);

Human is Natural Phenomenon: *...they had never seen anyone look so thunder and lightning as that little June!* (Galsworthy, The Man of Property); *Your hands are like snowdrops, Mary* (Cronin)

Human is Mineral: *Mrs.Upjohn was an agreeable young woman in her late thirties, with sandy hair, freckles and unbecoming hat...* (Christie, Miss Marple's Final Cases)

Human is Season: *The spring had got into his blood* (Galsworthy, To Let); *She had a look of spring and was smiling as if smth. pleasant had just happened to her* (Galsworthy, The End of the Chapter);

Human is Stone: *...his whole face was colourless rock: his eyes was both spark and flint* (Bronte, Jane Eyre); *Two shining arrogant eyes had established dominance over his face* (Dreiser, Genny Gerhardt);

Human is Element of Nature: *...silent but unashamed, with flaming cheeks and angry eyes, the girl watched* (Galsworthy, The Man of Property); *...she was like a well of sweet water met with in a desert* (Galsworthy, The End of the Chapter).

It is difficult to overestimate the role of conceptual metaphors in the fictional text. One of the most frequently used image-schemes here is a container metaphor "Man is Nature". Practically, almost all fictional text employ this type of metaphor in various forms and degrees of implicitness.

An interesting illustration of this type of metaphor is the story "Odour of Chrysanthemums" by D.H. Lawrence. The heroine of the story, Elizabeth, a young woman, who was accustomed to a dull, dreary routine of waiting for her drunk and abusive husband. The story relates her thoughts and reflections, the feelings of regret, disappointment, anger and despair. The description of nature given in the story is in full conformity with the heroine's psychological state. The key-word of the story is the word "dark" which is repeatedly used (14 times) both in the description of nature and surroundings of the heroine:

Darkness was settling over the spaces of the railway and trucks...(28);

The garden and fields beyond the brook were closed in uncertain darkness (29);

The night was very dark (34);

Indoors the fire was sinking and the room was dark red. The woman put her saucepan on the hob, and set a batter pudding near the mouth of the oven. Then she stood unmoving (29);

She went out. As she dropped piece after piece of coal on the red fire, the shadows fell on the walls, till the room was almost in total darkness (31);

Soon the room was busy in the darkness with the crisp sound of crunching (31);

She set down the candle and looked round. The candle-light glittered on the lustre-glasses, on the two vases that held some of the pink chrysanthemums, and on the dark mahogany (41);

And her soul died in her for fear: she knew she had never seen him, he had never seen her, they had met in the dark and had fought in the dark, not knowing whom they met nor whom they fought (46).

The deliberate repetition of the word "dark" creates an analogy between two conceptual domains Nature and Man, engendering metaphorical senses of the lexeme "dark" (*cheerless, sad, sullen, bitterly, sharp, dangerous, nasty, dreary, violent, trapped, irritably, unbearable, angrily, etc.)* attributed to Elizabeth's inner psychological state of disappointment and despair, dissatisfaction and isolation, irritation and annoyance, anxiety and fear. It should be noted that the description of her psychological state is supported by the descriptions of the natural environment the heroine's lived in:

At the edge of the ribbed level of sidings squat a low cottage, three steps down from the cinder track. A large bony vine clutched at the house, as if to claw down the tiled roof. Round the bricked yard grew a few wintry primroses. Beyond, the long garden sloped down to a bush-covered brook course. There were some twiggy apple trees, winter-crack trees, and ragged cabbages. Beside the path hung dishevelled pink chrysanthemums, like pink cloths hung on bushes.

The extract evokes the atmosphere of depression, impoverished existence and coldness. This is achieved by the abundant

use of conceptual metaphors (floristic type), which projects the concrete conceptual domain of "withering nature" on a more abstract one, that of the "inner psychological state" of the personage.

In the story under analysis the most conspicuous floristic type of metaphor is "Elizabeth is Chrysanthemum". As is known, chrysanthemum is a late blooming, a beautiful flower of various colours. Besides its denotative meaning, Chrysanthemum has many a symbolic meaning associated with mythological legends. It can symbolize either positive notions: optimism and joy, perfection and happiness, a long and healthy life (mainly in Eastern culture) or negative ones: grief and death (mainly in European culture). Thus, in some countries, for example France, Italy, Spain, Poland, Hungary, England, Croatia, chrysanthemums are symbols of "death". These knowledge structures are of considerable importance for text interpretation since they help to decode conceptual information implied in the story.

In the context of the analyzed story "chrysanthemums" acquire additional and connotative meanings of a negative character. Moreover, this word has crucial relevance to the conceptual sense of the whole text. Suffice it to mention that it is repeated throughout the story 9 times and used in the title, too. The descriptions of chrysanthemums given in the story don't arouse positive feelings:

Beside the path hung dishevelled pink chrysanthemums, like pink cloths hung on bushes

...tore at the ragged wisps of chrysanthemums and dropped the petals in handfuls along the path

...broke off a twig with three or four wan flowers and held them against her face. When mother and son reached the yard her hand hesitated, and instead of laying the flower aside, she pushed it in her apron-band.

The view of shabby flowers made Elizabeth feel nasty, pitiful; she was plagued by unhappy presentiments and associations. Quite different is her daughter's perception of chrysanthemums: *Oh, mother!; You've got a flower in your apron!; Let me smell!; Oh, mother – don't take them out!; Don't they smell beautiful!.*

The following examples are illustrative of Elizabeth's feelings associated with these flowers:

Her mother gave a short laugh.

"No," she said, "not to me. It was chrysanthemums when I married him, and chrysanthemums when you were born, and the first time they ever brought him home drunk, he'd got brown chrysanthemums in his button-hole."

She set down the candle and looked round. The candle-light glittered on the lustre-glasses, on the two vases that held some of the pink chrysanthemums, and on the dark mahogany. There was a cold, deathly smell of chrysanthemums in the room. Elizabeth stood looking at the flowers. She turned away...

One of the men had knocked off a vase of chrysanthemums... Elizabeth did not look at her husband. As soon as she could get in the room, she went and picked up the broken vase and the flowers.

The image of chrysanthemums in the context of the story marks Elizabeth's most significant life events either of a positive (her marriage, the birth of daughter), or negative character (drunk husband, his death). The breaking of a vase with chrysanthemums at the end of the story symbolizes both the death of her husband and the death of her soul: *She was driven away; trembled and shuddered; an anguish came over her; her soul died in her for fear; felt the utter isolation of the human soul; her life was gone like this, etc.*

So, the conceptual metaphor "Elizabeth is Chrysanthemum" conveys the multitude of associations and connotations:

"chrysanthemum" (disheveled, wan, ragged) is a) a symbol of Elizabeth's routine and unhappy life; b) a symbol of her inner psychological state (disappointment, dissatisfaction, irritation, annoyance, despair, regret); c) a symbol of her husband's physical death and her spiritual death.

The results of this section can be summarized up in the following conclusions:

- cognitive metaphor is one of the fundamental processes of human cognition, a specific way of conceptualizing reality based on the mental process of analogy and knowledge transfer from one conceptual field into another;
- container metaphor is one of the most omnipresent types of conceptual metaphor which being of a prototype character, gives grounds for modeling one of the main principles of human cognition on the basis of body-based experience, human-being relationships, orientation in time and space, etc.
- container metaphor built on the relationships of Nature and Man, is one of the key metaphors employed in the fictional text.

4.3. THE CONCEPTUAL SIGNIFICANCE OF MYTHOLOGEMES

The notion of knowledge structures is one of the key notions in Cognitive Linguistics as well as in Cognitive Stylistics. The term itself is known under various names: "depositaries of knowledge", "encyclopaedic knowledge", "knowledge-base", "background knowledge", etc. Despite some terminological discrepancy on the whole knowledge structures are understood as blocks of information and knowledge containing a system of interrelated concepts.

The cognitive approach to language as an integral part of human cognition and understanding of the world destined for deriving, storing and transferring information caused the necessity to study the mechanisms of representing knowledge structures in language units. From the point of view of Cognitive Linguistics knowledge is regarded as the result of cognition of the surrounding world, as the adequate reflection of reality in the human's mind, as a product of processing verbal and non-verbal experience that forms "the image of the world" on the basis of which one can make his own judgments and conclusions (Герасимов,1988:14). As has already been mentioned, there are various types of knowledge structures both of linguistic and non-linguistic character (see 4.1.).

Many researchers assert that linguistic units represent discrete conceptual entities, properties, activities and relations, which constitute the knowledge space of a particular subject field (Sager, 1998:261). The concepts are embedded in complex knowledge structures, and in the process of conceptualization "linguistic units serve as prompts for an array of conceptual operations and the recruitment of background knowledge" (Evans, 2006:160). It happens due to the fact that meaning, as Langacker claims, is a dynamic and mental process that involves conceptualization (mental experience) (Langacker, 1988:50).

So, knowledge structures are non-linguistic knowledge, to which linguistic units provide access. In this respect some linguistic units are of a particular interest. First and foremost it is the so-called "mythologeme", which is defined as a recurrent pattern, event, or theme in myths represented in the fictional text. As is known, myths are understood as legends about gods and heroes, stories and fables about superhuman beings taken by the preliterate society to be a true account, usually of how the world and natural phenomena, social customs, etc., came into existence. Myths reflect basic elements of religion, philosophy, science, art, etc.

Myths are based on archetypes – an inherited pattern of thought or symbolic imagery derived from the past collective experience and present in the individual unconscious (Jung).

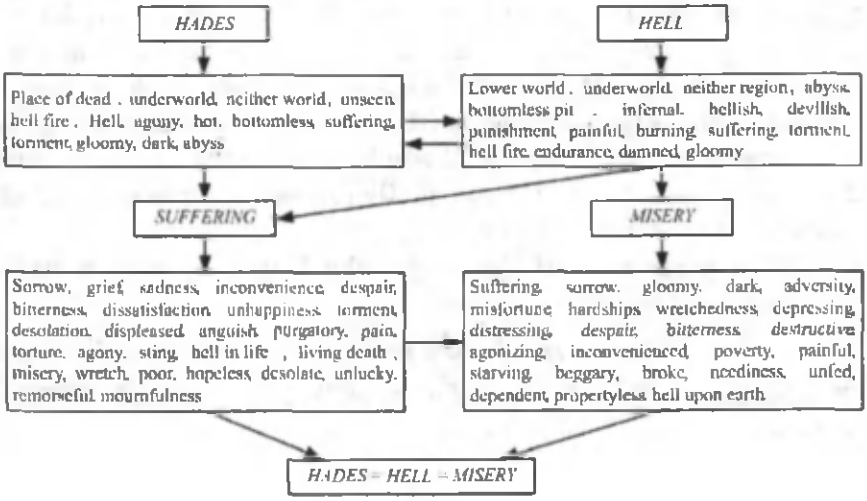
Myths are represented in the text by means of "mythologemes" – linguistic units denoting important mythological personages, situations or events transiting from one myth to another and shared by cultures throughout the world; "stable images and motives that are repeated in the mythological systems and are represented in the fictional text" (Левитская, Ломакина, 2004). The mechanism of mythologemes is based on the cognitive operation known as conceptual integration or blending. This theory holds that meaning construction involves integration of structures that give rise to more than the sum of its parts. A distinctive feature of mythologemes is their intertextuality. Two conceptual domains, those of the precedent and the recipient texts are brought together and integrated into one on the basis of a mythologeme, thus evoking an array of associations and new conceptual senses.

In this respect the story "The Diamond as Big as the Ritz" by F.S. Fitzgerald serves as a good example. The whole text of the story is penetrated by mythologemes mainly of Greek origin (*Hades, St. Midas, a goat-foot piping his way, pink nymph-skin and flying yellow hair, woody rattles of Nemesis, Prometheus Enriched, myrrh and gold, golden age, God was made in man's image*). The usage of these mythologemes in the text activates extralinguistic mythological knowledge of the reader, thus focusing his mind on the conceptually relevant information. Let us embark on a detailed analysis.

The main hero of the story John Unger lives in a small provincial city Hades:

John T. Unger came from a family that had been well known in ***Hades*** *– a small town on the Mississippi River – for several generations.*

The name of the city makes it possible to draw a parallel between this provincial old-fashioned city and the mythological underworld kingdom of Hades. According to ancient Greek mythology Hades is the underworld abode of the dead. The term Hades in Christian theology is close to the concept of Hell – the neither realm, the place or state in which the damned suffer everlasting punishment (LDCE; MWCD). The description of the city (*small, provincial, out of the world, old fashioned, they (inhabitants) make a show of keeping up to date in dress and manners and literature, (John) had danced all the latest dances from New York before he put on long trousers, (inhabitants) has the earnest worship of and respect for riches as the first article, felt radiantly humble before them (the riches)* creates the atmosphere of provinciality and misery the citizens of Hades lived in. Moreover, the implicit links between the notion of Hades and hell revealed in the process of their conceptualization, give evidence to the fact that the name of the city contains the conceptual metaphor "Hades is Hell", entailing an array of emotions and associations. The following scheme is illustrative of it:



The associative fields of the lexemes **Hades and Hell** correlate with the notions of darkness, gloom, underworld, hell, punishment, eternal fire, pain and suffer (*place of dead, underworld, neither world, hell fire, Hell, agony, hot, bottomless, suffering, torment, gloomy, dark, abyss, neither region, infernal, hellish, devilish, punishment, painful, burning, torment, gloomy*) convey the idea of Suffering and Misery and their associations with the notions of sadness, grief, anguish, despair, torment, pain, hopelessness, dissatisfaction, loneliness, misery and poorness (*sorrow, grief, sadness, gloomy, dark, suffering, distressing, despair, dissatisfaction, unhappiness, bitterness, depressing, torment, desolation, anguish, purgatory, painful, torture, agonizing, hell in life, living death, poor, hopeless, remorseful, mournfulness, hardships, wretchedness, destructive, hell upon earth*).

So, the mythological name of the city embodies a deep conceptual sense decoded in process of its conceptualization.

Let us continue the analysis. John's parents decided to send him to the most prestigious school named "St. Midas".

*Nothing would suit them but that he should go to **St. Midas' school** near Boston – Hades was too small to hold their darling and gifted son...*

***St. Midas'** is the most expensive and the most exclusive boys' preparatory school in the world... the fathers of all boys were money-kings.*

The name of the school has reference to the ancient Greek myth about the king famous for his countless riches. The word combination "St. Midas" consists of two incompatible components. The lexeme "saint" has a very positive meaning that characterizes a person of an extreme virtue, exceptional holiness or goodness while the proper name "Midas" has an abruptly negative meaning and refers to a greedy king famous for his passion for

gold. This oxymoronical combination in the line with such nominations as St. Edward's University, St. Paul's school becomes a parody of a sarcastic sense expressing the idea that richness and luxury are the main virtues for the pupils of this school. In this respect it is of interest to note that the mythologeme "Midas" used in the school's motto "*Pro deo et patria et St. Mida*" (For God, Motherland and St. Midas) together with such axiologically significant notions as God, Motherland, considerably intensifiers an ironical and sarcastic effect of the utterance.

At school John met Percy Washington who invited him to spend the summer together. Stunned by the infinite wealth of the Washingtons, John felt very excited and happy. To describe his psychological state the author uses the mythologemes related to Pan or Faunus – god of nature, joy, music, fertility and the season of spring always followed by beautiful nymphs.

John wouldn't have been surprised to see a goat-foot piping his way among the trees or to catch a glimpse of nymph-skin and flying yellow hair between the greenest of the green leaves.

But soon John became aware of what the rich had to pay for the wealth they owned. The Washingtons' house was attacked by military planes:

The chateau stood dark and silent, beautiful without light as it had been beautiful in the sun, while ***the woody rattles of Nemesis*** *filled the air above with a growing and receding complaint.*

The mythologeme "Nemesis" used in the sentence is associated with the Greek goddess of justice and vengeance on those who commit a crime or break the law. The planes sent by Nemesis in the context of the story symbolize a just punishment for the family of the Washingtons. It is not accidental that the neutral lexeme "plane" is substituted here by a stylistically marked unit

"woody rattles". The implications and inferences drawn from the associative links of the word "woody" (*insensitive, unfeeling, unresponsive, unsentimental, heartless, soulless, inhuman, inexcitable, stolid*) and the word "rattle" (*formidable, redoubtable, frightening, dreadful, grim, grisly, ghastly, horrible, terrible, creepy, macabre, appalling*) reveal the emotions of cool vengeance on the one hand, and those of horror – on the other.

One of the most conspicuous features of mythologemes in the work of fiction is their occasional usage. In the analyzed story the head of the family Braddock Washington is called Prometheus Enriched:

Prometheus Enriched *was calling to witness forgotten sacrifices, forgotten rituals, prayers obsolete before the birth of Christ.*

According to the myth Prometheus is an ancient Greek Titan known for his wily intelligence. He taught people the arts of civilization such as writing, mathematics, agriculture, medicine, and science, and stole fire from heaven to give it to mortals. For this he was punished by Zeus and kept in chains. In the text the image of Prometheus (Prometheus Bound) is substituted by Prometheus Enriched, that entails its negative interpretation based on the analogy: Prometheus was in chain and bound to the rock, likewise B. Washington was in chain of his property and bound to his wealth and luxury.

So, mythologemes, as the analysis has shown, play a considerable role in the representation of the author's conceptual world picture. In the story under review the author uses mythologemes to depict, contrast and ironically evaluate the two worlds: the world of the poor and that of the rich. The poor people are criticized for their weakness and servility, while the rich are condemned for their cruelty, immorality and inhumanity.

To conclude, the results of the analysis can be summarized as follows:

- mythologeme is a linguistic representation of myths in the fictional text; conceptually and culturally relevant unit aimed to activate mythological knowledge structures;
- mythologeme serves as a signal of intertextuality integrating the conceptual domains of the precedent and recipient texts into a single whole, thus generating new conceptual senses;
- mythologeme plays a significant role in representing the author's conceptual world picture, and in accordance with the author's purport it is liable to various occasional transformations.

QUESTIONS AND TASKS

1. What problems is cognitive stylistics concerned with?
2. Formulate the notions of "conceptualization" and "categorization".
3. Define the notion of "perception" as a cognitive activity of the reader.
4. Discuss new approaches to the problem of stylistic devices
5. What are the cognitive principles of distributing information in the literary text.
6. Speak on the notion of "information" and its types.
7. What is foregrounding? Discuss the ways of shaping foregrounding.
8. Comment on the notion of inference and its role in text perception.
9. Speak on the main assumptions of the Conceptual Theory of Metaphor.
10. Comment on the types of conceptual metaphors.

11. Formulate the notion of "knowledge structures". What types of knowledge structures are distinguished?
12. What is "mythologeme"? Define its functions in the fictional text.
13. Discuss the problem of concept and its structure.
14. Speak on the ways concepts can be verbalized in the literary text?

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CHAPTER V. STYLISTICS AND CULTURE

5.1. LINGUOCULTURAL ASPECTS OF STYLISTICS

Stylistics is closely connected with linguocultural studies, i.e. linguoculturology. Linguoculturology is a rapidly expanding field at the interface between linguistics, cultural studies, ethnolinguistics and sociolinguistics. It deals with the "deep level" of semantics, and brings into correlation linguistic meanings and the concepts of universal and national cultures. One of the main tasks of linguoculturology is to define culturally-relevant language units. The study of the linguistic literature shows that culture specific units are found in such groups of words as: non-equivalent lexicon, anthroponyms, mythologemes, phraseological units, paroimia, speech formulas of etiquette, etc.

In every language there are definite lexical groups with a high culture specific potential. Our observations have shown that there are frequent correlations between stylistic and culture specific properties of language units. Therefore many phraseological units, derivatives, compound words, words differentiated according to register and genre belongings such as neologisms, archaisms, slang, jargonisms and terms are charged with cultural information. For example, American English, which is very much influenced by "consumer culture" is abundant in new terms, innovations, brand names, commercial expressions relating to various aspects of consumer industry and advertising. Of particular interest is the fact that popular literature of America is becoming "commercialized". Many a word combination are most illustrative of this tendency: a "Marlborro man", a "Palmolive complexion", a "Telfon politician", etc.

It is to be noted that though language units can be culture relevant, it is a text which reflects culture in full measure. When

viewing texts from this perspective, we should specify them according to the degree of cultural information conveyed. In this respect a special emphasis should be made on the texts charged with voluminous cultural information. To these belong texts describing certain cultural events, phenomena, attitudes, and containing culture specific language units and cultural concepts. Here is a convincing example:

Year after year he had gone to Lord's from Stanhope Gate with a father whose youth in the eighteen-twenties had been passed without polish in the game of cricket. Old Jolyon would speak quite openly of swipes, full tosses, half and three-quarter balls; and young Jolyon with the guileless snobbery of youth had trembled lest his sire should be overhead. Only in this supreme matter of cricket he had been nervous, for his father-in Crimean whiskers then – had ever impressed him as the beau ideal. Though never canonized himself, Old Jolyon's natural fastidiousness and balance had saved him from the errors of the vulgar. How delicious, after howling in a top hat and a sweltering heat, to go home with his father in a hansom cab, bathe, dress, and forth to the "Disunion" Club, to dine off whitebait, cutlets, and a tart, and go – two "swells", old and young, in lavender kid gloves – to the opera or play. And on Sunday, when the match was over, and his top hat duly broken, down with his father in a special hansom to the "Crown and Sceptre", and the terrace above the river – the golden sixties when the world was simple, dandies glamorous, Democracy not born, and the books of Whyte Melville coming thick and fast (Galsworthy, To Let).

The extract abounds in culture and nationally specific units: sport terms (*cricket, swipes, full tosses, half and three quarter balls*), names of clothes and food (*top hat, lavender kid gloves, whitebait, tart*), names of public places (*Lord's, Stanhope Gate, "Disunion" Club, "Crown and Sceptre"*), anthroponyms (*White*

Melville). These words belonging to non-equivalent lexicon are used in the text to depict the English reality of the XIX century, the life of the English bourgeoisie, their dispositions and lifestyle.

So, special mention must be made of the language units which are bearers of cultural information – linguoculturemes. Linguocultureme – is a complex, interlevel language unit, a dialectical unit of both linguistic and extralinguistic factors, the correlation between the form of a verbal sign, its semantic content and cultural sense (Воробьев, 2008:45). Linguoculturemes can be expressed by a great variety of language forms including words, word combinations, phraseological units, stylistic devices, syntactical structures, text fragments and even the whole text. The sources of cultural information in a linguocultureme are specific for each culture: realia, outstanding people, myths, images, beliefs, customs and traditions. Most illustrative of it are:

- **phraseological units:** *the apple of Sodom, in the arms of Morpheus, rise from ashes, the colour bar, Smithfield bargain, the battle of the books, beauty and the beast, a bed of roses, Roman holiday, John Barleycorn, the land flowing milk and honey*;
- **proverbs and sayings:** *live not to eat, but eat to live; an Englishman's house is his castle; a hedge between keeps friendship green; if it were not for hope, the heart would break; never put off till tomorrow what you can today; he who would search for pearls must dive below; every dog is a lion at home; the devil is not so black as he is painted*;
- **aphorisms and quotations:** *A man can have but one life and one death//One heaven and one hell* (R. Browning); *An open foe may prove a curse//But a pretended friend is worse* (J. Gay); *All tragedies are finished by a death//All comedies are ended by a marriage* (G.Byron); *It is better to be beautiful than to be good. But... it is better to be good than to be ugly* (O. Wilde);

These linguistic units characterized by the brevity of form and the depth of its content, reflect socio-historical, cultural

experience of the people, their moral and spiritual values. Therefore they are regarded as culture relevant units, linguoculturemes, cultural models forming an essential part of the language national world picture.

A notable role in transmitting cultural information is ascribed to stylistic devices. The notion of a stylistic device (tropes, figures of speech) has a long history: from the times of ancient Greek and Roman rhetoric approach till now. Throughout all the stages of its development there have been different views, approaches, understanding of the essence of a stylistic device as such. At present stylistic devices are viewed as cultural models conveying information about all human and nationally specific cultural values. In fact, stylistic devices assuming an aesthetic function in the text, are designed to represent a cultural vision of the world. In this respect the analysis of stylistic devices, their functions, conceptual and cultural values in the fictional texts acquires great importance. Special attention should be attached to the convergence of stylistic devices. The convergence, be it repeated, is an accumulation of stylistic devices and expressive means within one fragment of the text. Brought together stylistic devices enforce not only logical and emotional emphasis of each other, but also their cultural significance.

"This town", said he, "is a leech. It drains the blood of the country. Whoever comes to it accepts a challenge to a duel. Abandoning the figure of the leech, it is a juggernaut, a Moloch, a monster to which the innocence, the genius, and the beauty of the land must pay tribute. Hand to hand every newcomer must struggle with the leviathan. You've lost, Billy. It shall never conquer me. I hate it as one hates sin or pestilence or — the color work in a ten-cent magazine. I despise its very vastness and power. It has the poorest millionaires, the littlest great men, the lowest skyscrapers, the dolefulest pleasures of any town I ever saw. It has caught you, old man, but I will never run beside its chariot wheels.

It glosses itself as the Chinaman glosses his collars. Give me the domestic finish. I could stand a town ruled by wealth or one ruled by an aristocracy; but this is one controlled by its lowest ingredients.

The extract describes one of the most famous cities of America – the city of New-York, and that accounts for its cultural significance. The convergence of stylistic devices (metaphor, gradation, oxymoron) emotionally emphasize contrasts, contradictions of this megapolis, its greatness and misery, richness and poverty, power and weakness. This effect is achieved by the excessive use of oxymorons expressing the author's ironical and sarcastic vision of the described phenomenon.

So, the linguocultural approach to the problem of stylistic devices requires a new apprehension of this phenomenon, which is regarded as:

- a complex aesthetic sign which serves as a means of conveying aesthetic values to the mind of the reader;
- one of the main means of verbalizing cultural concepts including notional, emotive and evaluative components;
- a fragment of the conceptual world picture expressing certain knowledge structures;
- a cultural model manifesting elements of universal and national culture (Ashurova, 2012).

In conclusion it should be stressed that a literary text is the main source of cultural knowledge and information; it is imbued with multiple cultural codes of a certain nation, its mentality, lifestyle, traditions, etc.; and it is one of the most essential means of studying culture.

5.2. THE ROLE OF CULTURAL CONCEPTS IN THE FICTIONAL TEXT

At present the notion of concept is in the centre of attention of many modern linguistic trends such as cognitive linguistics, linguoculturology, linguoconceptology, etc. There are two approaches to this problem: cognitive and cultural. From the positions of cognitive linguistics "concept" is considered a complex mental unit, means of representation of knowledge structures, multifold cognitive structure, an operational unit of memory (Kubryakova E.S., Demyankov V.Z., Boldirev N.N., Alefirenko N.F., Sternin I.A.). From the perspectives of linguoculturology "concept" is defined as a mental, cultural and nationally specific unit characterized by an array of emotional, expressive and evaluative components, as a basic unit of culture, a constituent part of the national conceptosphere (Stepanov Yu.S., Arutyunova N.D., Karasik V.I., Slishkin G.G., Vorkachyov S.G., Pimenova M.V.).

Despite some differences in approaches, as V.I. Karasik points out, the "lingiocultural and cognitive approaches to the notion of concept are not mutually exclusive: concept as a mental unit in the mind of the individual provides access to the conceptosphere of the society, while the cultural concept is a unit of the collective cultural experience, which becomes the cultural property of the individual [Карасик, 2004:135].

One of the most important tasks in the concept theory is the study of its structure. There are different views and approaches to this problem. Yu. S. Stepanov outlines a "layered" structure of the concept distinguishing: a) the main (current, known to each carrier of culture); b) additional (passive, historical relevant to the individual carriers of culture), and c) inner content known only to special investigators (Степанов, 2004). R.M. Frumkina distinguishes: a) the core: the conceptual characteristics that identify a concept, and b) the periphery: pragmatic, associative, connotative,

figurative, expressive features of the concept (Фрумкина, 1996). But most researchers such as V.I. Karasik, G. Slyshkin, S.G. Vorkachyov, Z.D. Popova, V.A. Maslova, I.A Sternin and others assert that "concept" is composed of three constituents: 1) notional (factual information, i.e. the basic, essential and distinctive features of the concept); 2) imagery (based on the principle of analogy); 3) evaluative (axiological and cultural significance).

A distinctive feature of the concept is its interlevel character, i.e. concepts are verbalized with the help of various language units referring to different language levels: lexical, word-formation, phraseological, syntactical, paroimiological. But as many linguists (Kubryakova E.S., Ashurova D.U., Maslova V.A.) claim a complete reconstruction, actualization and decoding of the semantic and cultural structure of the concept can be arrived at only on the textual level. The concept in the text is foregrounded by various linguistic units, the analysis of which in the light of the concept theory allows to penetrate into the deep-lying content of the text.

In this respect, the story "Outstation" by S. Maugham is an interesting illustration of the concept "**SNOB**", one of the socially and culturally significant concepts in the English culture.

According to dictionaries, *snob* is defined as 1) one who tends to patronize, rebuff, or ignore people regarded as social inferiors and imitate, admire, or seek associations with people regarded as social superiors; 2) as a person having similar pretentions in matters of knowledge and taste (DEL, MWCD, OALD, CIDE, etc.). The analysis of the associative field of the lexeme "snob" reveals a set of conceptual features constituting the cognitive structure of this word: *pretentious, affected, fashionable, modish, stylish, well-dressed, dandified, tasteful, gentlemanlike, well-mannered, civilized, well-groomed, artificial, unnatural, vain, theatrical, stilted, hypocritical, arrogant, contemptuous, scornful, disapproving, despising*, etc. So, the word under analysis stands out as an embodiment of both positive (*gentlemanlike, well-*

mannered, well-groomed, etc.) and negative characteristics of a person (*artificial, contemptuous, unnatural, hypocritical, arrogant, vain, etc.).*

The main personage of the story is Mr. Warburton who had inherited a considerable fortune, threw himself into the gay life, then lost all his wealth in gambling and went to a distant colony in Borneo. The story contains a detailed description of Mr. Warburton's previous life. His way and style of life characterize him as a "dreadful snob"; and this idea is explicitly presented in the story:

For Mr. Warburton was a snob. He was not a timid snob, a little ashamed of being impressed by his betters, nor a snob who sought the intimacy of persons who had acquired celebrity in politics or notoriety in the arts, nor the snob who was dazzled by riches; he was the naked, unadulterated common snob who dearly loved a lord. He was touchy and quick-tempered, but he would much rather have been snubbed by a person of quality than flattered by a commoner.

Poor Warburton was a dreadful snob, of course, but after all he was a good fellow. He was always ready to back a bill for an impecunious nobleman, and if you were in a tight corner you could safely count on him for a hundred pounds. He gave good dinners. He played whist badly, hut never minded how much he lost if the company was select. He happened to be a gambler, an unlucky one, hut he was a good loser, and it was impossible not to admire the coolness with which he lost five hundred pounds at a sitting.

In spite of many a positive characteristic (*amusing, generous, coolness, handsome, a certain simplicity of character, an ingenuous prey, no complaint, pressed nobody, paid his debts, gave good dinners;* etc.) Mr. Warburton displayed snobbism in everything: **lifestyle:** *had his flat in Mount Street, his private hansom, and his hunting-box in Warwickshire; went to all the places where the fashionable congregate; (his) chimney-piece during the season was packed with cards; life he led was*

expensive; **behavior:** *happened to be a gambler; displayed them with complacency; never minded how much he lost if the company was select;* **character:** *he would much rather have been snubbed by a person of quality than flattered by a commoner; was always ready to back a bill for an impecunious nobleman;* **speech:** *used to mention his distant relationship to the noble family he belonged to;* **position:** *was a figure in the society of London; his name figured insignificantly in Burke's Peerage.*

It is of interest to note that the author differentiates different degrees of "snobism": 1) *a timid snob, a little ashamed of being impressed by his betters*; 2) *a snob who sought the intimacy of persons who had acquired celebrity in politics or notoriety in the arts*; 3) *a snob who was dazzled by riches*; 4) *a naked, unadulterated common snob who dearly loved a lord.*

Mr. Warburton was the last type of a snob: he was not ashamed of imitating superior, the only thing he admired was the high origin of the person, he worshipped the great not seeing their faults and forgiving them everything: (*the great whom he adored laughed at him; his smart friends laughed at him behind his back; called him a snob; a word that had pursued him all his life*).

Being a snob, Mr. Warburton was ashamed of his relationship to a manufacturer from whom he had come by his fortune and tried to conceal it:

His name figured insignificantly in Burke's Peerage, and it was marvellous to watch the ingenuity he used to mention his distant relationship to the noble family he belonged to; but never a word did he say of the honest Liverpool manufacturer from whom, through his mother, a Miss Gubbins, he had come by his fortune. It was the terror of his fashionable life that at Gowes, maybe, or at Ascot, when he was with a duchess or even with a prince of the blood, one of these relatives would claim acquaintance with him.

The detailed analysis of the text makes it possible to decode the cognitive structure of the concept "Snob" which is revealed through depicting details of Mr. Warburton's:

- **appearance:** *looked very smart in his spotless ducks and white shoes; in a boiled shirt and a high collar, silk socks and patent-leather shoes, he dressed as formally as though he were dining at his club in Pall Mall; always dressed for dinner; spruce; held under his arm a gold-headed Malacca cane which had been given him by the Sultan of Perak*;
- **manners:** *was elaborately courteous; with a frigid smile; kept very cool; smiled caustically; had gallant manners; had a knack of receiving a remark of which he disapproved with a devastating smile; politely held out his hand; gave a polite, but slightly disconcerted smile; his things were as neatly laid out as if he had an English valet*;
- **boastful speech:** *When I lived in London I moved in circles in which it would have been just as eccentric not to dress for dinner every night; I never omitted to dress on a single occasion; I have been on intimate terms with some of the greatest gentlemen in England; He's one of the richest peers in England. A very old friend of mine; he told a little anecdote of which the only point seemed to be that he knew an Earl*;
- **admiration for the great:** *He showed himself in the company of the great. Hearing him, you would have thought that at one time ministries were formed and policies decided on his suggestion whispered into the ear of a duchess or thrown over the dinner-table to be gratefully acted on by the confidential adviser of the sovereign; Then there was Monte Carlo where Mr. Warburton and the Grand Duke Fyodor, playing in partnership, had broken the bank one evening; At Marienbad Mr. Warburton had played baccarat with Edward VII*;

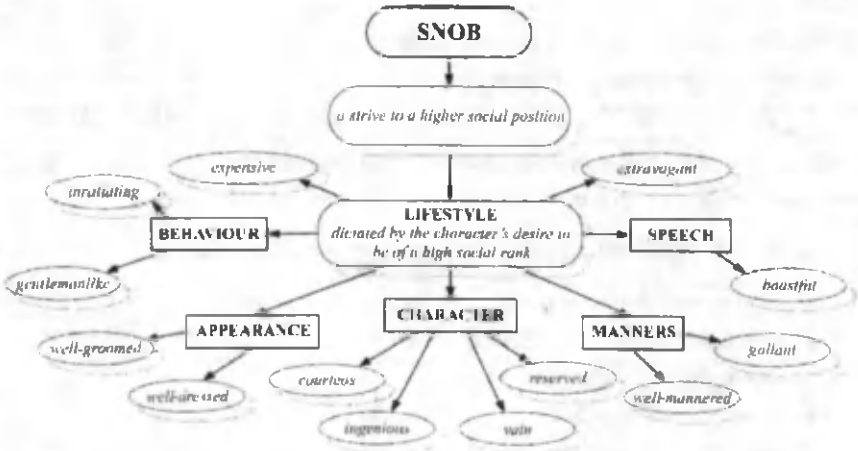
• **behavior:** *A careful host, he went into the dining-room to see that the table was properly laid. It was gay with orchids, and the silver shone brightly. The napkins were folded into elaborate shapes. Shaded candles in silver candle-sticks shed a soft light. Mr. Warburton smiled his approval; gave the menu a careless glance; he was a man of the world; he never forgot that he was an English gentleman; he did not imitate so many of the white men in taking a native woman to wife ... seemed to him not only shocking but undignified. A man who had been called George by Albert Edward, Prince of Wales, could hardly be expected to have any connection with a native;*

• **habits:** *the only concession he made to the climate was to wear a white dinner-jacket; (menu) was written in French and the dishes had resounding names; it was his habit to come after dinner to smoke a cheroot; kept up a busy correspondence with various great ladies; did everything ceremoniously; kept up a busy correspondence with various great ladies; perused the column which records births, deaths, and marriages, and he was always ready with his letter of congratulation or condolence; knew all about any new person who might have appeared on the social surface;*

• **character:** *was inclined to be sarcastic with white people; blue eyes, cold as a rule and observing, managed to put so much offensiveness into his brief reply;*

• **vanity:** *he had the best cook, a Chinese, in Borneo; took great trouble to have as good food as...possible; exercised much ingenuity in making the best of his materials; soldiers, stood to attention as he passed; noted with satisfaction that their bearing was martial; liked their courtesy; they were a credit to him.*

The analysis of the linguistic patterns in the text in relation to the cognitive processes they reflect enable us to constitute the cognitive structure of the concept "**SNOB**" presented in the following diagram:



So, the above analysis permits us to make an important conclusion that cultural concepts can be revealed to the full only within the framework of the literary text. This assumption can also be endorsed by the analysis of other concepts, for example – the concept "**WORD**".

Functioning in the text, the concept Word acquires a multitude of conceptual features constituting its complex multifarious structure. Most conspicuous is the imagery part of this concept utilized mainly in the poetic texts. Thus, the concept Word forms several conceptual metaphors such as **"Word is Language", "Word is Power", "Word is Time", "Word is Deed", "Word is Wind", Word is Human.** Let us consider some of them:

The conceptual metaphor **"Word is Language"** is presented by conceptual features which express both positive and negative evaluation of the concept:

a) Word is a necessary tool of verbal presentation of the thoughts and feelings of a person:

Thoughts in the mind may come forth gold and dross,
When coined in words, we know it's real worth (Edward Young);

But words are things, and a small drop of ink,
Falling like dew, upon a thought, produces
That which makes thousands, perhaps millions, think (G.G. Byron);

Words are the soul's ambassadors, who go
Abroad upon her errands to and fro (James Howell);

b) Word is the most precious gift given to mankind:

I sometimes hold it half a sin
To put in words the grief I feel;
For words, like Nature, half reveal
And half conceal the Soul within (Alfred Tennyson);

c) Words are often senseless:

An indisputed power
Of coining money from the rugged ore,
Nor less of coining words, it still confessed,
If with a legal public stamp impressed (Philip Fransis);

Heaps of huge words uphoarded hideously,
With horrid sound, though having little sense (Edmund Spenser);

Polonius: *What do you read, my Lord?*
Hamlet: *Words, words, words* (W. Shakespeare);

Words, high words, that bore,
Semblance of worth, not substance (John Milton);

d) Words without thoughts perish:

Words are like leaves; and where they most abound,
Much fruit of sense beneath is rarely found (Alexander Pope);

My words fly up, my thoughts remain below.
Words without thoughts never to heaven go (W. Shakespeare);

Words are like leaves; some wither every year,
And every year a younger race succeed (Wentworth Dillon);

Another cognitive metaphor **"Word – Wind"** intensifiers such conceptual features as *"**senseless, hollow, empty, pointless***" attributed to Word. In this sense Word has a negative and ironical evaluation:

Throughout the world, if it were sought,
Fair words enough a man shall find,
They be good cheap; they cost right nought,
Their substance is but only wind (T. Wyatt);

The conceptual metaphor "**Word – Power**" involves several conceptual features:

a) Word is capable of influencing and manipulating people:

Where words are scarce, they are seldom spent in vain,
For they breathe truth that breathe their words in pain
(Shakespeare);

As so the Word had breath and wrought
With human hands creed of creeds
In loveliness of perfect deeds,
More strong than all poetic thought (Alfred Tennyson)

b) Word is an entity that has a "physical power", it can hurt people:

O! many a shaft, at random sent,
Finds mark the archer little meant!
And many a word, at random spoken,
May soothe or wound a heart that's broken! (W. Scott);

There is a word
Which bears a sword
Can pierce an armed man.
It hurls its barbed syllables,
At once is mute again
But where it fell
The saved will tell (Emily Dickinson);

c) ***Word is an entity of a dual character: it can have either creative or distractive power.*** This conceptual feature is often represented by means of antithesis:

All books are either dreams or swords,
You can cut, or you can drug, with words (Amy Lowell);

d) Word is a brittle and fragile object:

Words strain
Crack and sometimes break, under the burden,
Under the tension, slip, slide, perish
Decay with impression, will not stay in place
Will not stay still (T.S. Eliot);

Deep in my heart subsides the infrequent word,
And there dies slowly throbbing like a wounded bird (F. Thompson)

The conceptual metaphor **"Word – Bird"** expresses the idea that ***uttered word can never be changed or recalled***:

What you keep by you, you may change and mend;
But words once spoken can never be recalled (Wentworth Dillon);

Our words have wings,
But fly not where we would (G. Eliot);

The conceptual metaphor "**Word – Time**" emphasis ***an infinite (permanent, perpetuate) entity of the concept Word:***

Colours fade, temples crumble,
Empires fall,
But wise *words endure* (E. Thorndike);

The conceptual metaphor "**Word – Deed**" presents a negative evaluation of the concept Word. ***Words are considered unworthy if not supported by deed:***

Words pay no debts, give her deeds (W. Shakespeare);
And yet, *words are no deeds* (W. Shakespeare);

The cognitive metaphor **"Word is Human"** in based on personification: ***words can live, die, bleed, breathe, kill***:

A word is dead, when it is said, some say,
I say, it just begins to live that day (E. Dickenson);

Yet each man kills the thing he loves,
By each let this be heard,
Some do it with a bitter look,
Some with a flattering word (Oscar Wilde).

In conclusion it should be stressed that cultural concepts activated in the literary texts: a) generate new conceptual senses giving rise to various connotations and associations; b) give a deeper insight into the author's intentions and evaluative attitude; c) convey cultural and nationally specific values of the English culture.

QUESTIONS AND TASKS

1. Analyze the problem of a literary text as a cultural unit.
2. Explain the notion of "linguocultureme" and the ways of its verbalization in the literary text.
3. Specify the notion of "cultural values" and their types.
4. What are the cultural properties of lexical, word-building, phraseological units?
5. Describe stylistic devices as cultural models.
6. Comment on the notion of a cultural concept.
7. Discuss the problems of the conceptual and the author's individual world picture.
8. What is the role of cultural concepts in representing of the author's conceptual world picture?

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CHAPTER VI. GENDER STYLISTICS

Another discipline related to stylistics is gender linguistics. Gender linguistics is concerned with the problem of how socio-cultural characteristics ascribed to men and women are presented in language. One of the main tasks of gender linguistics is to define the taxonomy of language units most relevant for gender differentiation. In other words, it is important to show how gender is reflected in the language system and texts.

The analysis of the language media has shown that in many cases stylistically marked units are at the same time gender relevant. It can be explained by some linguistic mechanisms determining both stylistic and gender relevance. First of all it is the phenomenon of linguistic variability engendering the problem of synonymy. In its turn, synonymy closely related to the problem of linguistic choices and effectiveness makes the basis for stylistics.

In the process of investigation it has been discovered that neutral words with gender meanings are entailed by a number of synonyms charged with stylistic meanings:

man – gentleman, lord, master, sir;

woman – lady, mistress, matron, virago, skirt, nymph;

boy – chap, youngster, fellow, lad, guy;

girl – maid, sweetheart, doll, virgin, lass, pellicoat.

According to the lexicographical descriptions synonyms of the words 'man', 'woman', 'boy', 'girl' are characterized not only by gender characteristics, but also by stylistic connotations.

Another most significant group of gender and stylistically marked units is constituted by anthroponyms. This fact is explained by the semantic peculiarities of these language units. It goes without saying that anthroponyms expressed by proper names are gender relevant. At the same time many anthroponyms are charged with stylistic meanings (Uncle Tom, Hercules, Aphrodite, Solomon, Don Quixote, etc.).

The correlation between gender and stylistic meanings is also observed in the derivative words characterized by a high stylistic potential. It can be explained by peculiar features of derivatives which are prone to "double" nomination. On the one hand they have the function of identification nominating certain objects, on the other – the function of predication denoting some features and properties of these objects (Арутюнова, 1976). It is due to this peculiarity of derivative words that the grammatical category of gender is transformed into a sociocultural category. These transformations are clearly seen in the following pairs of words: *man – manly – unmanly; woman – womanly; boy – boyish.*

The correlation between gender and stylistic characteristics is also clearly seen in phraseology. The latest researches in this field emphasize the significance of gender factors in phraseology (Зыкова, 2003). At the same time phraseological units are characterized by a high stylistic potential. Such properties as imagery, emotiveness, evaluation are inalienable constituents of phraseological units. The following examples can serve as illustrations:

your lord and master (*humorous*) – someone who you must obey because they have power over you;

a man eater – a woman who attracts men very easily and has many relationships;

a hit man – a criminal who is paid to kill people;

the men in white coats (*humorous*) – doctors who look after people who are mentally ill.

The interaction of both stylistic and gender characteristics is most conspicuous in stylistic devices. It is accounted for by the very nature of stylistic devices which are anthropocentrically oriented and conceptually relevant. Most indicative of gender relevance are stylistic devices based on anthroponyms: antonomasia, allusion, allusive metaphor, epithet, similes, periphrasis. Here are some examples:

Curious that he had remembered her from Michael's wedding, a transparent slip of a young thing like a Botticelli

Venus, Angel, or Madonna – so little difference between them (Galsworthy);

Combined with his habitual expression of cynicism it gives his countenance a Mephistophelian cast (Three American Plays).

It should be noted that all stylistic devices from the standpoint of gender relevance fall into three groups describing a) the concept "*woman*"; b) the concept "*man*"; c) interrelations of the two concepts MAN and WOMAN.

The words representing the concept WOMAN (woman, wife, mistress, female) are characterized by both positive and negative conceptual features, which are usually expressed by epithets: **positive:** delicate, beautiful, lovely, wise, graceful, perfect, sweet, charming, fresh, youthful; **negative:** weak, irresolute, faint-hearted, imperfect, unsound, light-minded. So, epithet is one of the most frequent stylistic devices used to create a feminine stereotype. No less important is the role of image-bearing stylistic devices, namely metaphor. Suffice it to mention such images as *sweetheart", "nymph", "doll", "flower", "Cleopatra", "Aphrodite"*, etc. These images arouse a swirl of emotions associated with a) flora and fauna; b) seasons; c) legendary people and fairytale creatures.

O my luve is like a red, red rose
That's newly sprung in June;
My luve is like the melodie
That's sweetly played in tune (Shakespeare)

It is worth mentioning that negative and ironical characteristics of the concept WOMAN expressed by stylistic devices in the fictional texts prevail. Here is a vivid example illustrating it:

Beautiful tyrant. Friend angelical
Dove-feathered raven
Wolfish-ravening lamb.
Despised substance of divinest show

Just opposite of what than justly seen 'st
A damned saint, an honourable villain (Shakespeare)

This poem is characterized by a high degree of emotional impact. The concept WOMAN is revealed by means of the convergence of stylistic devices: oxymoron, metaphors, epithets, gradation. However, the leading role here is assigned to oxymoron which conceptualizes the outer looks and inner substance of the woman as two quite opposite, incompatible, paradoxical entities.

The concept MAN can also be presented by stereotyped characteristics of positive and negative character: strong, powerful, firm, brave, courageous, strong-willed, resolute, solid and negative – rude, stern, grim, dull, aggressive, unintelligent, awkward, unpractical. Stylistic devices, as the materials have shown, play the key role in presentation of the concept, particularly its evaluative and imagery constituents. In this respect the role of such stylistic devices as epithet, metaphor, antonomasia, irony should be emphasized.

He was a sunburned, reckless-eyed fellow, with a network of lines and wrinkles all over his mahagony features which told of a hard, open-air life. There was a singular prominence about his bearded chin which marked a man who was not to be easily turned from his purpose. His age may have been fifty or thereabouts, for his black, curly hair was thickly short with gray. His heavy brows and aggressive chin gave him, as I had lately seen, a terrible expression when moved to anger (Conan Doyle).

This descriptive context fulfills several pragmatic functions, indicating explicitly and implicitly the age of the person (fifty or thereabouts, lines and wrinkles, gray), his social position (hard, open-air life), emotional characteristics intensified by a cluster of epithets (reckless, hard, aggressive, terrible).

Many stylistic devices are used to oppose the concepts MAN and WOMAN setting one of them against another:

Man for the field and woman for the earth;
Man for the sword and for the needle she;
Man with the head and woman with the heart;
Man to command and woman to obey;
All else confusion (A. Tennyson).

The contrast of ideas set side by side and expressed by the convergence of stylistic devices (antithesis, metonymy, parallel structures, anaphora, asyndeton) reveals points of sharp contradictions and antagonistic features of the concepts WOMAN and MAN underlying the latter's dominant role in life.

The correlation of gender and stylistic characteristics are observed mainly in stylistic devices which are built on the principles of comparison, contrast, irony and paradox. It should be noted that the stylistic usage of gender linguistic means in the context of a literary work is charged with conceptually significant senses. R. Kipling's poem "If' is most exemplary in this respect. The poem consists of eight stanzas, describing some gender characteristics, which, in the author's opinion, are supposed to be attributed to a real Man. So, the implications and inferences drawn from the analysis of the poem, constitute the deep-lying cognitive structure of the lexeme "man" transforming it from a neutral word into the concept MAN.

At the textual level besides stylistic devices there are also some other units indicative of both gender and stylistic characteristics. First of all it is a fictional dialogue which reflects the peculiarities of men's and women's speech. There are quite opposite tendencies observed in men's and women's speech. Women's speech is emotional, figurative, abound in stylistic devices, high-flown words, interjections and different kinds of exclamations. In contrast to it, men's speech is laconic, stylistically neutral, sometimes of a low or even vulgar type, full of colloquialisms and slang. It is interesting in connection with this to bring up a dialogue from Hemingway's story "Cat in the Rain":

She: *"Don't you think it would be a good idea if I let my hair grow out".*

He: *"I like it the way it is".*

She: *I get so tired of it...I get so tired of looking like a boy.*

He: *"You look pretty darn nice".*

She: *"I want to pull my hair back tight and smooth and make a big knot at the back that I can feel... I want to have a kitty to sit on my lap and purr when I stroke her".*

He: *"Yeah?"*

She: *"And want to eat at a table with my own silver and I want candles. And I want it to be spring and I want to brush my hair out in front of a mirror and I want a kitty and I want some new clothes".*

He: *"Oh, shut up and get something to read".*

The story tells us about a young American couple travelling in Italy. On a rainy autumn day they stay at the hotel. The girl is not satisfied with her life, she is overflowed with negative emotions. Her speech abounds in stylistic devices (repetition, metonymies, gradation, polysyndeton, parallel constructions) expressing strong emotional tension. In contrast to it, the boy is not loquacious, he is indifferent to his wife's feelings. His speech is very laconic, abrupt and rude (shut up).

So, fictional dialogues quite clearly demonstrate the so called phenomenon of "gender asymmetry" when feminine and masculine characteristics are opposed to each other. Gender asymmetry is also observed in portrait descriptions. The analysis has shown that the descriptions of feminine portraits usually contain the words associated with the notions of beauty, weakness, tenderness, mildness: *graceful, fine, beautiful, sweet, lovely, delicate, soft, fresh,* etc. For example:

There appeared within three feet of him, a form clad in pure white – a youthful, graceful form: full, yet fine in contour, ...and threw back a long veil, there bloomed under his glance a face of

perfect beauty. Perfect beauty is a strong expression; but I do not retrace or qualify it as sweet features...as pure hues of rose lily ... the young girl had regular and delicate lineaments; eyes shaped and coloured as we see them in lovely pictures, large and dark, and full (Ch. Bronte, Jane Eyre).

Masculine portrait descriptions employ words conveying the notions of strength, power, will: *firm, massive, strong, solid, powerful, determined*, etc.

My master's colourless olive face, square, massive brow, broad and jetty eyebrows, deep eyes, string features, firm, grim mouth, – all energy decision, will (Ch. Bronte, Jane Eyre).

These are traditional ideas about portrait characteristics of men and women. Sometimes the rules are violated, and then feminine features are ascribed to men and masculine – to women. Such portrait descriptions used in the literary texts assume various functions: to attract the reader's attention, to produce a humorous and ironical effect, to emphasize contrast between exterior and interior characteristics, to violate gender stereotypes. Here is an interesting example:

Mrs. Forester was neither charming, beautiful not intelligent; on the contrary she was absurd, homely and foolish... She was as tall as the average man; she had a large mouth and a great hooked nose, pale-blue short-sighted eyes and a big ugly hands. Her skin was lined and weather-beaten. ...She did everything she could to counteract the aggressive masculinity of her appearance, and succeeded only in looking like a vaudeville artist doing a female impersonation. Her voice was a woman's voice, but you were always expecting her, at the end of the number as it were, to break into a deep bass, and tearing off that golden wig, discover a man's bald pate (Maugham, The Lion's Skin).

This masculine description of "a lady" creating a figure of fun, violates a feminine stereotype, thus arresting the reader's attention and evoking the emotions of humour, irony and banter.

So, we have discussed some problems of Stylistics in its relation to the category of gender. It is to be stressed in conclusion, that due to frequent correlations of stylistic and gender factors in texts there are close links between Stylistics and Gender Linguistics. And this fact provides grounds for the emergence of a new trend – Gender Stylistics.

QUESTIONS AND TASKS

1. What is Gender Linguistics?
2. Discuss the correlation between gender and stylistic characteristics in the language units.
3. Speak on gender specific stylistic devices.
4. Specify "masculine" and "feminine" characteristics in the literary dialogue.
5. Describe the "masculine" and "feminine" stereotypes in portrait descriptions.
6. Comment on the violations of gender stereotypes in the literary text.

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THE GIFT OF THE MAGI

O. Henry

One dollar and eighty-seven cents. That was all. And sixty cents of it was in pennies. Pennies saved one and two at a time by bulldozing the grocer and the vegetable man and the butcher until one's cheeks burned with the silent imputation of parsimony that such close dealing implied. Three times Della counted it. One dollar and eighty-seven cents. And the next day would be Christmas.

There was clearly nothing to do but flop down on the shabby little couch and howl. So Della did it. Which instigates the moral reflection that life is made up of sobs, sniffles, and smiles, with sniffles predominating.

While the mistress of the home is gradually subsiding from the first stage to the second, take a look at the home. A furnished flat at $8 per week. It did not exactly beggar description, but it certainly had that word on the lookout for the mendicancy squad.

In the vestibule below was a letter-box into which no letter would go, and an electric button from which no mortal finger could coax a ring. Also appertaining thereunto was a card bearing the name "Mr. James Dillingham Young."

The "Dillingham" had been flung to the breeze during a former period of prosperity when its possessor was being paid $30 per week. Now, when the income was shrunk to $20, though, they were thinking seriously of contracting to a modest and unassuming D. But whenever Mr. James Dillingham Young came home and reached his flat above he was called "Jim" and greatly hugged by Mrs. James Dillingham Young, already introduced to you as Della. Which is all very good.

Della finished her cry and attended to her cheeks with the powder rag. She stood by the window and looked out dully at a gray cat walking a gray fence in a gray backyard. Tomorrow would be Christmas Day, and she had only $1.87 with which to buy Jim a present. She had been saving every penny she could for months, with this result. Twenty dollars a week doesn't go far. Expenses had been greater than she had

calculated. They always are. Only $1.87 to buy a present for Jim. Her Jim. Many a happy hour she had spent planning for something nice for him. Something fine and rare and sterling – something just a little bit near to being worthy of the honor of being owned by Jim.

There was a pier-glass between the windows of the room. Perhaps you have seen a pier-glass in an $8 flat. A very thin and very agile person may, by observing his reflection in a rapid sequence of longitudinal strips, obtain a fairly accurate conception of his looks. Della, being slender, had mastered the art.

Suddenly she whirled from the window and stood before the glass. Her eyes were shining brilliantly, but her face had lost its color within twenty seconds. Rapidly she pulled down her hair and let it fall to its full length.

Now, there were two possessions of the James Dillingham Youngs in which they both took a mighty pride. One was Jim's gold watch that had been his father's and his grandfather's. The other was Della's hair. Had the queen of Sheba lived in the flat across the airshaft, Della would have let her hair hang out the window some day to dry just to depreciate Her Majesty's jewels and gifts. Had King Solomon been the janitor, with all his treasures piled up in the basement, Jim would have pulled out his watch every time he passed, just to see him pluck at his beard from envy.

So now Della's beautiful hair fell about her rippling and shining like a cascade of brown waters. It reached below her knee and made itself almost a garment for her. And then she did it up again nervously and quickly. Once she faltered for a minute and stood still while a tear or two splashed on the worn red carpet.

On went her old brown jacket; on went her old brown hat. With a whirl of skirts and with the brilliant sparkle still in her eyes, she fluttered out the door and down the stairs to the street.

Where she stopped the sign read: "Mme. Sofronie. Hair Goods of All Kinds." One flight up Della ran, and collected herself, panting. Madame, large, too white, chilly, hardly looked the "Sofronie."

"Will you buy my hair?" asked Della.

"I buy hair," said Madame. "Take yer hat off and let's have a sight at the looks of it."

Down rippled the brown cascade.

"Twenty dollars," said Madame, lifting the mass with a practised hand.

"Give it to me quick," said Della.

Oh, and the next two hours tripped by on rosy wings. Forget the hashed metaphor. She was ransacking the stores for Jim's present.

She found it at last. It surely had been made for Jim and no one else. There was no other like it in any of the stores, and she had turned all of them inside out. It was a platinum fob chain simple and chaste in design, properly proclaiming its value by substance alone and not by meretricious ornamentation – as all good things should do. It was even worthy of The Watch. As soon as she saw it she knew that it must be Jim's. It was like him. Quietness and value – the description applied to both. Twenty-one dollars they took from her for it, and she hurried home with the 87 cents. With that chain on his watch Jim might be properly anxious about the time in any company. Grand as the watch was, he sometimes looked at it on the sly on account of the old leather strap that he used in place of a chain.

When Della reached home her intoxication gave way a little to prudence and reason. She got out her curling irons and lighted the gas and went to work repairing the ravages made by generosity added to love. Which is always a tremendous task, dear friends – a mammoth task.

Within forty minutes her head was covered with tiny, close-lying curls that made her look wonderfully like a truant schoolboy. She looked at her reflection in the mirror long, carefully, and critically.

"If Jim doesn't kill me," she said to herself, "before he takes a second look at me, he'll say I look like a Coney Island chorus girl. But what could I do – oh! What could I do with a dollar and eighty-seven cents?"

At 7 o'clock the coffee was made and the frying-pan was on the back of the stove hot and ready to cook the chops.

Jim was never late. Della doubled the fob chain in her hand and sat on the corner of the table near the door that he always entered. Then she heard his step on the stair away down on the first flight, and she turned white for just a moment. She had a habit for saying little silent

prayer about the simplest everyday things, and now she whispered: "Please God, make him think I am still pretty."

The door opened and Jim stepped in and closed it. He looked thin and very serious. Poor fellow, he was only twenty-two – and to be burdened with a family! He needed a new overcoat and he was without gloves.

Jim stopped inside the door, as immovable as a setter at the scent of quail. His eyes were fixed upon Della, and there was an expression in them that she could not read, and it terrified her. It was not anger, nor surprise, nor disapproval, nor horror, nor any of the sentiments that she had been prepared for. He simply stared at her fixedly with that peculiar expression on his face.

Della wriggled off the table and went for him.

"Jim, darling," she cried, "don't look at me that way. I had my hair cut off and sold because I couldn't have lived through Christmas without giving you a present. It'll grow out again – you won't mind, will you? I just had to do it. My hair grows awfully fast. Say 'Merry Christmas!' Jim, and let's be happy. You don't know what a nice – what a beautiful, nice gift I've got for you."

"You've cut off your hair?" asked Jim, laboriously, as if he had not arrived at that patent fact yet even after the hardest mental labor.

"Cut it off and sold it," said Della. "Don't you like me just as well, anyhow? I'm me without my hair, ain't I?"

Jim looked about the room curiously.

"You say your hair is gone?" he said, with an air almost of idiocy.

"You needn't look for it," said Della. "It's sold, I tell you – sold and gone, too. It's Christmas Eve, boy. Be good to me, for it went for you. Maybe the hairs of my head were numbered," she went on with sudden serious sweetness, "but nobody could ever count my love for you. Shall I put the chops on, Jim?"

Out of his trance Jim seemed quickly to wake. He enfolded his Della. For ten seconds let us regard with discreet scrutiny some inconsequential object in the other direction. Eight dollars a week or a million a year – what is the difference? A mathematician or a wit would give you the wrong answer. The magi brought valuable gifts, but that was not among them. This dark assertion will be illuminated later on.

Jim drew a package from his overcoat pocket and threw it upon the table.

"Don't make any mistake, Dell," he said, "about me. I don't think there's anything in the way of a haircut or a shave or a shampoo that could make me like my girl any less. But if you'll unwrap that package you may see why you had me going a while at first."

White fingers and nimble tore at the string and paper. And then an ecstatic scream of joy; and then, alas! A quick feminine change to hysterical tears and wails, necessitating the immediate employment of all the comforting powers of the lord of the flat.

For there lay The Combs – the set of combs, side and back, that Della had worshipped long in a Broadway window. Beautiful combs, pure tortoise shell, with jewelled rims – just the shade to wear in the beautiful vanished hair. They were expensive combs, she knew, and her heart had simply craved and yearned over them without the least hope of possession. And now, they were hers, but the tresses that should have adorned the coveted adornments were gone.

But she hugged them to her bosom, and at length she was able to look up with dim eyes and a smile and say: "My hair grows so fast, Jim!"

And then Della leaped up like a little singed cat and cried, "Oh, oh!"

Jim had not yet seen his beautiful present. She held it out to him eagerly upon her open palm. The dull precious metal seemed to flash with a reflection of her bright and ardent spirit.

"Isn't it a dandy, Jim? I hunted all over town to find it. You'll have to look at the time a hundred times a day now. Give me your watch. I want to see how it looks on it."

Instead of obeying, Jim tumbled down on the couch and put his hands under the back of his head and smiled.

"Dell," said he, "let's put our Christmas presents away and keep 'em a while. They're too nice to use just at present. I sold the watch to get the money to buy your combs. And now suppose you put the chops on."

The magi, as you know, were wise men – wonderfully wise men – who brought gifts to the Babe in the manger. They invented the art of giving Christmas presents. Being wise, their gifts were no doubt wise ones, possibly bearing the privilege of exchange in case of duplication.

And here I have lamely related to you the uneventful chronicle of two foolish children in a flat who most unwisely sacrificed for each other the greatest treasures of their house. But in a last word to the wise of these days let it be said that of all who give gifts these two were the wisest. Of all who give and receive gifts, such as they are wisest. Everywhere they are wisest. They are the magi.

QUESTIONS AND TASKS

1. Give a summary of the story
2. Speak on the title of the story. What religious myth is alluded to by the title? What implicit information does it convey?
3. Interpret the sentence "...life is made up of sobs, sniffles, and smiles, with sniffles predominating". Give your feedback.
4. Define stylistic devices and comment on their functions.
5. Find poetic details and discuss their functions.
6. What means of foregrounding are used in the text?
7. What is the role of the mythologeme in revealing conceptual information of the story? How does the end of the story containing the author's meditations reveal the conceptual information of the story.
8. Characterize the category of modality in the text.

THE HAPPY MAN

W. Somerset Maugham

It is a dangerous thing to order the lives of others and I have often wondered at the self-confidence of politicians, reformers and suchlike who are prepared to force, upon their fellows measures that must alter their manners, habits, and points of view. I have always hesitated to give advice, for how can one advise another how to act unless one knows that other as well as one knows oneself? Heaven knows, I know little enough of myself: I know nothing of others. We can only guess at the thoughts and emotions of our neighbours. Each one of us is a prisoner in a solitary tower and he communicates with the other prisoners, who form mankind, by conventional signs that have not quite the same meaning

for them as for himself. And life, unfortunately, is something that you can lead but once; mistakes are often irreparable, and who am I that I should tell this one and that how he should lead it? Life is a difficult business and I have found it hard enough to make my own a complete and rounded thing; I have not been tempted to teach my neighbour what he should do with his. But there are men who flounder at the journey's start, the way before them is confused and hazardous, and on occasion, however unwillingly, I have been forced to point the finger of fate. Sometimes men have said to me, what shall I do with my life? and I have seen myself for a moment wrapped in the dark cloak of Destiny.

Once I know that I advised well.

I was a young man and I lived in a modest apartment in London near Victoria Station. Late one afternoon, when I was beginning to think that I had worked enough for that day, I heard a ring at the bell. I opened the door to a total stranger. He asked me my name; I told him. He asked if he might come in.

"Certainly".

I led him into my sitting-room and begged him to sit down. He seemed a trifle embarrassed. I offered him a cigarette and he had some difficulty in lighting it without letting go of his hat. When he had satisfactorily achieved this feat I asked him if I should not put it on a chair for him. He quickly did this and while doing it dropped his umbrella.

"I hope you don't mind my coming to see you like this," he said. "My name is Stephens and I am a doctor. You're in the medical, I believe?"

'Yes, but I don't practise!

'No, I know. I've just read a book of yours about Spain and I wanted to ask you about it.'

'It's not a very good book, I'm afraid.'

'The fact remains that you know something about Spain and there's no one else I know who does. And I thought perhaps you wouldn't mind giving me some information!

'I shall be very glad.'

He was silent for a moment. He reached out for his hat and holding it in one hand absentmindedly stroked it with the other. I surmised that it gave him confidence.

'I hope you won't think it very odd for a perfect stranger to talk to you like this.' He gave an apologetic laugh. 'I'm not going to tell you the story of my life.'

When people say this to me I always know that it is precisely what they are going to do. I do not mind. In fact I rather like it.

'I was brought up by two old aunts. I've never been anywhere. I've never done anything. I've been married for six years. I have no children. I'm a medical officer at the Camberwell Infirmary. I can't stick it anymore.'

There was something very striking in the short, sharp sentences he used. They had a forcible ring. I had not given him more than a cursory glance, but now I looked at him with curiosity. He was a little man, thick-set and stout, of thirty perhaps, with a round red face from which shone small, dark and very bright eyes. His black hair was cropped close to a bullet-shaped head. He was dressed in a blue suit a good deal the worse for wear. It was baggy at the knees and the pockets bulged untidily.

'You know what the duties are of a medical officer in an infirmary. One day is pretty much like another. And that's all I've got to look forward to for the rest of my life. Do you think it's worth it?'

'It's a means of livelihood,' I answered.

'Yes, I know. The money's pretty good'

'I don't exactly know why you've come to me.'

'Well, I wanted to know whether you thought there would be any chance for an English doctor in Spain?'

'Why Spain?'

'I don't know, I just have a fancy for it'

'It's not like Carmen, you know.'

'But there's sunshine there, and there's good wine, and there's colour, and there's air you can breathe. Let me say what I have to say straight out. I heard by accident that there was no English doctor in Seville. Do you think I could earn a living there? Is it madness to give up a good safe job for an uncertainty?'

'What does your wife think about it?'

'She's willing.'

'It's a great risk.'

'I know. But if you say take it, I will: if you say stay where you are, I'll stay.'

He was looking at me intently with those bright dark eyes of his and I knew that he meant what he said. I reflected for a moment.

'Your whole future is concerned: you must decide for yourself. But this I can tell you: if you don't want money but are content to earn just enough to keep body and soul together, then go. For you will lead a wonderful life.'

He left me, I thought about him for a day or two, and then forgot. The episode passed completely from my memory.

Many years later, fifteen at least, I happened to be in Seville and having some trifling indisposition asked the hotel porter whether there was an English doctor in the town. He said there was and gave me the address. I took a cab and as I drove up to the house a little fat man came out of it. He hesitated when he caught sight of me.

'Have you come to see me?' he said. 'I'm the English doctor.'

I explained my errand and he asked me to come in. He lived in an ordinary Spanish house, with a patio, and his consulting room which led out of it was littered with papers, books, medical appliances, and lumber. The sight of it would have startled a squeamish patient. We did our business and then I asked the doctor what his fee was. He shook his head and smiled.

'There's no fee.'

'Why on earth not?'

'Don't you remember me? Why, I'm here because of something you said to me. You changed my whole life for me. I'm Stephens.'

I had not the least notion what he was talking about. He reminded me of our interview, he repeated to me what we had said, and gradually, out of the night, a dim recollection of the incident came back to me.

'I was wondering if I'd ever see you again,' he said, 'I was wondering if ever I'd have a chance of thanking you for all you've done for me.'

'It's been a success then?'

I looked at him. He was very fat now and bald, but his eyes twinkled gaily and his fleshy, red face bore an expression of perfect good-humour. The clothes he wore, terribly shabby they were, had been

made obviously by a Spanish tailor and his hat was the wide-brimmed sombrero of the Spaniard. He looked to me as though he knew a good bottle of wine when he saw it. He had a dissipated, though entirely sympathetic, appearance. You might have hesitated to let him remove your appendix, but you could not have imagined a more delightful creature to drink a glass of wine with

'Surely you were married?' I said.

'Yes. My wife didn't like Spain, she went back to Camberwell, she was more at home there.'

'Oh, I'm sorry for that'

His black eyes flashed a bacchanalian smile. He really had somewhat the look of a young Silenus.

'Life is full of compensations,' he murmured.

The words were hardly out of his mouth when a Spanish woman, no longer in her first youth, but still boldly and voluptuously beautiful, appeared at the door. She spoke to him in Spanish, and I could not fail to perceive that she was the mistress of the house.

As he stood at the door to let me out he said to me:

"You told me when last I saw you that if I came here I should earn just enough money to keep body and soul together, but that I should lead a wonderful life. Well, I want to tell you that you were right. Poor I have been and poor I shall always be, but by heaven I've enjoyed myself. I wouldn't exchange the life I've had with that of any king in the world."

QUESTIONS AND TASKS

1. Render the plot of the story.
2. Comment on the composition of the story.
3. How is the author's image expressed in the text?
4. What is the conceptual sense of the author's meditations given in the opening passage of the story?
5. Comment on the implications of the metaphorical expression "Each one of us is a prisoner in a solitary tower and he communicates with the other prisoners, who form mankind"
6. What associations does the word "Carmen" evoke? Speak on its background information.

7. Discuss the knowledge structures of the mythologemes "a bacchanalian smile" and "young Silenus".
8. Speak on the conceptual meaning embodied in the convergence of stylistic devices at the end of the story.
9. What is the conceptual information of the story?

SONNET 130

William Shakespeare

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damask'd, red and white,
But no such roses see I in her cheeks,
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound;
I grant I never saw a goddess go,
My mistress when she walks treads on the ground.
And yet, by heaven, I think my love as rare
As any she belied with false compare.

QUESTIONS AND TASKS

1. Speak on the peculiar features of the sonnet and its compositional structure.
2. What are the main stylistic devices in the portrait description of the mistress?
3. Discuss the stylistic functions of the antithesis used in the sonnet. What ironical effect does it convey?
4. What is the conceptual meaning of the word "belied"?
5. Comment on the author's purport expressed in the sonnet.

THE GARDEN-PARTY

Katherine Mansfield

And after all the weather was ideal. They could not have had a more perfect day for a garden-party if they had ordered it. Windless, warm, the sky without a cloud. Only the blue was veiled with a haze of light gold, as it is sometimes in early summer. The gardener had been up since dawn, mowing the lawns and sweeping them, until the grass and the dark flat rosettes where the daisy plants had been seemed to shine. As for the roses, you could not help feeling they understood that roses are the only flowers that impress people at garden-parties; the only flowers that everybody is certain of knowing. Hundreds, yes, literally hundreds, had come out in a single night; the green bushes bowed down as though they had been visited by archangels.

Breakfast was not yet over before the men came to put up the marquee.

"Where do you want the marquee put, mother?"

"My dear child, it's no use asking me. I'm determined to leave everything to you children this year. Forget I am your mother. Treat me as an honoured guest."

But Meg could not possibly go and supervise the men. She had washed her hair before breakfast, and she sat drinking her coffee in a green turban, with a dark wet curl stamped on each cheek. Jose, the butterfly, always came down in a silk petticoat and a kimono jacket.

"You'll have to go, Laura; you're the artistic one."

Away Laura flew, still holding her piece of bread-and-butter. It's so delicious to have an excuse for eating out of doors, and besides, she loved having to arrange things; she always felt she could do it so much better than anybody else.

Four men in their shirt-sleeves stood grouped together on the garden path. They carried staves covered with rolls of canvas, and they had big tool-bags slung on their backs. They looked impressive. Laura wished now that she was not holding that piece of bread-and-butter, but there was nowhere to put it, and she couldn't possibly throw it away. She blushed and tried to look severe and even a little bit short-sighted as she came up to them.

"Good morning," she said, copying her mother's voice. But that sounded so fearfully affected that she was ashamed, and stammered like a little girl, "Oh – er – have you come – is it about the marquee?"

"That's right, miss," said the tallest of the men, a lanky, freckled fellow, and he shifted his tool-bag, knocked back his straw hat and smiled down at her. "That's about it."

His smile was so easy, so friendly, that Laura recovered. What nice eyes he had, small, but such a dark blue! And now she looked at the others, they were smiling too. "Cheer up, we won't bite," their smile seemed to say. How very nice workmen were! And what a beautiful morning! She mustn't mention the morning; she must be business-like. The marquee.

"Well, what about the lily-lawn? Would that do?"

And she pointed to the lily-lawn with the hand that didn't hold the bread-and-butter. They turned, they stared in the direction. A little fat chap thrust out his under-lip, and the tall fellow frowned.

"I don't fancy it," said he. "Not conspicuous enough. You see, with a thing like a marquee," and he turned to Laura in his easy way, "you want to put it somewhere where it'll give you a bang slap in the eye, if you follow me."

Laura's upbringing made her wonder for a moment whether it was quite respectful of a workman to talk to her of bangs slap in the eye. But she did quite follow him.

"A corner of the tennis-court," she suggested. "But the band's going to be in one corner."

"H'm, going to have a band, are you?" said another of the workmen. He was pale. He had a haggard look as his dark eyes scanned the tennis-court. What was he thinking?

"Only a very small band," said Laura gently. Perhaps he wouldn't mind so much if the band was quite small. But the tall fellow interrupted.

"Look here, miss, that's the place. Against those trees. Over there. That'll do fine."

Against the karakas. Then the karaka-trees would be hidden. And they were so lovely, with their broad, gleaming leaves, and their clusters of yellow fruit. They were like trees you imagined growing on a desert

island, proud, solitary, lifting their leaves and fruits to the sun in a kind of silent splendour. Must they be hidden by a marquee?

They must. Already the men had shouldered their staves and were making for the place. Only the tall fellow was left. He bent down, pinched a sprig of lavender, put his thumb and forefinger to his nose and snuffed up the smell. When Laura saw that gesture she forgot all about the karakas in her wonder at him caring for things like that – caring for the smell of lavender. How many men that she knew would have done such a thing? Oh, how extraordinarily nice workmen were, she thought. Why couldn't she have workmen for her friends rather than the silly boys she danced with and who came to Sunday night supper? She would get on much better with men like these.

It's all the fault, she decided, as the tall fellow drew something on the back of an envelope, something that was to be looped up or left to hang, of these absurd class distinctions. Well, for her part, she didn't feel them. Not a bit, not an atom.... And now there came the chock-chock of wooden hammers. Someone whistled, someone sang out, "Are you right there, matey?" "Matey!" The friendliness of it, the–the–Just to prove how happy she was, just to show the tall fellow how at home she felt, and how she despised stupid conventions, Laura took a big bite of her bread-and-butter as she stared at the little drawing. She felt just like a work-girl.

"Laura, Laura, where are you? Telephone, Laura!" a voice cried from the house.

"Coming!" Away she skimmed, over the lawn, up the path, up the steps, across the veranda, and into the porch. In the hall her father and Laurie were brushing their hats ready to go to the office.

"I say, Laura," said Laurie very fast, "you might just give a squiz at my coat before this afternoon. See if it wants pressing."

"I will," said she. Suddenly she couldn't stop herself. She ran at Laurie and gave him a small, quick squeeze. "Oh, I do love parties, don't you?" gasped Laura.

"Ra-ther," said Laurie's warm, boyish voice, and he squeezed his sister too, and gave her a gentle push. "Dash off to the telephone, old girl."

The telephone. "Yes, yes; oh yes. Kitty? Good morning, dear. Come to lunch? Do, dear. Delighted of course. It will only be a very scratch meal – just the sandwich crusts and broken meringue-shells and what's left over. Yes, isn't it a perfect morning? Your white? Oh, I certainly should. One moment – hold the line. Mother's calling." And Laura sat back. "What, mother? Can't hear."

Mrs. Sheridan's voice floated down the stairs. "Tell her to wear that sweet hat she had on last Sunday."

"Mother says you're to wear that sweet hat you had on last Sunday. Good. One o'clock. Bye-bye."

Laura put back the receiver, flung her arms over her head, took a deep breath, stretched and let them fall. "Huh," she sighed, and the moment after the sigh she sat up quickly. She was still, listening. All the doors in the house seemed to be open. The house was alive with soft, quick steps and running voices. The green baize door that led to the kitchen regions swung open and shut with a muffled thud. And now there came a long, chuckling absurd sound. It was the heavy piano being moved on its stiff castors. But the air! If you stopped to notice, was the air always like this? Little faint winds were playing chase in at the tops of the windows, out at the doors. And there were two tiny spots of sun, one on the inkpot, one on a silver photograph frame, playing too. Darling little spots. Especially the one on the inkpot lid. It was quite warm. A warm little silver star. She could have kissed it.

The front door bell pealed, and there sounded the rustle of Sadie's print skirt on the stairs. A man's voice murmured; Sadie answered, careless, "I'm sure I don't know. Wait. I'll ask Mrs. Sheridan."

"What is it, Sadie?" Laura came into the hall.

"It's the florist. Miss Laura."

It was, indeed. There, just inside the door, stood a wide, shallow tray full of pots of pink lilies. No other kind. Nothing but lilies – canna lilies, big pink flowers, wide open, radiant, almost frighteningly alive on bright crimson stems.

"O-oh, Sadie!" said Laura, and the sound was like a little moan. She crouched down as if to warm herself at that blaze of lilies; she felt they were in her fingers, on her lips, growing in her breast.

"It's some mistake," she said faintly. "Nobody ever ordered so many. Sadie, go and find mother."

But at that moment Mrs. Sheridan joined them.

"It's quite right," she said calmly. "Yes, I ordered them. Aren't they lovely?" She pressed Laura's arm. "I was passing the shop yesterday, and I saw them in the window. And I suddenly thought for once in my life I shall have enough canna lilies. The garden-party will be a good excuse."

"But I thought you said you didn't mean to interfere," said Laura. Sadie had gone. The florist's man was still outside at his van. She put her arm round her mother's neck and gently, very gently, she bit her mother's ear.

"My darling child, you wouldn't like a logical mother, would you? Don't do that. Here's the man."

He carried more lilies still, another whole tray.

"Bank them up, just inside the door, on both sides of the porch, please," said Mrs. Sheridan. "Don't you agree, Laura?"

"Oh, I do, mother."

In the drawing-room Meg, Jose and good little Hans had at last succeeded in moving the piano.

"Now, if we put this chesterfield against the wall and move everything out of the room except the chairs, don't you think?"

"Quite."

"Hans, move these tables into the smoking-room, and bring a sweeper to take these marks off the carpet and – one moment, Hans – "Jose loved giving orders to the servants, and they loved obeying her. She always made them feel they were taking part in some drama. "Tell mother and Miss Laura to come here at once."

"Very good, Miss Jose."

She turned to Meg. "I want to hear what the piano sounds like, just in case I'm asked to sing this afternoon. Let's try over 'This life is Weary.'"

Pom! Ta-ta-ta *Tee* -ta! The piano burst out so passionately that Jose's face changed. She clasped her hands. She looked mournfully and enigmatically at her mother and Laura as they came in.

This Life is *Wee*-ary,

A Tear–a Sigh.

A Love that *Chan*-ges,
This Life is *Wee*-ary,
A Tear–a Sigh.
A Love that *Chan*-ges,
And then . . . Good-bye!

But at the word "Good-bye," and although the piano sounded more desperate than ever, her face broke into a brilliant, dreadfully unsympathetic smile.

"Aren't I in good voice, mummy?" she beamed.

This Life is *Wee*-ary,
Hope comes to Die.
A Dream–a *Wa*-kening.

But now Sadie interrupted them. "What is it, Sadie?"

"If you please, m'm, cook says have you got the flags for the sandwiches?"

"The flags for the sandwiches, Sadie?" echoed Mrs. Sheridan dreamily. And the children knew by her face that she hadn't got them. "Let me see." And she said to Sadie firmly, "Tell cook I'll let her have them in ten minutes.

Sadie went.

"Now, Laura," said her mother quickly, "come with me into the smoking-room. I've got the names somewhere on the back of an envelope. You'll have to write them out for me. Meg, go upstairs this minute and take that wet thing off your head. Jose, run and finish dressing this instant. Do you hear me, children, or shall I have to tell your father when he comes home to-night? And – and, Jose, pacify cook if you do go into the kitchen, will you? I'm terrified of her this morning."

The envelope was found at last behind the dining-room clock, though how it had got there Mrs. Sheridan could not imagine.

"One of you children must have stolen it out of my bag, because I remember vividly – cream-cheese and lemon-curd. Have you done that?"

"Yes."

"Egg and –" Mrs. Sheridan held the envelope away from her. "It looks like mice. It can't be mice, can it?"

"Olive, pet," said Laura, looking over her shoulder.

"Yes, of course, olive. What a horrible combination it sounds. Egg and olive."

They were finished at last, and Laura took them off to the kitchen. She found Jose there pacifying the cook, who did not look at all terrifying.

"I have never seen such exquisite sandwiches," said Jose's rapturous voice. "How many kinds did you say there were, cook? Fifteen?"

"Fifteen, Miss Jose."

"Well, cook, I congratulate you."

Cook swept up crusts with the long sandwich knife and smiled broadly.

"Godber's has come," announced Sadie, issuing out of the pantry. She had seen the man pass the window.

That meant the cream puffs had come. Godber's were famous for their cream puffs. Nobody ever thought of making them at home.

"Bring them in and put them on the table, my girl," ordered cook.

Sadie brought them in and went back to the door. Of course Laura and Jose were far too grown-up to really care about such things. All the same, they couldn't help agreeing that the puffs looked very attractive. Very. Cook began arranging them, shaking off the extra icing sugar.

"Don't they carry one back to all one's parties?" said Laura.

"I suppose they do," said practical Jose, who never liked to be carried back. "They look beautifully light and feathery, I must say."

"Have one each, my dears," said cook in her comfortable voice. "Yer ma won't know."

Oh, impossible. Fancy cream puffs so soon after breakfast. The very idea made one shudder. All the same, two minutes later Jose and Laura were licking their fingers with that absorbed inward look that only comes from whipped cream.

"Let's go into the garden, out by the back way," suggested Laura. "I want to see how the men are getting on with the marquee. They're such awfully nice men."

But the back door was blocked by cook, Sadie, Godber's man and Hans.

Something had happened.

"Tuk-tuk-tuk," clucked cook like an agitated hen. Sadie had her hand clapped to her cheek as though she had toothache. Hans's face was screwed up in the effort to understand. Only Godber's man seemed to be enjoying himself; it was his story.

"What's the matter? What's happened?"

"There's been a horrible accident," said Cook. "A man killed."

"A man killed! Where? How? When?"

But Godber's man wasn't going to have his story snatched from under his nose.

"Know those little cottages just below here, miss?" Know them? Of course, she knew them. "Well, there's a young chap living there, name of Scott, a carter. His horse shied at a traction-engine, corner of Hawke Street this morning, and he was thrown out on the back of his head. Killed."

"Dead!" Laura stared at Godber's man.

"Dead when they picked him up," said Godber's man with relish. "They were taking the body home as I come up here." And he said to the cook, "He's left a wife and five little ones."

"Jose, come here." Laura caught hold of her sister's sleeve and dragged her through the kitchen to the other side of the green baize door. There she paused and leaned against it. "Jose!" she said, horrified, "however are we going to stop everything?"

"Stop everything, Laura!" cried Jose in astonishment. "What do you mean?"

"Stop the garden-party, of course." Why did Jose pretend?

But Jose was still more amazed. "Stop the garden-party? My dear Laura, don't be so absurd. Of course we can't do anything of the kind. Nobody expects us to. Don't be so extravagant."

"But we can't possibly have a garden-party with a man dead just outside the front gate."

That really was extravagant, for the little cottages were in a lane to themselves at the very bottom of a steep rise that led up to the house. A broad road ran between. True, they were far too near. They were the greatest possible eyesore, and they had no right to be in that neighbourhood at all. They were little mean dwellings painted a chocolate brown. In the garden patches there was nothing but cabbage stalks, sick hens and

tomato cans. The very smoke coming out of their chimneys was poverty-stricken. Little rags and shreds of smoke, so unlike the great silvery plumes that uncurled from the Sheridans' chimneys. Washerwomen lived in the lane and sweeps and a cobbler, and a man whose house-front was studded all over with minute bird-cages. Children swarmed. When the Sheridans were little they were forbidden to set foot there because of the revolting language and of what they might catch. But since they were grown up, Laura and Laurie on their prowls sometimes walked through. It was disgusting and sordid. They came out with a shudder. But still one must go everywhere; one must see everything. So through they went.

"And just think of what the band would sound like to that poor woman," said Laura.

"Oh, Laura!" Jose began to be seriously annoyed. "If you're going to stop a band playing every time someone has an accident, you'll lead a very strenuous life. I'm every bit as sorry about it as you. I feel just as sympathetic." Her eyes hardened. She looked at her sister just as she used to when they were little and fighting together. "You won't bring a drunken workman back to life by being sentimental," she said softly.

"Drunk! Who said he was drunk?" Laura turned furiously on Jose. She said just as they had used to say on those occasions, "I'm going straight up to tell mother."

"Do, dear," cooed Jose.

"Mother, can I come into your room?" Laura turned the big glass door-knob.

"Of course, child. Why, what's the matter? What's given you such a colour?" And Mrs. Sheridan turned round from her dressing-table. She was trying on a new hat.

"Mother, a man's been killed," began Laura.

"Not in the garden?" interrupted her mother.

"No, no!"

"Oh, what a fright you gave me!" Mrs. Sheridan sighed with relief, and took off the big hat and held it on her knees.

"But listen, mother," said Laura. Breathless, half-choking, she told the dreadful story. "Of course, we can't have our party, can we?" she pleaded. "The band and everybody arriving. They'd hear us, mother; they're nearly neighbours!"

To Laura's astonishment her mother behaved just like Jose; it was harder to bear because she seemed amused. She refused to take Laura seriously.

"But, dear child, use your common sense. It's only by accident we've heard of it. If someone had died there normally – and I can't understand how they keep alive in those poky little holes-we should still be having our party, shouldn't we?"

Laura had to say "yes" to that, but she felt it was all wrong. She sat down on her mother's sofa and pinched the cushion frill.

"Mother, isn't it terribly heartless of us?" she asked.

"Darling!" Mrs. Sheridan got up and came over to her, carrying the hat. Before Laura could stop her she had popped it on. "My child!" said her mother, "the hat is yours. It's made for you. It's much too young for me. I have never seen you look such a picture. Look at yourself!" And she held up her hand-mirror.

"But, mother," Laura began again. She couldn't look at herself; she turned aside.

This time Mrs. Sheridan lost patience just as Jose had done.

"You are being very absurd, Laura," she said coldly. "People like that don't expect sacrifices from us. And it's not very sympathetic to spoil everybody's enjoyment as you're doing now."

"I don't understand," said Laura, and she walked quickly out of the room into her own bedroom. There, quite by chance, the first thing she saw was this charming girl in the mirror, in her black hat trimmed with gold daisies, and a long black velvet ribbon. Never had she imagined she could look like that. Is mother right? she thought. And now she hoped her mother was right. Am I being extravagant? Perhaps it was extravagant. Just for a moment she had another glimpse of that poor woman and those little children, and the body being carried into the house. But it all seemed blurred, unreal, like a picture in the newspaper. I'll remember it again after the party's over, she decided. And somehow that seemed quite the best plan. . . .

Lunch was over by half-past one. By half-past two they were all ready for the fray. The green-coated band had arrived and was established in a corner of the tennis-court.

"My dear!" trilled Kitty Maitland, "aren't they too like frogs for words? You ought to have arranged them round the pond with the conductor in the middle on a leaf."

Laurie arrived and hailed them on his way to dress. At the sight of him Laura remembered the accident again. She wanted to tell him. If Laurie agreed with the others, then it was bound to be all right. And she followed him into the hall.

"Laurie!"

"Hallo!" he was half-way upstairs, but when he turned round and saw Laura he suddenly puffed out his cheeks and goggled his eyes at her. "My word, Laura! You do look stunning," said Laurie. "What an absolutely topping hat!"

Laura said faintly "Is it?" and smiled up at Laurie, and didn't tell him after all.

Soon after that people began coming in streams. The band struck up; the hired waiters ran from the house to the marquee. Wherever you looked there were couples strolling, bending to the flowers, greeting, moving on over the lawn. They were like bright birds that had alighted in the Sheridans' garden for this one afternoon, on their way to – where? Ah, what happiness it is to be with people who all are happy, to press hands, press cheeks, smile into eyes.

"Darling Laura, how well you look!"

"What a becoming hat, child!"

"Laura, you look quite Spanish. I've never seen you look so striking."

And Laura, glowing, answered softly, "Have you had tea? Won't you have an ice? The passion-fruit ices really are rather special." She ran to her father and begged him. "Daddy darling, can't the band have something to drink?"

And the perfect afternoon slowly ripened, slowly faded, slowly its petals closed.

"Never a more delightful garden-party . . . " "The greatest success . . . " "Quite the most . . . "

Laura helped her mother with the good-byes. They stood side by side in the porch till it was all over.

"All over, all over, thank heaven," said Mrs. Sheridan. "Round up the others, Laura. Let's go and have some fresh coffee. I'm exhausted. Yes, it's been very successful. But oh, these parties, these parties! Why will you children insist on giving parties!" And they all of them sat down in the deserted marquee.

"Have a sandwich, daddy dear. I wrote the flag."

"Thanks." Mr. Sheridan took a bite and the sandwich was gone. He took another. "I suppose you didn't hear of a beastly accident that happened today?" he said.

"My dear," said Mrs. Sheridan, holding up her hand, "we did. It nearly ruined the party. Laura insisted we should put it off."

"Oh, mother!" Laura didn't want to be teased about it.

"It was a horrible affair all the same," said Mr. Sheridan. "The chap was married too. Lived just below in the lane, and leaves a wife and half a dozen kiddies, so they say."

An awkward little silence fell. Mrs. Sheridan fidgeted with her cup. Really, it was very tactless of father. . . .

Suddenly she looked up. There on the table were all those sandwiches, cakes, puffs, all un-eaten, all going to be wasted. She had one of her brilliant ideas.

"I know," she said. "Let's make up a basket. Let's send that poor creature some of this perfectly good food. At any rate, it will be the greatest treat for the children. Don't you agree? And she's sure to have neighbours calling in and so on. What a point to have it all ready prepared. Laura!" She jumped up. "Get me the big basket out of the stairs cupboard."

"But, mother, do you really think it's a good idea?" said Laura.

Again, how curious, she seemed to be different from them all. To take scraps from their party. Would the poor woman really like that?

"Of course! What's the matter with you today? An hour or two ago you were insisting on us being sympathetic, and now—"

Oh well! Laura ran for the basket. It was filled, it was heaped by her mother.

"Take it yourself, darling," said she. "Run down just as you are. No, wait, take the arum lilies too. People of that class are so impressed by arum lilies."

"The stems will ruin her lace frock," said practical Jose.

So they would. Just in time. "Only the basket, then. And, Laura!"–her mother followed her out of the marquee –"don't on any account –"

"What mother?"

No, better not put such ideas into the child's head! "Nothing! Run along."

It was just growing dusky as Laura shut their garden gates. A big dog ran by like a shadow. The road gleamed white, and down below in the hollow the little cottages were in deep shade. How quiet it seemed after the afternoon. Here she was going down the hill to somewhere where a man lay dead, and she couldn't realize it. Why couldn't she? She stopped a minute. And it seemed to her that kisses, voices, tinkling spoons, laughter, the smell of crushed grass were somehow inside her. She had no room for anything else. How strange! She looked up at the pale sky, and all she thought was, "Yes, it was the most successful party."

Now the broad road was crossed. The lane began, smoky and dark. Women in shawls and men's tweed caps hurried by. Men hung over the palings; the children played in the doorways. A low hum came from the mean little cottages. In some of them there was a flicker of light, and a shadow, crab-like, moved across the window. Laura bent her head and hurried on. She wished now she had put on a coat. How her frock shone! And the big hat with the velvet streamer–if only it was another hat! Were the people looking at her? They must be. It was a mistake to have come; she knew all along it was a mistake. Should she go back even now?

No, too late. This was the house. It must be. A dark knot of people stood outside. Beside the gate an old, old woman with a crutch sat in a chair, watching. She had her feet on a newspaper. The voices stopped as Laura drew near. The group parted. It was as though she was expected, as though they had known she was coming here.

Laura was terribly nervous. Tossing the velvet ribbon over her shoulder, she said to a woman standing by, "Is this Mrs. Scott's house?" and the woman, smiling queerly, said, "It is, my lass."

Oh, to be away from this! She actually said, "Help me, God," as she walked up the tiny path and knocked. To be away from those staring eyes, or be covered up in anything, one of those women's shawls even.

I'll just leave the basket and go, she decided. I shan't even wait for it to be emptied.

Then the door opened. A little woman in black showed in the gloom.

Laura said, "Are you Mrs. Scott?" But to her horror the woman answered, "Walk in, please, miss," and she was shut in the passage.

"No," said Laura, "I don't want to come in. I only want to leave this basket. Mother sent–"

The little woman in the gloomy passage seemed not to have heard her. "Step this way, please, miss," she said in an oily voice, and Laura followed her.

She found herself in a wretched little low kitchen, lighted by a smoky lamp. There was a woman sitting before the fire.

"Em," said the little creature who had let her in. "Em! It's a young lady." She turned to Laura. She said meaningly, "I'm 'er sister, miss. You'll excuse 'er, won't you?"

"Oh, but of course!" said Laura. "Please, please don't disturb her. I – I only want to leave –"

But at that moment the woman at the fire turned round. Her face, puffed up, red, with swollen eyes and swollen lips, looked terrible. She seemed as though she couldn't understand why Laura was there. What did it mean? Why was this stranger standing in the kitchen with a basket? What was it all about? And the poor face puckered up again.

"All right, my dear," said the other. "I'll thenk the young lady."

And again she began, "You'll excuse her, miss, I'm sure," and her face, swollen too, tried an oily smile.

Laura only wanted to get out, to get away. She was back in the passage. The door opened. She walked straight through into the bedroom where the dead man was lying.

"You'd like a look at 'im, wouldn't you?" said Em's sister, and she brushed past Laura over to the bed. "Don't be afraid, my lass,"– and now her voice sounded fond and sly, and fondly she drew down the sheet – "'e looks a picture. There's nothing to show. Come along, my dear."

Laura came.

There lay a young man, fast asleep – sleeping so soundly, so deeply, that he was far, far away from them both. Oh, so remote, so peaceful. He

was dreaming. Never wake him up again. His head was sunk in the pillow, his eyes were closed; they were blind under the closed eyelids. He was given up to his dream. What did garden-parties and baskets and lace frocks matter to him? He was far from all those things. He was wonderful, beautiful. While they were laughing and while the band was playing, this marvel had come to the lane. Happy . . . happy . . . All is well, said that sleeping face. This is just as it should be. I am content.

But all the same you had to cry, and she couldn't go out of the room without saying something to him. Laura gave a loud childish sob.

"Forgive my hat," she said.

And this time she didn't wait for Em's sister. She found her way out of the door, down the path, past all those dark people. At the corner of the lane she met Laurie.

He stepped out of the shadow. "Is that you, Laura?"

"Yes."

"Mother was getting anxious. Was it all right?"

"Yes, quite. Oh, Laurie!" She took his arm, she pressed up against him.

"I say, you're not crying, are you?" asked her brother.

Laura shook her head. She was.

Laurie put his arm round her shoulder. "Don't cry," he said in his warm, loving voice. "Was it awful?"

"No," sobbed Laura. "It was simply marvellous. But Laurie –" She stopped, she looked at her brother. "Isn't life," she stammered, "isn't life –" But what life was she couldn't explain. No matter. He quite understood.

"*Isn't* it, darling?" said Laurie.

QUESTIONS AND TASKS

1. Relate the plot of the text, focusing on the main points
2. Give character sketches of Laura and her relatives and describe their attitude to life.
3. How does the represented speech reveal Laura's inner world, her thoughts, volitions and emotions?

4. What is the role of descriptive contexts (the description of nature, garden, flowers, clothes, characters, etc.) in the representation of the two worlds: the world of the rich and that of the poor?
5.What implicit information do the poetic details used in depicting the workers reveal?
6. By what stylistic means are the categories of imagery and emotiveness are foregrounded?
7. What means of contrast are used in describing the garden party of the Sheridans and burial ceremony of the Scotts? What is the role of contrast in revealing conceptual information of the text.
8. Find the culmination of the story and discuss its deep-lying meaning.
9. What implications and inferences can be drawn from the analysis of the aposiopesis used at the end of the story?

IF

R. Kipling

If you can keep your head when all about you
Are losing theirs and blaming it on you;
If you can trust yourself when all men doubt you,
But make allowance for their doubting too:
If you can wait and not be tired by waiting,
Or, being lied about, don't deal in lies,
Or being hated don't give way to hating,
And yet don't look too good, nor talk too wise;

If you can dream – and not make dreams your master;
If you can think – and not make thoughts your aim,
If you can meet with Triumph and Disaster
And treat those two impostors just the same:
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
And stoop and build'em up with worn-out tools;

If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings,
And never breathe a word about your loss:
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: "Hold on!"

If you can talk with crowds and keep your virtue,
Or walk with Kings – nor lose the common touch,
If neither foes nor loving friends can hurt you,
If all men count with you, but none too much:
If you can fill the unforgiving minute
With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
And – which is more – you'll be a Man, my son!

QUESTIONS AND TASKS

1. Speak on the composition of the poem.
2. By what means is the convergence of stylistic devices achieved?
3. What is the main stylistic device used in the poem?
4. Comment on the role of the anaphora and its stylistic function.
5. Conceptualize the information expressed by the lexeme "man" and discuss its cognitive structure.
6. Pay attention to the words Earth and Man written with a capital letter. What is the role of the graphical means in conceptualizing the concluding lines of the poem?
7. Indicate gender specific characteristics of the concept MAN and their textual presentation.

OCTOBER AND JUNE

O'Henry

The Captain gazed gloomily at his sword that hung upon the wall. In the closet near by was stored his faded uniform, stained and worn by weather and service. What a long, long time it seemed since those old days of war's alarms!

And now, veteran that he was of his country's strenuous times, he had been reduced to abject surrender by a woman's soft eyes and smiling lips. As he sat in his quiet room he held in his hand the letter he had just received from her – the letter that had caused him to wear that look of gloom. He re-read the fatal paragraph that had destroyed his hope.

In declining the honour you have done me in asking me to be your wife, I feel that I ought to speak frankly. The reason I have for so doing is the great difference between our ages. I like you very, very much, but I am sure that our marriage would not be a happy one. I am sorry to have to refer to this, but I believe that you will appreciate my honesty in giving you the true reason.

The Captain sighed, and leaned his head upon his hand. Yes, there were many years between their ages. But he was strong and rugged, he had position and wealth. Would not his love, his tender care, and the advantages he could bestow upon her make her forget the question of age? Besides, he was almost sure that she cared for him.

The Captain was a man of prompt action. In the field he had been distinguished for his decisiveness and energy. He would see her and plead his cause again in person. Age! – what was it to come between him and the one he loved?

In two hours he stood ready, in light marching order, for his greatest battle. He took the train for the old Southern town in Tennessee where she lived.

Theodora Deming was on the steps of the handsome, porticoed old mansion enjoying the summer twilight, when the Captain entered the gate and came up the gravelled walk. She met him with a smile that was free from embarrassment. As the Captain stood on the step below her, the difference in their ages did not appear so great. He was tall and

straight and clear-eyed and browned. She was in the bloom of lovely womanhood.

"I wasn't expecting you," said Theodora; "but now that you've come you may sit on the step. Didn't you get my letter?"

"I did," said the Captain; "and that's why I came. I say, now, Theo, reconsider your answer, won't you?"

Theodora smiled softly upon him. He carried his years well. She was really fond of his strength, his wholesome looks, his manliness – perhaps, if –

"No, no," she said, shaking her head, positively; "it's out of the question. I like you a whole lot, but marrying won't do. My age and yours are – but don't make me say it again – I told you in my letter."

The Captain flushed a little through the bronze on his face. He was silent for a while, gazing sadly into the twilight. Beyond a line of woods that he could see was a field where the boys in blue had once bivouacked on their march toward the sea. How long ago it seemed now! Truly, Fate and Father Time had tricked him sorely. Just a few years interposed between himself and happiness!

Theodora's hand crept down and rested in the clasp of his firm, brown one. She felt, at least, that sentiment that is akin to love.

"Don't take it so hard, please," she said, gently. "It's all for the best. I've reasoned it out very wisely all by myself. Some day you'll be glad I didn't marry you. It would be very nice and lovely for a while – but, just think! In only a few short years what different tastes we would have! One of us would want to sit by the fireside and read, and maybe nurse neuralgia or rheumatism of evenings, while the other would be crazy for balls and theatres and late suppers. No, my dear friend. While it isn't exactly January and May, it's a clear case of October and pretty early in June."

"I'd always do what you wanted me to do, Theo. If you wanted to –"

"No, you wouldn't. You think now that you would, but you wouldn't. Please don't ask me any more."

The Captain had lost his battle. But he was a gallant warrior, and when he rose to make his final adieu his mouth was grimly set and his shoulders were squared.

He took the train for the North that night. On the next evening he was back in his room, where his sword was hanging against the wall. He was dressing for dinner, tying his white tie into a very careful bow. And at the same time he was indulging in a pensive soliloquy.

"'Pon my honour, I believe Theo was right, after all. Nobody can deny that she's a peach, but she must be twenty-eight, at the very kindest calculation."

For you see, the Captain was only nineteen, and his sword had never been drawn except on the parade ground at Chattanooga, which was as near as he ever got to the Spanish-American War.

QUESTIONS AND TASKS

1. Relate the plot of the text.
2. What characterological details are used in creating the Captain's image? How do they indicate the Captain's age?
3. Comment on the title. What implicit information does it contain?
4. What are the implications of the expression "his greatest battle"?
5. Indicate linguistic means of creating contrast in the perception of the personages. What are the functions of the antithesis and how does it correlate with the title.
6. How is the effect of defeated expectancy achieved in the story?

THE APPLE TREE

(an extract)

by John Galsworthy

It was nearly eleven that night when Ashurst put down the pocket "Odyssey" which for half an hour he had held in his hands without reading, and slipped through the yard down to the orchard. The moon had just risen, very golden, over the hill, and like a bright, powerful, watching spirit peered through the bars of an ash tree's half-naked boughs. In among the apple trees it was still dark, and he stood making sure of his direction, feeling the rough grass with his feet. A black mass

close behind him stirred with a heavy grunting sound, and three large pigs settled down again close to each other, under the wall. He listened. There was no wind, but the stream's burbling whispering chuckle had gained twice its daytime strength. One bird, he could not tell what, cried "Pip-pip," "Pip-pip," with perfect monotony; he could hear a night-Jar spinning very far off; an owl hooting. Ashurst moved a step or two, and again halted, aware of a dim living whiteness all round his head. On the dark unstirring trees innumerable flowers and buds all soft and blurred were being bewitched to life by the creeping moonlight. He had the oddest feeling of actual companionship, as if a million white moths or spirits had floated in and settled between dark sky and darker ground, and were opening and shutting their wings on a level with his eyes. In the bewildering, still, scentless beauty of that moment he almost lost memory of why he had come to the orchard. The flying glamour which had clothed the earth all day had not gone now that night had fallen, but only changed into this new form. He moved on through the thicket of stems and boughs covered with that live powdering whiteness, till he reached the big apple tree. No mistaking that, even in the dark, nearly twice the height and size of any other, and leaning out towards the open meadows and the stream. Under the thick branches he stood still again, to listen. The same sounds exactly, and a faint grunting from the sleepy pigs. He put his hands on the dry, almost warm tree trunk, whose rough mossy surface gave forth a peaty scent at his touch. Would she come – would she? And among these quivering, haunted, moon-witched trees he was seized with doubts of everything! All was unearthly here, fit for no earthly lovers; fit only for god and goddess, faun and nymph not for him and this little country girl. Would it not be almost a relief if she did not come? But all the time he was listening. And still that unknown bird went "Pip-pip," "Pip-pip," and there rose the busy chatter of the little trout stream, whereon the moon was flinging glances through the bars of her tree-prison. The blossom on a level with his eyes seemed to grow more living every moment, seemed with its mysterious white beauty more and more a part of his suspense. He plucked a fragment and held it close–three blossoms. Sacrilege to pluck fruit-tree blossom – soft, sacred, young blossom – and throw it away! Then suddenly he heard the gate close, the pigs stirring again and grunting; and leaning against the

trunk, he pressed his hands to its mossy sides behind him, and held his breath. She might have been a spirit threading the trees, for all the noise she made! Then he saw her quite close – her dark form part of a little tree, her white face part of its blossom; so still, and peering towards him. He whispered: "Megan!" and held out his hands. She ran forward, straight to his breast. When he felt her heart beating against him, Ashurst knew to the full the sensations of chivalry and passion. Because she was not of his world, because she was so simple and young and headlong, adoring and defenceless, how could he be other than her protector, in the dark! Because she was all simple Nature and beauty, as much a part of this spring night as was the living blossom, how should he not take all that she would give him how not fulfil the spring in her heart and his! And torn between these two emotions he clasped her close, and kissed her hair. How long they stood there without speaking he knew not. The stream went on chattering, the owls hooting, the moon kept stealing up and growing whiter; the blossom all round them and above brightened in suspense of living beauty. Their lips had sought each other's, and they did not speak. The moment speech began all would be unreal! Spring has no speech, nothing but rustling and whispering. Spring has so much more than speech in its unfolding flowers and leaves, and the coursing of its streams, and in its sweet restless seeking! And sometimes spring will come alive, and, like a mysterious Presence stand, encircling lovers with its arms, laying on them the fingers of enchantment, so that, standing lips to lips, they forget everything but just a kiss. While her heart beat against him, and her lips quivered on his, Ashurst felt nothing but simple rapture – Destiny meant her for his arms. Love could not be flouted! But when their lips parted for breath, division began again at once. Only, passion now was so much the stronger, and he sighed:

"Oh! Megan! Why did you come?" She looked up, hurt, amazed.

"Sir, you asked me to."

"Don't call me 'sir,' my pretty sweet."

"What should I be callin' you?"

"Frank."

"I could not. Oh, no!"

"But you love me – don't you?"

"I could not help lovin' you. I want to be with you – that's all."

"All!"

So faint that he hardly heard, she whispered: "I shall die if I can't be with you."

Ashurst took a mighty breath.

"Come and be with me, then!"

"Oh!"

Intoxicated by the awe and rapture in that "Oh!" he went on, whispering:

"We'll go to London. I'll show you the world.

"And I will take care of you, I promise, Megan. I'll never be a brute to you!"

"If I can be with you – that is all."

He stroked her hair, and whispered on:

"To-morrow I'll go to Torquay and get some money, and get you some clothes that won't be noticed, and then we'll steal away. And when we get to London, soon perhaps, if you love me well enough, we'll be married."

He could feel her hair shiver with the shake of her head.

"Oh, no! I could not. I only want to be with you!"

Drunk on his own chivalry, Ashurst went on murmuring, "It's I who am not good enough for you. Oh! Megan, when did you begin to love me?"

"When I saw you in the road, and you looked at me. The first night I loved you; but I never thought you would want me."

She slipped down suddenly to her knees, trying to kiss his feet.

A shiver of horror went through Ashurst; he lifted her up bodily and held her fast – too upset to speak.

She whispered: "Why won't you let me?"

"It's I who will kiss your feet!"

Her smile brought tears into his eyes. The whiteness of her moonlit face so close to his, the faint pink of her opened lips, had the living unearthly beauty of the apple blossom.

And then, suddenly, her eyes widened and stared past him painfully; she writhed out of his arms, and whispered: "Look!"

Ashurst saw nothing but the brightened stream, the furze faintly gilded, the beech trees glistening, and behind them all the wide loom of

the moonlit hill. Behind him came her frozen whisper: "The gipsy bogie!"

"Where?"

"There – by the stone – under the trees!"

Exasperated, he leaped the stream, and strode towards the beech clump. Prank of the moonlight! Nothing! In and out of the boulders and thorn trees, muttering and cursing, yet with a kind of terror, he rushed and stumbled. Absurd! Silly! Then he went back to the apple tree. But she was gone; he could hear a rustle, the grunting of the pigs, the sound of a gate closing. Instead of her, only this old apple tree! He flung his arms round the trunk. What a substitute for her soft body; the rough moss against his face – what a substitute for her soft cheek; only the scent, as of the woods, a little the same! And above him, and around, the blossoms, more living, more moonlit than ever, seemed to glow and breathe.

QUESTIONS AND TASKS

1. Read the text and define stylistic devices used in it.
2. Comment on the use of poetic words and their stylistic functions.
3. What effect is achieved by the use of the convergence of stylistic devices in the orchard's description?
4. Speak on the stylistic functions of the personifications represented speech, epithets and phonetic stylistic devices.
5. How does the description of the orchard characterize the personage's inner psychological emotional state?
6. Find cognitive metaphor and disclose its conceptual and aesthetic value.
7. Speak on the associative field of each component of cognitive metaphor tree – prison. What does this cognitive metaphor symbolizes?
8. What is the conceptual sense of the rhetorical question "Oh, Megan, why did you come?"

THE NIGHTINGALE AND THE ROSE

Oscar Wilde

"She said that she would dance with me if I brought her red roses," cried the young Student; "but in all my garden there is no red rose."

From her nest in the holm-oak tree the Nightingale heard him, and she looked out through the leaves, and wondered.

"No red rose in all my garden!" he cried, and his beautiful eyes filled with tears. "Ah, on what little things does happiness depend! I have read all that the wise men have written, and all the secrets of philosophy are mine, yet for want of a red rose is my life made wretched."

"Here at last is a true lover," said the Nightingale. "Night after night have I sung of him, though I knew him not: night after night have I told his story to the stars, and now I see him. His hair is dark as the hyacinth-blossom, and his lips are red as the rose of his desire; but passion has made his face like pale ivory, and sorrow has set her seal upon his brow."

"The Prince gives a ball to-morrow night," murmured the young Student, "and my love will be of the company. If I bring her a red rose she will dance with me till dawn. If I bring her a red rose, I shall hold her in my arms, and she will lean her head upon my shoulder, and her hand will be clasped in mine. But there is no red rose in my garden, so I shall sit lonely, and she will pass me by. She will have no heed of me, and my heart will break."

"Here indeed is the true lover," said the Nightingale. "What I sing of, he suffers - what is joy to me, to him is pain. Surely Love is a wonderful thing. It is more precious than emeralds, and dearer than fine opals. Pearls and pomegranates cannot buy it, nor is it set forth in the marketplace. It may not be purchased of the merchants, nor can it be weighed out in the balance for gold."

"The musicians will sit in their gallery," said the young Student, "and play upon their stringed instruments, and my love will dance to the sound of the harp and the violin. She will dance so lightly that her feet will not touch the floor, and the courtiers in their gay dresses will throng round her. But with me she will not dance, for I have no red rose to give

her"; and he flung himself down on the grass, and buried his face in his hands, and wept.

"Why is he weeping?" asked a little Green Lizard, as he ran past him with his tail in the air.

"Why, indeed?" said a Butterfly, who was fluttering about after a sunbeam.

"Why, indeed?" whispered a Daisy to his neighbour, in a soft, low voice.

"He is weeping for a red rose," said the Nightingale.

"For a red rose?" they cried; "how very ridiculous!" and the little Lizard, who was something of a cynic, laughed outright.

But the Nightingale understood the secret of the Student's sorrow, and she sat silent in the oak-tree, and thought about the mystery of Love. Suddenly she spread her brown wings for flight, and soared into the air. She passed through the grove like a shadow, and like a shadow she sailed across the garden. In the centre of the grass-plot was standing a beautiful Rose-tree, and when she saw it she flew over to it, and lit upon a spray.

"Give me a red rose," she cried, "and I will sing you my sweetest song."

But the Tree shook its head.

"My roses are white," it answered; "as white as the foam of the sea, and whiter than the snow upon the mountain. But go to my brother who grows round the old sun-dial, and perhaps he will give you what you want."

So the Nightingale flew over to the Rose-tree that was growing round the old sun-dial.

"Give me a red rose," she cried, "and I will sing you my sweetest song."

But the Tree shook its head.

"My roses are yellow," it answered; "as yellow as the hair of the mermaiden who sits upon an amber throne, and yellower than the daffodil that blooms in the meadow before the mower comes with his scythe. But go to my brother who grows beneath the Student's window, and perhaps he will give you what you want."

So the Nightingale flew over to the Rose-tree that was growing beneath the Student's window.

"Give me a red rose," she cried, "and I will sing you my sweetest song."

But the Tree shook its head.

"My roses are red," it answered, "as red as the feet of the dove, and redder than the great fans of coral that wave and wave in the ocean-cavern. But the winter has chilled my veins, and the frost has nipped my buds, and the storm has broken my branches, and I shall have no roses at all this year."

"One red rose is all I want," cried the Nightingale, "only one red rose! Is there no way by which I can get it?"

"There is away," answered the Tree; "but it is so terrible that I dare not tell it to you."

"Tell it to me," said the Nightingale, "I am not afraid."

"If you want a red rose," said the Tree, "you must build it out of music by moonlight, and stain it with your own heart's-blood. You must sing to me with your breast against a thorn. All night long you must sing to me, and the thorn must pierce your heart, and your life-blood must flow into my veins, and become mine."

"Death is a great price to pay for a red rose," cried the Nightingale, "and Life is very dear to all. It is pleasant to sit in the green wood, and to watch the Sun in his chariot of gold, and the Moon in her chariot of pearl. Sweet is the scent of the hawthorn, and sweet are the bluebells that hide in the valley, and the heather that blows on the hill. Yet Love is better than Life, and what is the heart of a bird compared to the heart of a man?"

So she spread her brown wings for flight, and soared into the air. She swept over the garden like a shadow, and like a shadow she sailed through the grove.

The young Student was still lying on the grass, where she had left him, and the tears were not yet dry in his beautiful eyes.

"Be happy," cried the Nightingale, "be happy; you shall have your red rose. I will build it out of music by moonlight, and stain it with my own heart's-blood. All that I ask of you in return is that you will be a true lover, for Love is wiser than Philosophy, though she is wise, and

mightier than Power, though he is mighty. Flame-coloured are his wings, and coloured like flame is his body. His lips are sweet as honey, and his breath is like frankincense."

The Student looked up from the grass, and listened, but he could not understand what the Nightingale was saying to him, for he only knew the things that are written down in books.

But the Oak-tree understood, and felt sad, for he was very fond of the little Nightingale who had built her nest in his branches.

"Sing me one last song," he whispered; "I shall feel very lonely when you are gone."

So the Nightingale sang to the Oak-tree, and her voice was like water bubbling from a silver jar.

When she had finished her song the Student got up, and pulled a note-book and a lead-pencil out of his pocket.

"She has form," he said to himself, as he walked away through the grove - "that cannot be denied to her; but has she got feeling? I am afraid not. In fact, she is like most artists; she is all style, without any sincerity. She would not sacrifice herself for others. She thinks merely of music, and everybody knows that the arts are selfish. Still, it must be admitted that she has some beautiful notes in her voice. What a pity it is that they do not mean anything, or do any practical good." And he went into his room, and lay down on his little pallet-bed, and began to think of his love; and, after a time, he fell asleep.

And when the Moon shone in the heavens the Nightingale flew to the Rose-tree, and set her breast against the thorn. All night long she sang with her breast against the thorn, and the cold crystal Moon leaned down and listened. All night long she sang, and the thorn went deeper and deeper into her breast, and her life-blood ebbed away from her.

She sang first of the birth of love in the heart of a boy and a girl. And on the top-most spray of the Rose-tree there blossomed a marvellous rose, petal following petal, as song followed song. Pale was it, at first, as the mist that hangs over the river - pale as the feet of the morning, and silver as the wings of the dawn. As the shadow of a rose in a mirror of silver, as the shadow of a rose in a water-pool, so was the rose that blossomed on the topmost spray of the Tree.

But the Tree cried to the Nightingale to press closer against the thorn. "Press closer, little Nightingale," cried the Tree, "or the Day will come before the rose is finished."

So the Nightingale pressed closer against the thorn, and louder and louder grew her song, for she sang of the birth of passion in the soul of a man and a maid.

And a delicate flush of pink came into the leaves of the rose, like the flush in the face of the bridegroom when he kisses the lips of the bride. But the thorn had not yet reached her heart, so the rose's heart remained white, for only a Nightingale's heart's-blood can crimson the heart of a rose.

And the Tree cried to the Nightingale to press closer against the thorn. "Press closer, little Nightingale," cried the Tree, "or the Day will come before the rose is finished."

So the Nightingale pressed closer against the thorn, and the thorn touched her heart, and a fierce pang of pain shot through her. Bitter, bitter was the pain, and wilder and wilder grew her song, for she sang of the Love that is perfected by Death, of the Love that dies not in the tomb.

And the marvellous rose became crimson, like the rose of the eastern sky. Crimson was the girdle of petals, and crimson as a ruby was the heart.

But the Nightingale's voice grew fainter, and her little wings began to beat, and a film came over her eyes. Fainter and fainter grew her song, and she felt something choking her in her throat.

Then she gave one last burst of music. The white Moon heard it, and she forgot the dawn, and lingered on in the sky. The red rose heard it, and it trembled all over with ecstasy, and opened its petals to the cold morning air. Echo bore it to her purple cavern in the hills, and woke the sleeping shepherds from their dreams. It floated through the reeds of the river, and they carried its message to the sea.

"Look, look!" cried the Tree, "the rose is finished now"; but the Nightingale made no answer, for she was lying dead in the long grass, with the thorn in her heart.

And at noon the Student opened his window and looked out.

"Why, what a wonderful piece of luck!" he cried; "here is a red rose! I have never seen any rose like it in all my life. It is so beautiful

that I am sure it has a long Latin name"; and he leaned down and plucked it.

Then he put on his hat, and ran up to the Professor's house with the rose in his hand.

The daughter of the Professor was sitting in the doorway winding blue silk on a reel, and her little dog was lying at her feet.

"You said that you would dance with me if I brought you a red rose," cried the Student. "Here is the reddest rose in all the world. You will wear it to-night next your heart, and as we dance together it will tell you how I love you."

But the girl frowned.

"I am afraid it will not go with my dress," she answered; "and, besides, the Chamberlain's nephew has sent me some real jewels, and everybody knows that jewels cost far more than flowers."

"Well, upon my word, you are very ungrateful," said the Student angrily; and he threw the rose into the street, where it fell into the gutter, and a cart-wheel went over it.

"Ungrateful!" said the girl. "I tell you what, you are very rude; and, after all, who are you? Only a Student. Why, I don't believe you have even got silver buckles to your shoes as the Chamberlain's nephew has"; and she got up from her chair and went into the house.

"What I a silly thing Love is," said the Student as he walked away. "It is not half as useful as Logic, for it does not prove anything, and it is always telling one of things that are not going to happen, and making one believe things that are not true. In fact, it is quite unpractical, and, as in this age to be practical is everything, I shall go back to Philosophy and study Metaphysics."

So he returned to his room and pulled out a great dusty book, and began to read.

QUESTIONS AND TASKS

1. Give a short summary of the story.
2. Comment on the title of the story and its symbolic meaning
3. Discuss the category of imagery the story based on.

4. What is the main cultural concept of the story. What stylistic means are used to verbalize it?
5. What conceptual features does the concept Love acquire in the text?
6. Make up the cognitive mapping of the concept Love.
7. Specify the types of the similes used in the text and characterize their functions.
8. What are the allegoric meaning of zoonyms and phytonyms?
9. Formulate the conceptual information of the text.

ZEKE THE DESCREET

Mike Quin (Paul William Ryan)

"My uncle Zeke," said the old sailor, "was the most discreet man that ever lived."

"What's discreet?" asked one of the children.

"Why, discreet," said the old sailor, "means a man who never sticks his neck out, who keeps his mouth shut, plays safe, and specializes in keeping out of trouble."

"He must have been a very good man," said a little girl.

"Aye, good he was," said the old sailor. "Good for nothing."

He lit his pipe carefully, puffed until the warm smoke flowed smoothly, then launched into his story. "Twas a troublous age in which Uncle Zeke lived," he said. "The war for the liberty of freedom had just ended and the war for freedom of liberty was getting ready to start. The medium size depression which preceded the great crisis just before the colossal stump was on.

"There was lots of radical talk going around. People were organizing this, that and the other thing, But Uncle Zeke would have no truck with them. "Not me," he said. "I'm not gonna stick my neck out and get into trouble." He just kept his mouth shut and played safe."

"He must have been very wise," said a little boy.

"Wise? Well he thought so," said the old sailor. "He lost his job and they evicted him from his house and repossessed his automobile. The family went to sleep in the park, the kids got the whooping cough,

and his wife finally left him. But he had one consolation, he wasn't in no trouble."

"One day things got so bad he hadn't eaten in a week and he was walking around in the rain. He crawled into an old barrel for shelter and there was another man in there shivering and chattering and wishing he had something to eat."

"This is a hell of a system," said the man. "I'm a first class mechanic and I can't find no work, and yet I see where they're dumping oranges and burning wheat and plowing under crops. I'm fed up with this damned craziness. I'm all for establishing Socialism."

"At that my Uncle Zeke started crawling out of the barrel. "Where you going?" asked the man. "You'll die of pneumonia if you stay out in that rain."

"I'm no sap," said Uncle Zeke. "You're one of these radical reds. If I'm caught sleeping in a barrel with you they'll think I'm red too and I'll get in trouble."

"He crawled on out and walked around in the rain all night. Sure enough, he got pneumonia. He almost died in a charity hospital, and when they put him out he was skinny as a broom. By that time everybody was talking about war – war – war!"

"On the corner there was a man passing out leaflets. Uncle Zeke took one and then dropped it like it was hot. It was all about mobilizing against war and demanding peace. "That damn fool is just going to get himself in trouble," said Uncle Zeke.

"Sure enough, the war came. Men were slaughtered by the millions. Cities were bombed and burned. Famines and plagues spread over half the earth. One night my Uncle Zeke was huddled in the corner of a damp basement, half starved and sick with the flu. Up above they could hear the bombs crashing and booming, and the sirens screaming.

"I'm fed up with this," said one man, "and I know darned well the people on the other side are fed up too. This whole lousy war is a racket. I'm for all of us getting together and demanding a halt. All we got to do is contact the people on the other side and they'll agree with us."

"That's why I say," said another man. Pretty soon everybody in the basement agrees – that is, everybody but Uncle Zeke. He was so sick from hunger and weak from flu he could hardly whisper. He leaned up

on one elbow and said "Remember, I didn't have nothing to do with this. I ain't responsible. I don't want to get into trouble."

"But his voice was so weak nobody heard him. They all went out and left him alone in the basement. And there he was all alone in the dark and scared to death that they would accuse him of being part of the plan, and that he'd get in trouble."

The old sailor paused and puffed silently for a while.

"Did he get into trouble?" asked a little girl.

"Uncle Zeke? not him," said the old sailor. "He was too discreet. Besides, a few minutes later the building caved in on him."

QUESTIONS AND TASKS

1. Relate the plot of the story
2. Give the character sketch of the main personage.
3. What is the meaning of the word "discreet" formulated in the text and what is its ironical sense?
4. Find the key-words and comment on their conceptual significance.
5. What are the implications of the word "wise"?
6. Characterize the category of modality in the text. What is the author's attitude to the main personage? What makes the story sound ironical?
8. How are the ironical and paradoxical effects achieved in the text?
9. What is the conceptual information of the text?

GLOSSARY

Ambiguity – an essential quality of stylistically marked units conveying blurred meanings, uncertainty, duality, caused by alternative conceptualizations, and leading to multiple inferences.

Anthropocentric paradigm – a theoretical framework concerned with the problem of "the human" in language, his mental and cognitive activity, the linguistic world picture, representing universal and national-specific values, national worldview.

Categorization – a mental process of taxonomic activity, regulated presentation of various phenomena classified according to their essential, categorical characteristics.

Cognition –a mental process of learning and acquiring knowledge, categorization and processing the information encoded in language.

Cognitive Linguistics – a branch of linguistics which regards language as a cognitive mechanism of representing, storing and transmitting knowledge layers; it studies relationships between linguistics and mental processes, human experience and its results – knowledge.

Cognitive metaphor – one of the fundamental processes of human cognition, a specific way of conceptualizing reality based on the mental process of analogy and knowledge transfer from one conceptual field into another.

Concept – a culture specific and nationally oriented unit, a multifold mental structure consisting of notional, image-bearing and evaluative layers and characterized by emotional, expressive components and associative links.

Conceptual blending/integration – a cognitive operation of meaning construction that involves integration of two or more conceptual domains into one "blended" mental space.

Conceptualization – a mental process of meaning construction and concept formation in the individual's mind, one of the main processes of the human cognitive activity connected with composing knowledge structures on the basis of text data and background information,

mechanisms of inferences, making conclusions, decoding implied information.

Convergence of stylistic devices – an accumulation of stylistic devices and expressive means within one fragment of the text. Stylistic means brought together enforce both logical and emotive emphasis of each other, thus attracting attention to certain parts of the text.

Cultural values – the commonly held system of standards of what is acceptable or unacceptable, important or unimportant, right or wrong etc., in a society. It penetrates all spheres of human life describing objective characteristics of reality interlaced with national views and personal appraisals. Types of values include ethical/moral values, doctrinal/ideological (religious, political) values, social values, and aesthetic values.

Emotiveness – a text category which reflects different aspects of human emotionality and is assigned to various language means charged with emotive meanings that produce an emotional impact on the reader and influence his emotional state

Expressive means – phonetic, morphological, word-building, lexical, phraseological and syntactical forms which exist in language-as-a-system for the purpose of logical and/or emotional intensification of the utterance.

Expressiveness – a text category understood as intensification of an utterance or of a part of it by means of various language units, expressive means, stylistic devices used for logical and emotional emphasis.

Foregrounding – a cognitive principle of distributing information in the text; it marks out the most essential, relevant fragments of the text, thus guiding its interpretation. The following types of foregrounding are distinguished: convergence of stylistic devices, coupling, defeated expectancy, "strong" positions of the text.

Gender Linguistics – the linguistic discipline concerned with the problem of how socio-cultural characteristics ascribed to men and women are presented in language.

Imagery – an inherent, generic property of the literary text which creates a dual sensory perception of an abstract notion by arousing certain

associations between the general and the particular, the abstract and the concrete, the imaginary and the factual.

Implicitness – an essential property of a fictional text aimed to transfer indirect, hidden information which has to be inferred in the process of text interpretation.

Individual style – a unique combination of language units, expressive means and stylistic devices peculiar to a given writer. It makes the writer's works easily recognizable.

Inference – a mental process by which a conclusion is inferred from multiple observations; the cognitive interpretation of textual data aimed to get new information, exert additional conceptual senses and draw some conclusions about the conceptual system of the whole text.

Informativity – a text category that aims to convey certain information about facts, events, processes, concepts laid in the structure of the literary text.

Interdisciplinarity – the process of integration of methods and analytical frameworks of two or more disciplines into one taking insights from a variety of relevant disciplines, synthesizing their contribution and integrating their ideas and achievements into a more complete, coherent framework of analysis aimed at deep and through understanding of a complex phenomenon.

Intertextuality – a peculiar quality of certain texts to corelate with others both semantically and structurally. Intertext contains explicit intertextual markers: epigraph, repetition of text forms (structures, rhythm, lexical units), antonomasia, allusion, quotation, etc.

Knowledge structures – a system of linguistic and nonlinguistic knowledge, blocks of information structured in terms of "frames", "gestalts", "scripts" containing a system of interrelated concepts.

Linguoculturеme – a complex interlevel language unit, a dialectical unit of both linguistic and extralinguistic factors, the correlation between the form of a verbal sign, its semantic content and cultural sense. The sources of cultural information in a linguoculturеme are specific for each cultural phenomenon: realia, myths, images, believes, outstanding people, customs and traditions.

Linguistic personality – a manifold, multi-component and structurally organized set of language competences, a certain linguistic correlate of spiritual world of a personality in the integrity of his social, ethnic, psychological, aesthetic characteristics.

Linguopragmatics – the communicative trend of linguistics studying language-in-action, in its relations to the "users" of language, their activity with an accent on social, psychological, cultural aspects of language functioning.

Modality – the attitude of the speaker or writer to the information conveyed by a text. Modality exists in two varieties: objective and subjective; the latter embraces the whole range of evaluations, attitudes, opinions and emotions.

Mythologeme – a verbal expression of an image or theme of mythological character in the fictional text, a conceptually and culturally significant language unit containing knowledge structures of mythology, an intertext integrating the two conceptual domains of the precedent and recipient texts.

National-cultural specificity – culturally and nationally marked language units that transmit sociocultural, aesthetic, emotional and evaluative information, thus reflecting national views and vision of the world, traditions and customs, values and stereotypes

Paradigm – a universally recognized theoretical framework that for a certain period of time brings forward some scientific problems and provides their solutions and methods of investigation.

Poetic (literary/fictional) details – some characteristic traits used to represent the whole, to recreate the entire object or phenomenon through its part. Poetic details serve as signals of imagery, implicitness, emotiveness, modality, etc., activating in the reader's mind cognitive processes such as perception, conceptualization, categorization, inference, etc. There are several types of poetic details: 1) depicting details – serve to create visual images; 2) authentic details – used to create the impression of authenticity; 3) characterological details – describe individual, psychological, intellectual characteristics of personages; 4) implicit details – convey undercurrent information, and gives a hint to its decoding.

Pragmatic intention – verbalized in the text the author's deliberate intention to exert influence on the reader so that it might cause some reconstruction of his world picture.

Precedent text – well-known texts of vast significance both for universal and national cultures. They are most often referred to in the recipient texts by means of intertextual links.

Prospection – a text category reflecting events in a progressive order hence the sequence of tenses is strictly observed.

Prototype – a schematic representation of the most salient or central characteristics associated with other members of a certain category.

Recurrence – a repetition of words, phrases, sentences throughout the text with the aim to evoke emotional associations and engender new conceptual senses.

Retrospection – a text category denoting some violation of the sequence of events, the reader first gets acquainted with the events which happened earlier (flash-back).

Stylistic device – a figure of speech based on a conscious and intentional intensification of some typical structural or semantic properties of a language unit that becomes a generative model designed to achieve a particular artistic effect.

Stylistic (connotative) meaning – a type of lexical meaning that includes emotive, evaluative, image-bearing and expressive components.

Text interpretation – a purposeful cognitive activity aimed to disclose a deep-lying conceptual content of the text. The procedure of interpretation consists in constructing and verifying hypotheses about conceptual information of the literary text, the inner substance of things and phenomena.

Title – a significant element of the semantic structure and aesthetic organization of the text, its compressive and concealed content, and an embodiment of its conceptual and cultural information.

The author's image – a focus of the whole literary text, its context and compositional structure; it joins the parts of the text together to make a single whole characterized by the author's world outlook.

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