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# CLIPPING IN ENGLISH SLANG NEOLOGISMS

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**Abstract:** The research is concerned with the phonotactic, morphotactic, graphic, logical, derivational, and syntactic features of clipped English slang neologisms coined in the early 21st century. The main preconceptions concerning clipping per se are revisited and critically rethought upon novel slang material. An innovative three-level taxonomy of clippings is outlined. The common and distinctive features of diverse types of clipping are identified and systemized.

**Key words:** clipping, slang neologism, back-clipping, mid-clipping, fore-clipping, edge-clipping.

## 1. Introduction

Redundancy ubiquitously permeates human life. According to Cherry, "redundancy is built into the structural forms of different languages in diverse ways" (1957: 18-19, 118). In linguistics, it accounts for adaptability as one of the driving factors of language longevity and sustainability. In lexicology, redundancy underlies the cognitive process of conceptualization (Eysenck & Keane 2000: 306-307); constitutes a prerequisite for secondary nomination and semantic shifting; contributes to assimilation of borrowings; nurtures the global trend in all-pervasive word structure simplification, affecting lexicon and beyond. In word formation, the type of redundancy involved is dimensional redundancy, which is defined as "the redundancy rate of information dimensions" (Hsia 1973: 8), as opposed to between-channel, distributional, sequential, process-memory, and semiotic redundancies (ibid., 8-9). Dimensional redundancy is conclusively

evident in subtractive processes presupposing word segmentation (which in this study shall be referred to as *shortening,* or *abbreviation*) and resulting in the emergence of new lexemes or, occasionally, morphemes.

*Shortening*, or *abbreviation* (Lančarič 2009a; 2009b; 2011a), is an umbrella term that encompasses a wide range of word formation processes that result in the decomposition of the original unit and include the conventional *acronymy* (Арнольд 1986: 142; Algeo & Algeo 1993: 9; Brinton & Brinton 2010: 108; Faiß 2004: 1678; Fandrych 2008: 116; Fischer 1998: 64; Kreidler 1979: 24; Lančarič 2000: 32; Mattiello 2013: 64; OCEL 1992: 3; Whitley 2002: 303), *alphabetism* (Algeo & Algeo 1993: 9), *back formation* (Algeo & Algeo 1993: 10; Kreidler 1979: 24), *blending* (Арнольд 1986: 141; Faiß 2004: 1678; Fandrych 2008: 116; Fischer 1998: 64; Kreidler 1979: 25; Lančarič 2000: 32; OCEL 1992: 3), *clipping* (Арнольд 1986: 134; Algeo & Algeo 1993: 8; Brinton & Brinton 2010: 108; Faiß 2004: 1678; Fandrych 2008: 116; Fischer 1998: 64; Kreidler 1979: 24; Lančarič 2000: 32; Mattiello 2013: 64; OCEL 1992: 3; Whitley 2002: 303), *ellipsis* (Арнольд 1986: 139), *graphical abbreviation* (Арнольд 1986: 142), *initialism* (Brinton & Brinton 2010: 108; Mattiello 2013: 64; OCEL 1992: 3), *phonetic elision* (Algeo & Algeo 1993: 10), as well as the novel *alphanumeronymy*, *emoticon formation*, *frame abbreviation*, *skeleton abbreviation* (Lančarič 2011b: 11-12, 16), et cetera. This research is aimed at investigating clipping in English slang neologisms that were coined in the early 21st century.

## 2. Defining clipping

Notwithstanding the extensive coverage of clipping in academic literature, its delimitation from other shortening processes still poses a stern challenge to scholars. For instance, Arnold identifies clipping as "the reduction of a word to one of its parts (whether or not this part has previously been a morpheme), as a result of which the new form acquires some linguistic value of its own" (Арнольд 1986: 135). The definition appears incontrovertible, and all clippings perfectly match it. However, this is equally true of several other types of shortening, namely alphabetisms (e.g., *ATC* 'in gambling,

a type of conditional bet, in which all or part of a winning is returned on another bet' (CNPDSUE 2008: 14) from *any-to-come*), elliptical transforms (e.g., *China* 'heroin' (ibid., 135) from *China white* with the original unit being viewed as a compound, not a phrase), and blendings (e.g., *decknician* 'a disc jockey who is admired for skilful manipulation and mixing of music on turntables' (ibid., 192) from *deck* and *technician*).

In this study, clipping shall be investigated in the light of its seven attributed characteristics examined critically and validated upon novel slang material.

A. <u>Clippings retain the same meaning as their original units</u> (Bauer 1983: 233; Brinton & Brinton 2010: 108).

Objection 1: albeit not fairly common, semantic change is possible in clippings, which is confirmed by the following slang neologisms resulting from restriction of meaning: *collabo* 'an artistic collaboration' in hip-hop (CNPDSUE 2008: 154) from *collaboration*; *newb* 'a new user of the Internet; a newcomer to an Internet discussion group or multi-player game' (ibid., 455) from *newbie*; *noob* 'in snowboarding, a beginner' (ibid., 461) from *newbie*. Thus, the possibility of semantic change refutes Mattiello's statement that clipping obtains only connoted variants, as opposed to back formation that obtains new words (2013: 71).

Objection 2: in certain cases, the immediate original unit is nonexistent in language (marked hereinafter with an asterisk*) and may be reconstructed through derivational analysis only, as are the cases of the recent coinages *'clavaed up* 'used when a balaclava helmet is worn' (CNPDSUE 2008: 145) from *balaclavaed up** or *roidhead* 'a habitual user of steroids' (VS 2008: 157) from *steroidhead**.

B. <u>Clipping is the process by which a word of two or more syllables is shortened without a change in its function taking place</u> (Adams 1987: 135).

Objection 1: monosyllabic words may also be subject to clipping, with the minimum phonic and / or graphic material deleted, as in *du* 'used as a term of address in male-to-male greetings' (CNPDSUE 2008: 223) from *dude* and *mo'* 'more' (ibid., 434) from *more*.

Objection 2: functional change in clippings is of syntactical nature and manifests itself in clippings formally compatible with truncated words but semantically equivalent to sentences, as is the case of *wagwon?* 'what's going on?' (ibid., 684) from *what's going on?* and *whapp'n* 'used as a greeting' (ibid., 693) from *what's happening?*.

C. <u>Clipping results from lopping off a portion of the original lexical item, reducing it to a monosyllabic or disyllabic rump</u> (Katamba 2005: 180).

Objection: trisyllabic rumps are uncommon but not impossible, as is the slang neologism *huntsabber* 'a hunt saboteur' (CNPDSUE 2008: 349) from *hunt saboteur*. This, however, confirms Jamet's statement that only compounds can form three- and four-syllable clippings (Jamet 2009: 25).

D. <u>Clippings need to remain long enough to signify something</u> (Jamet 2009: 30).

Objection: the structure of clippings is by default less predictable than that of acronyms, graphic abbreviations, or back-formations. It is more or less clear that in the sentence *Cudja len' me ya scoot?*, *scoot* stands for *scooter*. However, a sentence like *They're goin' to Van t'night* devoid of context would leave the outsider perplexed and likely to inquire about further details. Potential guesses of an educated person would probably include *Van* (a city in Turkey), *Vanadzor* (a city in Armenia), *Vancouver* (a city in Canada; a city in the USA), *Vantaa* (a city in Finland), or *Vanuatu* (a republic in the Pacific). For users of Canadian slang, however, the immediate guess would be that *Van* refers to Vancouver, British Columbia in Canada, which corresponds to the institutionalized meaning of *Van* listed in the dictionary (CNPDSUE 2008: 679). What

complicates the matter even further is the availability of clippings with multiple denotation, like the slang neologism *Aber* that is capable of designating "Aberdare, Abergavenny, Aberystwyth or any town so constructed" (ibid., 1). In view of this, a sentence like *They're goin' to Aber t'night* will remain semantically obscure, even if it is used by a Welsh slang user who resides in Wales.

E. Clipping "designates an abbreviated lexical form, that is, a shortened form of a lexeme resulting from the retention of just one part of its full form" (Sánchez 2017: 23).

Objection: in the given definition, the notion of a part retained in its full form appears ambiguous and, therefore, generates controversy. On the one hand, if the afore-mentioned part equals a graphic symbol as the shortest salient graphic element to which a word can be reduced, as in *V* 'sildenafil citrate marketed as Viagra™, an anti-impotence drug taken recreationally for performance enhancement, in combination with other chemicals that stimulate the sexual appetites' (CNPDSUE 2008: 679), then this leads to identification of initialisms with clippings. On the other hand, if the afore-mentioned part is equivalent to the smallest morphologically desintegratable part, i.e. a morpheme, then the majority of clippings would be neglected, since they result from the loss of sublexical non-morphemic elements and "cannot be straightforwardly handled by 'regular morphology' " (Hamans 2012: 31).

F. The part of the original word retained in the clipping does not change phonetically (Арнольд 1986: 135).

Objection: phonetic change is indeed a rare occurrence in clippings. Nonetheless, in certain cases the resulting unit acquires an utterly unpredictable structure, as in the slang neologisms *amp* 'amphetamine' (CNPDSUE 2008: 11) from *amphetamine*, with the substitution of /f/ with /p/; *Cav and Pag* 'the short operas *Cavalleria Rusticana*, by Pietro Mascagni, and *Pagliacci*, by Ruggero Leoncavallo, when paired as a double bill'

(ibid., 124) from *Cavalleria Rusticana and Pagliacci*, with the substitution of /λ/ with /g/); *Manc* 'Manchester' (ibid., 418) from *Manchester*, with the substitution of /tʃ/ with /k/; *spongs* 'a pair of metal tongs for lifting a hot cooking utensil off a fire' (ibid., 611) from *spondonicles*, with the substitution of /n/ with /ŋ/; *toe up* 'drunk' (ibid., 656) from *torn up*, with the substitution of the long monophthong /ɔ:/ with the diphthong /əʊ/. An exceptional factor contributing to phonetic changes in clippings is morphological assimilation of borrowings, as is the case of *paps* 'press photographers who specialise in the sensational and the celebrated' (ibid., 482) from *paparazzi*, with the emergence of -*s* that is unattested in the original unit. In this example, the implicit plurality of the original unit *paparazzi* that, notwithstanding its Italian origin, has become quite popular with English speakers is made explicit in the resulting unit, with the Italian plurality marker -*i* being replaced with its English counterpart -*s*.

G. <u>The specific stylistic character of the clipped form as compared to the original unit greatly limits the possibilities of its usage</u> (Арнольд 1986: 137).

Objection: if the original unit belongs to a neutral or formal register, then its clipped form is informal by default, which would undoubtedly narrow its scope of use. However, if the original unit is informal per se, there are high chances that the derivative will be nearly equivalent to it, e.g., *boo* 'in contemporary dance culture, to give an unlexicalized verbalisation of approval' (CNPDSUE 2008: 79) from *boohoo* 'to cry loudly' (ibid., 80); *nod* 'the head' (ibid., 460) from *noddle* 'the head' (ibid., 460). A liminal case of virtually absolute interchangeability of the original unit and its derivative includes clipped taboo words, e.g., *hoots* 'the female breasts' (RDMASUE 2009: 523) from *hooters* 'female breasts' (CNPDSUE 2008: 341); *'kin(g)* 'used as an intensifier' (ibid., 382) from *fucking* 'used as an attention-getting intensifier' (ibid., 274); *towns* 'the testicles' (ibid., 662) from *town halls* 'the testicles' (ibid., 662); *wink* 'the penis' (ibid., 703) from *winky* 'the penis' (ibid., 703).

Concluding the above, clipping shall be defined as a non-concatenative (Klégr 2015) mechanism of word formation that is characterized by the deletion of a single segment / multiple segments of a word form with a prototypically complete or non-prototypically partial semantic condensation and the informalization of the resulting unit.

## 3. Database and methodology

The 162 slang neologisms analyzed in this paper have been selected from three explanatory dictionaries of English slang, namely *The concise new Partridge dictionary of slang and unconventional English* (2008), *Vice slang* (2008), and *The Routledge dictionary of modern American slang and unconventional English* (2009). The key commonality that they all share is dating each sememe (i.e. lexico-semantic variant, or separate meaning) of every single listeme by year. It is by virtue of addressing these data that I managed to segregate the sememes whose dating ranged from 2000 to 2008 inclusive, into a separate group and, consequently, labeled them as slang neologisms.

The perspective on neologisms used in this paper is linguosemiotic and traces its origins to Saussure's ideas that words as language signs constitute dual entities, uniting signal with signification (2013: xvii), or, using the terminology that is more conventional nowadays, uniting form with meaning. It is Tournier (1985) who first applied Saussure's theoretical framework to studying neologisms, dividing the latter according to the novelty of their component(s) into morphological, semantic and morphosemantic (ibid., 51). The same criterion has been used by other scholars in their classifications, namely Zabotkina (Заботкина 1989), who differentiates neologisms proper, transnominations, and semantic transforms (ibid., 16); Harmash (Гармаш 2009), who discriminates between total innovations, partial formo-innovations, and partial semo-innovations (ibid., 44-45); Holovko (Головко 2009), who juxtaposes neoverbs, neophrases, neomorphs, and neosems (ibid., 236). In this paper, neologisms will, therefore, be treated as words or phrases characterized by unilateral or bilateral

semiotic novelty (Борис 2017: 6), with three potential form-and-meaning combinations, i.e. "new form + original meaning", "original form + new meaning", or "new form + new meaning".

Focusing my attention on slang neologisms is, seemingly, an attempt at compensating for an insufficient coverage of these units alongside the phenomenon they represent in modern word studies. Although colloquial neologisms have already been addressed by Dalzell (CNPDSUE 2008; VS 2008; RDMASUE 2009), Klymenko (Клименко 2000), Sornig (1981), Spilioti (2009), Yaghan (2008), Zatsnyj & Yankov (Зацний & Янков 2010), the only investigations dealing with English slang neologisms per se include those by Dzyubina (Дзюбіна 2016) and Borys (Борис 2017). Exploring the derivational patterns of slang neologisms as opposed to those of already existing slang words will disclose new perspectives, allowing for the identification of the most recent linguistic trends which may be unheard-of or still "budding" in standard English but already "in full swing" in slang and which, therefore, will present great interest for scholars.

The analysis of clipped English slang neologisms includes four stages:

a) selection of material for linguistic investigation through continuous sampling of lexical items coined in 2000 through 2008, the sources being the aforementioned explanatory dictionaries of English slang;

b) application of derivational and morphemic analyses of the form alterations within the clipped slang neologisms;

c) implementation of definitional and componential analyses to identify potential cases, if any, of semantic shift within the clipped slang neologisms;

d) linguistic interpretation and generalization of the research findings.

## 4. Taxonomy of clippings

As far as typology of clippings is concerned, the most complete one is provided by Mattiello, who differentiates between back-clippings, edge-clippings, fore-clippings, mid-clippings, random clippings, and suffixed clippings (2013: 82). However, the delimitation of the first four groups is based on the position of the deleted segment; the fifth group is characterized by the simultaneous deletion of multiple segments within the same word; the sixth group results from the interplay of two word formation mechanisms – clipping and suffixation. To iron out these inconsistencies, I propose a three-level taxonomy (see Fig. 1 below) based on the following three criteria:

1) the number of the word formation mechanisms involved: *pure clipping* (one, i.e. shortening) and *expanded clipping* (two, i.e. shortening and suffixation, as in suffixed clippings);

2) the structure of the deleted segment: *sequential clipping* (the eliminated element is uninterruptible and is removed in (a) specific position(s) in the word, as in back-clippings, edge-clippings, fore-clippings, and mid-clippings) and *non-sequential clipping* (the eliminated element is interruptible and multiple, as in random clippings);

3) the number of the deleted segments: *monoclipping* (one, as in back-clippings, fore-clippings, and mid-clippings) and *ambiclipping* (two, as in edge-clippings).
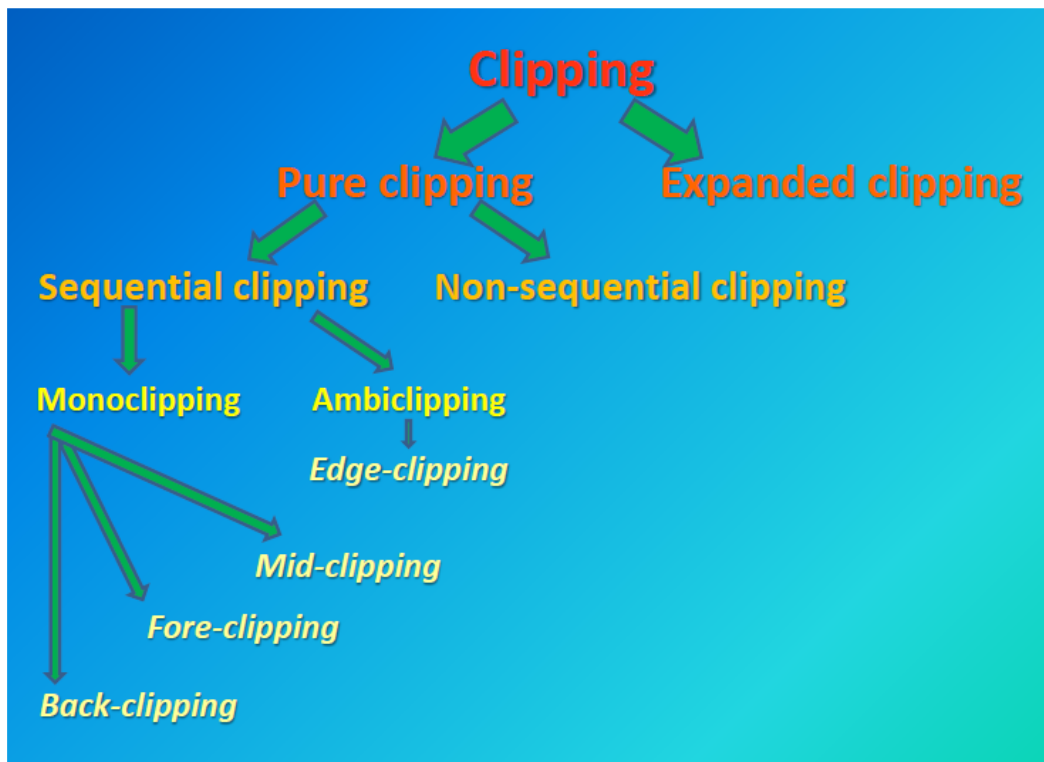
Figure 1. Taxonomy of clippings

## 4.1 Back-clipping

Back-clipping involves the deletion of a word-final segment with prototypically complete or non-prototypically partial semantic condensation and the informalization of the resulting unit. Although the term *back-clipping* proves to be favoured by the majority of linguists (Faiß 2004: 1678; Fandrych 2008: 116; Hauptman 1993: 21; Jamet 2009: 17; Mattiello 2013: 72; OCEL 1992: 223), some scholars prefer to use alternative denominations of the process / resulting unit, which include *apocopation* (Jamet 2009: 17), *apocope* (Арнольд 1986: 138; Hauptman 1993: 21; Jamet 2009: 17), *final clipping* (Арнольд 1986: 138), *head word* (Bussmann 2006: 189), *hind clipping* (Algeo & Algeo 1993: 8), or *terminal clipping* (Cannon 1989: 108).

Being the most productive clipping pattern, as exemplified by 120 neologisms detected in English slang, deletion of a word-final segment shall be regarded in three aspects: phonotactic, morphotactic, and graphic.

The phonotactic structure of back-clipped slang neologisms is indicative of two features: 1) preservation of a single consonant or a consonant cluster in the final position of the word; 2) loss of correlation between the syllable structure of the original lexical item and that of the resulting neologism.

The vast majority of apocopated slang neologisms (86 out of 120) preserve a single consonant in the final position, e.g., *cam* /-m/ 'a camera' (CNPDSUE 2008: 114) from *camera*, *pov* /-v/ 'a person who is judged to be less well off than the speaker' (ibid., 512) from *poverty*; *tam* /-m/ 'a knitted hat used by a Rastafarian to contain his dreadlocks' (ibid., 639) from *tam o'shanter*; *tech* /-k/ 'a technical college, an institution that provides further and higher education' (ibid., 643) from *technical college*. The preponderance of word-final consonants in these clippings neatly correlates with both universal and specifically English syllable structure trends. Universally speaking, as noted by Akmajian et al., "across the world's languages the most common type of syllable has the structure CV(C), that is, a single consonant C followed by a single vowel V, followed in turn (optionally) by a single consonant" (2001: 126). Meanwhile, according to Moats (2009), closed syllables are among the most common spelling units in English and make up almost 50 % of the syllables with texts. These findings account for Pearson et al. referring to English as a "closed-syllable language" (2010: 77).

Consonant clusters prove to be a rare occurrence in the word-final position, as exemplified by only five clippings of this type identified in our study. Amongst consonant clusters, two-consonant codas predominate, as in *dex* /-ks/ 'dextromethorphan (DXM), an active ingredient in non-prescription cold and cough medication, often abused for non-medicinal purposes' (RDMASUE 2009: 282) from *dextromethorphan*; *gorge* /-dʒ/ 'used for expressing approbation' (CNPDSUE 2008: 301) from *gorgeous*; *Manc* /-ŋk/ 'Mancunian, of Manchester' (ibid., 418) from *Mancunian*. The only instance of apocope featuring a three-consonant coda is *Manch* /-ntʃ/ 'Manchester' (ibid., 418) from *Manchester*. These findings conform to existing

English syllable structure constraints, whereby the maximum number of consonants in the coda should not exceed four, such as in *glimpsed* /-mpst/ (Schreier 2008: 205).

Loss of correlation between the syllable structure of the original lexical item and that of the resulting neologism involves reduction of the number of syllables of the original word as well as violability of its syllable boundaries.

As a result of decomposition, 118 out of the 120 slang neologisms under study have lost from one to three syllables, as is the case of *art* 'artillery' (RDMASUE 2009: 22), whose number of syllables decreased from four in the original form *artillery* /ɑ:-'tɪ-lə-rɪ/ to one in the derivative /ɑ:t/. The two exceptions whose syllable structure remains unchanged are neologisms *du* 'used as a term of address in male-to-male greetings' (CNPDSUE 2008: 223) from *dude* and *mo'* 'more' (ibid., 434) from *more*. Neither of the two has lost its single syllable, which, if happened, would completely obscure the original meaning. However, the decomposition has stripped the original forms of their final consonants: *dude → du* and *more → mo'* respectively.

Violability of syllable boundaries of the original lexical item is evidenced in the slang neologisms *dep* 'in the theatre, a company representative of Equity (the actors' union)' (CNPDSUE 2008: 194) from *de-pu-ty*; *perf* 'a performance' (ibid., 490) from *per-for-mance*; and *scav* 'to scavenge; to scrounge' (ibid., 560) from *sca-venge*. In all the examples above, the initial consonant phoneme of the second syllable is attached as a coda to the first syllable, i.e. /de-/ + /-p-/, /pə-/ + /-f-/, and /skæ-/ + /-v-/ respectively.

A liminal case of apocope with the violation of the original syllable boundaries is the decomposition of digraphs in the word-final position, resulting in the emergence of a new consonant, unattested within the original lexical item, e.g.: (1) *amp* 'amphetamine' (ibid., 11) with the digraph *ph* of the original form *amphetamine* being split /f/ → /p/; (2) *Cav and Pag* 'the short operas *Cavalleria Rusticana*, by Pietro Mascagni, and *Pagliacci*, by Ruggero Leoncavallo, when paired as a double bill' (ibid., 124) with the

digraph *gl* of the original form *Cavalleria Rusticana and Pagliacci* being split /ʎ/ → /g/); (3) *Manc* 'Manchester' (ibid., 418) with the digraph *ch* of the original form *Manchester* being split /tʃ/ → /k/).

In (1), the transformation of *amphetamine* into *amp*, notwithstanding a variety of homonymous meanings expressed by the latter form that is capable of denoting 1) an ampoule; 2) an ampoule of methadone, used to break a heroin addiction; 3) an amplifier, especially one for electric instruments; 4) an amputation; 5) an amputee (CNPDSUE 2008: 11), is due to the occurrence of the root *amp-* bearing the meaning 'amphetamine' in the existing words *amped* 'under the influence of a central nervous system stimulant, usually amphetamines or methamphetamine' (ibid., 11) and *amp joint* 'marijuana and amphetamine (or possibly another drug) mixed and rolled for smoking in a cigarette' (ibid., 11).

In (2), the emergence of /g/ in *Cav and Pag* as a result of the decomposition of the Italian digraph *gl* /ʎ/ in *Cavalleria Rusticana and Pagliacci* owes to the unattestedness of this alveolo-palatal lateral approximant in English. Since the phoneme /ʎ/ does not have an exact English counterpart (Goleeke 2012: 32), Italian borrowings featuring /ʎ/ are most commonly phoneticized in English with /li/ or /lj/, as in imbroglio /ɪmˈbrəʊliəʊ/ (CEPD 2007: 254) and tagliatelle /ˌtæljəˈteli/ (ibid., 495) respectively. However, the choice of the final consonant in the clipped neologism under question is not based on the Italo-English transcription tradition but relies completely on its graphic form. Interestingly, according to Italian phonological constraints, *gl* /ʎ/ occurs exceptionally in the word-medial or, in the case of clitics, – in the word-initial – positions (Vogel 2010: 146), but never in the word-final position.

In (3), the split of the digraph *ch* /tʃ/ in *Manchester* into /k/ in *Manc* is explained by the occurrence of the segment *Manc-* conveying the meaning 'related to Manchester' in the detoponymic adjective *Mancunian*. The synchronic coexistence of the two semantic correlates – *Manchester* alongside *Mancunian* – has its roots in the history of the

English language and results from the process of palatalization, which accounts for the transformation of the word-initial /k/ of the Old English *ceastre* originating, in its turn, from Latin *castrum* 'a camp' into the /tʃ/ of the well-known onymic English suffixoid *-chester* conveying the sense 'town' (LE 1849: 63-64).

The morphotactic structure of back-clipped slang neologisms evinces two features: 1) loss of correlation between the morphemic structure of the original lexical item and that of the resulting neologism; 2) lexicalization of prefixes and prefixoids.

Loss of correlation between the morphemic structure of the original lexical item and that of the resulting neologism presupposes violability of morphemic boundaries of the derivational base, which is perfectly obvious in the following examples: *boyf* 'a boyfriend' (CNPDSUE 2008: 87) from *boyfriend*, *girlf* 'a girlfriend' (ibid., 290) from *girlfriend*, and *rep* 'in prison, a written representation' (ibid., 537) from *representation*. In the first two examples, the complete root of the first compound component incorporates the initial consonant of the root of the second compound component, i.e. *boy|friend → boyf* and *girl|friend → girlf* respectively. In the third neologism, the prefix of the derivative associates itself with the initial consonant of the subsequent root, i.e. *re|present|at|ion → rep*. (It should be noted that the morpheme segmentation of the example is purely synchronic, since the word *present* has been adopted by Middle English via Old French *present* from Latin *praesentem* with the further decomposition to *prae* and *esse* being restrained to Latin (CEDEL 1966: 1238).) Thus, back-clipping as a result of a merger of the initial morphemic constituent with the first segment of the second morphemic constituent reveals the progressive nature of apocope in English slang neologisms.

Lexicalization of prefixes and prefixoids (i.e. word-initial combining forms) as a result of apocope has contributed to the formation of seven neologisms in the aggregate. The three deprefixal back-clippings include *mal* 'in parachuting, a malfunction' (CNPDSUE 2008: 417) from *malfunction*; *poly* 'a person who loves and has sex with multiple

partners' (RDMASUE 2009: 766) from *polyamorous*; and *pre* 'to drink before going to an event where there will be drinking' (CNPDSUE 2008: 513) from *pre-game* or *pre-party*. The four deprefixoid back-clippings are *oxy* 'the synthetic opiate oxycodone used recreationally; a capsule of OxyContin' (VS 2008: 135) from *OxyContin*; *paedo* 'used as a short form of paedophilia, paedophile and related terms' (CNPDSUE 2008: 480) from *paedophilia* or *paedophile*; *retro* 'to return something or someone from Antarctica to the country of origin' (ibid., 537) from *retrograde*; and *zoo* 'a zoophile, a person with a sexual interest in animals' (ibid., 719) from *zoophile*. All the deprefixoid back-clippings belong to special slangs, namely sex slang (*paedo* and *zoo*), drug slang (*oxy*), and Antarctica slang (*retro*), which roughly correlates with Menzel and Degaetano-Ortlieb's findings that utilization of combining forms is "a word formation strategy that is particularly important for informational texts from scientific and technical domains" (2017: 186).

What distinguishes the named deprefixal and deprefixoid clippings from the rest of apocopated slang units is their homonymous status. Six out of the seven forms under analysis are familiar to English speakers: *mal* also designates a disease or disorder; *oxy* means 'having a second-hand or dated appearance' (CNPDSUE 2008: 478); *poly* equally refers to 'marijuana of a supposedly Polynesian origin' or 'a surfboard manufactured with polyurethane' (ibid., 506); *pre* bears the sense of pre-ejaculate; *retro* conventionally designates the style of an earlier time; *zoo* denotes a parklike area in which live animals are kept in cages. Consequently, the novelty of the slang words above lies in the association of original forms with new meanings, which results in homonymy. It should be noted that deprefixal and deprefixoid formations have exceptional homonymic potential, since virtually every word containing a prefix(oid) may be clipped to its initial morphemic segment. Nevertheless, the maximum number of homonyms in a language at a given stage of its evolution is bound to comply with 'the *prophylactic* tendency to prevent the rise of an excessive number of homonyms' (DPSL 2003: 87). One of its manifestations is the association of several new forms with the original meaning, which may involve other types of shortening, as exemplified

in Brinton (2017: 271): *whatever → wev*, *whatev*, *whatevs*, *wever*, *wevz*, *evs*, *w/e*, *w/ev*, *w/ever*. As a result, with language viewed as a homeostatic system that at any one time is being regulated by the two opposing principles – that of 'least effort' and 'the desire to be understood' (Lyons 1968: 90) – the formation of homonyms is, on the one hand, facilitated by the tendency to minimize the syntagmatic length of words and utterances (Lančarič & Pavlík 2016), but, on the other hand, constrained by the necessity to make the final meaning retrievable from the context.

The graphic aspect of back-clipped slang neologisms testifies to two features: 1) phonetization of orthograms; 2) spelling anomalies.

It is common knowledge that when borrowings enter the recipient language, they are subject to phonetic interference, which means that they are either altered in order to conform to native sounds and phonetic constraints (a process known as *adaptation / phoneme substitution*), or modified to fit the phonological combinations which are permitted in the borrowing language (a process known as *accommodation*) (Campbell 2004: 66). Once a loanword has been fully assimilated, it acquires its own phonological form, graphics, and meaning in the recipient language. It is this conventional graphic representation that enters explanatory dictionaries as an orthogram, or, otherwise speaking, established spelling standard. Sometimes, however, a previously standardized orthogram suddenly develops new graphic forms, which in our case has been triggered by clipping (or derivation – in a broader sense). Seven of the eight neologisms in this group are borrowings stemming from the existing orthograms adopted earlier from: 1) French, e.g., *Bolly* 'Bollinger, a branded champagne' (CNPDSUE 2008: 76) from *Bollinger*; *croop* 'a croupier' (ibid., 174) from *croupier*; *treas(h)* 'a term of affectionate address' (ibid., 664) from *treasure*; 2) Latin, e.g., *canab* 'marijuana' (ibid., 115) from *cannabis*; *quoz* 'a disabled or deformed person' (ibid., 525) from *Quasimodo*; *spaz* 'a person with spastic paralysis; a person who has any disability' (ibid., 607) from *spastic*.

In most of the cases above, the emergence of a new graphic form is quite relevant and even long overdue, since it makes the spelling-to-sound correspondences more transparent for a native speaker of English, thus contributing to the enhanced word memorability. Such are the cases featuring the substitution of the digraph *ou* of French origin with the English digraph *oo* in *croop*; degemination of *nn* to *n* in *canab*, since "consonant length is not distinctive in English" (Blevins 2004: 169), the only exception being false gemination found across words and across morphemes with sequences of identical short segments (ibid., 169); revisitation of the phonetic structure of the derivational base *spasm* /'spæzəm/, whence first *spastic* and subsequently *spaz* were formed; an attempt at the phonetization of the neologism *treas* /treʒ/ – from *treasure* /'treʒə/ – by virtue of altering the unpalatalized word-final *-s* /s/ in the clipped word to the palatalized *-sh* /ʃ/ in order to partially converge the pronunciation and the spelling. Although /ʒ/ and /ʃ/ generally form the phonetic opposition "voiced palato-alveolar fricative – voiceless palato-alveolar fricative", instances of their phonetic interchangeability are being registered in modern English, as exemplified by parallel pronunciation variants, e.g., *Asian* as /'eɪʃən/ and /'eɪʒən/, *version* as /'vɜːʃən/ and /'vɜːrʒən/, et cetera. It is noteworthy that this /ʃ/-/ʒ/ interchangeability involves instances of yod-coalescence with the assimilation of only /sj/ to /ʃ/ or /ʒ/, thus going beyond the conventional understanding of yod-coalescence as "the type of assimilation whereby /tj/ becomes /tʃ/ and /dj/ becomes /dʒ/" (Ryfa 2013: 64). Having said that, I propose terming this process a "palatalization-induced spelling change".

However, in *Bollinger* being reduced to *Bolly* 'Bollinger, a branded champagne' so as to fit the English spelling tradition, the substitution appears unnecessary, since modern English possesses a wide variety of standardized borrowings featuring *-i* in the word-final position, e.g., *alibi* (from Latin), *borzoi* (from Russian), *indri* (from Malagasy), *kaki* (from Japanese), *kepi* (from French), *litchi* (from Chinese), *mufti* (from Arabic), *Nazi* (from German), *okapi* (from Mvuba), *rabbi* (from Hebrew), *tutti* (from Italian), *yogi* (from Hindi) to name but a few. The word-final *-i* is not uncommon in substandard English too, as in *baparazzi* 'press photographers who specialise in catching their

subjects topless' (CNPDSUE 2008: 33); *cardi* 'a cardigan knitted woolen jacket' (ibid., 119); *dakhi* 'a black person' (ibid., 185); *femmi* 'feminist' (ibid., 247); *'Ghini* 'a Lamborghini car' (ibid., 288); *harami* 'a shrewd or cunning person' (ibid., 321); *idi* 'cruel' (ibid., 352); *Jedi* 'a member of an exclusive and influential group' (ibid., 364); *kai* 'food; also, drink' (ibid., 377); *lakanuki* 'a prolonged period of sexual abstinence' (ibid., 391); *Masarati* 'an improvised pipe for smoking crack cocaine, made from a plastic bottle' (ibid., 422); *Naafi* 'a military organisation that operates shops and canteens for military personnel; any shop or canteen within that organisation' (ibid., 450); *occi* 'an octopus' (ibid., 467); *pi* 'pious' (ibid., 492); *raggastani* 'a member of a British Indian (Hindi) urban youth gang or subculture' (ibid., 528). Therefore, from all these facts put together an observation can be made that phonetization of *-i* to *-y* in the word-final position of apocopated English slang units is of random nature and is consistent with the irregularity of slang spelling, resulting from both the poor level of literacy of many slang users as well as the urge to assert oneself, which is deemed indispensable for affiliating oneself with a "high-profile" social group.

The three spelling anomalies traceable within the apocopated slang neologisms under study include: 1) decapitalization of derivatives from proper names; 2) use of upper and lower case in the word-initial position within the same onymic constituent of a compound; 3) irregularity of spelling resulting in the form-and-meaning split of the original lexical item.

Decapitalization of derivatives from proper names consists in the substitution of an upper case letter with a lower case one in a word-initial position, which is exemplified in this study by three deonymic formations: *lib* 'Librium™, a branded depressant' (CNPDSUE 2008: 399) from *Librium*; *oxy* 'a capsule of OxyContin' (RDMASUE 2009: 721) from *OxyContin*; and *sub-Z* 'a Sub-Zero freezer' (CNPDSUE 2008: 629) from *Sub-Zero*. Overall, clipped proper names tend to preserve the original capital letter, as in:

1)  slang pragmatonyms, e.g., *Ac* 'an Acura car' (ibid., 2) from *Acura*; *Bud* 'Budweiser beer; a Budweiser beer' (ibid., 97) from *Budweiser*; *DomP* 'Dom Perignon champagne' (ibid., 210) from *Dom Pérignon*; *Mitzi* 'a Mitsubishi car' (ibid., 434) from *Mitsubishi*; *Strat* 'a Fender 'Stratocaster' guitar, first manufactured in 1954' (ibid., 625) from *Stratocaster*;

2)  slang toponyms, e.g., *Glasto* 'the Glastonbury Festival; to a lesser extent, the town of Glastonbury' (ibid., 292) from *Glastonbury*; *Pak* 'Pakistan' (ibid., 480) from *Pakistan*; *Van* 'the city of Vancouver, British Columbia' (ibid., 679) from *Vancouver*;

3)  slang ethnonyms, e.g., *Bangla* 'a Bangladeshi' (ibid., 32) from *Bangladeshi*.

However, the loss of initial capitalization in these examples is caused by extralinguistic factors, namely the increasing availability and extensive use of various consumer goods, including medications (*lib*, *ocs*) and home appliances (*sub-Z*), in modern society. Linguistically speaking, the process involved is eponymic metonymy with the member of a category used for the whole category (according to Kövecses 2010: 181), whereby the name of a trademark transfers to the commodity unit it produces, in our case a pill or an appliance. Eponymic metonymization is fairly common in English and accounts for the coinage of such words as, for instance, *hoover*. Yule offers a graphic description of how eponymic metonymization (potential and real) works:

*Around 1990, in New Berlin, Ohio, a department-store worker named J. Murray Spangler invented a device which he called an **electric suction sweeper**. The device eventually became very popular and could have been known as a **spangler**. People could have been **spanglering** their floors or they might even have **spanglered** their rugs and curtains. The use could have extended to a type of person who droned on and on (and really sucked), described as **spanglerish**, or to a whole style of behavior called **spanglerism**. However, none of that happened. Instead, Mr. Spangler sold his new invention to a local businessman called William H. Hoover, whose Hoover Suction Sweeper Company produced the first machine called a "Hoover." Not only did the word **hoover** (without a capital letter) become as familiar as **vacuum cleaner** all over the world, but in Britain, people still talk about **hoovering** (and not **spanglering**) their carpets.* (2010: 52-53).

However, denotationally, every single of the three decapitalized deonymic slang neologisms is exclusively associated with its trademark. *Lib* does not refer to all depressants but to the specific brand Librium. *Oxy* does not designate synthetic opiates in general but denotes either OxyContin, or oxycodone as its key ingredient. What complicates the matter even further is that these findings run afoul of the effective rules of capitalization in the medical field, whereby "the brand or trade name of a drug is a capitalized proper noun, but the generic or common name of the drug is not; for example, aspirin or Bayer® aspirin, and meperidine or Demerol®" (Oberg & Villemaire 2018: 5). *Sub-Z* might have become a generic name for freezers but is still reserved exclusively for ones produced under the brand name of Sub-Zero. Nevertheless, the afore-mentioned capitalized slang pragmatonyms *Ac* 'an Acura car', *Bud* 'Budweiser beer; a Budweiser beer', *DomP* 'Dom Perignon champagne', *Mitzi* 'a Mitsubishi car', and *Strat* 'a Fender 'Stratocaster' guitar' are also indelibly associated with their brand names but, in the meanwhile, retain the initial capital letter. All in all, the only explanation that appears to be cogent is that the conventional use of capitalization in English does not fully apply to slang, which proves to be rather permissive of random decapitalization within derivatives from proper names.

The use of upper and lower case in word-initial position within the same onymic constituent of a compound is detectable in the slang neologisms *red Leb* 'hashish with a reddish colour produced in the Lebanon' (CNPDSUE 2008: 535) from *red Lebanese* and *gold leb* 'golden-hued cannabis resin from the Middle East' (ibid., 396) from *gold Lebanese*. Both examples are formed according to the identical pattern – "colour name + ethnonym → colour name + initial segment of ethnonym"; decomposition affects the identical second component – *Lebanese → Leb / leb*; both neologisms are characterized by semantic affinity, denoting marijuana products. However, in *red L̲eb* the initial grapheme of the second, truncated, component *Leb* is capitalized, whilst in *gold l̲eb* it is not. The reason for this anomaly lies in the spelling irregularity of English slang that is produced and reproduced first and foremost orally, is highly dynamic and variable, and is often put into writing by members of marginalized and disadvantaged groups of

people, often with poor literacy skills and, therefore, incapable of confronting the considerable mismatch between English pronunciation and orthography. Whilst spelling irregularities bestride the boundaries of slang and permeate the whole of the English language, as exemplified by Crystal's "Though the rough cough and hiccough plough me through, I ought to cross the lough" (2007: 131), Venezky has it that "standard spelling, in spite of the efforts of spelling reformers, remains as a mark of education and general competence, although its true value varies with social class" (2005: 350).

Irregularity of spelling resulting in the form-and-meaning split of the original lexical item is retrievable in two pairs of slang neologisms: (1a) *collabo* 'an artistic collaboration' in hip-hop (CNPDSUE 2008: 154) and (1b) *callabo* 'a collaboration' (ibid., 114) from *collaboration*; as well as (2a) *newb* 'a new user of the Internet; a newcomer to an Internet discussion group or multi-player game' (ibid., 455) and (2b) *noob* 'in snowboarding, a beginner' (ibid., 461) from *newbie*. As can be seen from the examples above, the original graphic form of *collaboration* and *newbie* remains unchanged only in (1a) *collabo* and (2a) *newb*, being violated in (1b) *callabo* and (2b) *noob* where the historically motivated grapheme *-o-* in *collaboration* (as a constituent of the Latin prefix *col-*) and the letter combination *-ew-* in *new* (from the Latin root *nov-*) are replaced by the monograph *-a-* and the digraph *-oo-* respectively. At a closer examination, however, the choice of substitutes in both cases proves to be based on the phonetic principle. When in an unstressed position, the graphemes *-o-* in (1a) and *-a-* in (1b) represent the schwa /ə/ (as in *polite* /pə'laɪt/ and *saliva* /sə'laɪvə/), which explains the homophony of *collabo* and *callabo*. Since the letter combination *-ew-* corresponds to the diphthong /ju:/, which is reduced to /u:/ in American English, the neologisms *newb* and *noob* are also pronounced identically. Furthermore, three out of the four neologisms under consideration are also subject to a semantic shift, triggering restriction of meaning, as in *collaboration* → *collabo* 'an artistic collaboration' (in hip hop); *newbie* → *newb* 'a new user of the Internet; a newcomer to an Internet discussion group or multi-player game'; *newbie* → *noob* 'in snowboarding, a beginner'. Therefore,

the irregularity of spelling that causes the original lexical item to alter its form and meaning, and results in the emergence of etymological doublets in slang is based upon phonetization of historically determined orthograms.

## 4.2 Mid-clipping

Mid-clipping involves the deletion of a word-medial segment with prototypically complete or non-prototypically partial semantic condensation and the informalization of the resulting unit. The process / resulting unit is also referred to as the *elliptical word* (Bussmann 2006: 189), *internal clipping* (Algeo & Algeo 1993: 9), *medial clipping* (Арнольд 1986: 138; Cannon 1989: 108), *median clipping* (Jamet 2009: 18), or *syncope* (Арнольд 1986: 138; Hauptman 1993: 21).

The deletion of a word-final segment, identified in 25 neologisms, shall be regarded in five aspects: phonotactic, morphotactic, logical, derivational, and syntactic.

The phonotactic structure of mid-clipped slang neologisms is testimonial of the loss of correlation between the syllable structure of the original lexical item and that of the resulting neologism. This process manifests itself in the reduction of the number of syllables in the original word as well as the violability of its syllable boundaries.

As a result of decomposition, all the syncopated slang neologisms have lost one or more syllables of the original lexical unit, the maximum number equaling four, as in the monosyllable *comms* 'communications' (CNPDSUE 2008: 157), derivative from the pentasyllable *com-mu-ni-ca-tions*. In 24 examples, the nuclei of the eliminated syllables are represented by vowels, e.g., in *brer* 'a fellow black man' (ibid., 90) from *broth-er*. One remaining exception, *Mapes* 'the Maples Inn, a popular bar and music venue in Pointe Claire, Quebec' (ibid., 420) from *Ma-ples Inn*, has retained its original diphthong nucleus /eɪ/, the eliminated syllable being formed by the syllabic consonant /l/.

Violability of the syllable boundaries of the original lexical unit is best illustrated by the slang neologism *ign'ant* 'ignorant' (ibid., 352) from *ig-no-rant*, where the eliminated segment comprises a vowel coda of the second syllable, associated with the consonant onset of the third syllable, i.e. /ˈɪg-n|ə-r|ənt/.

The morphotactic structure of mid-clipped slang neologisms is characterized by the loss of correlation between the morphemic structure of the original lexical item and that of the resulting neologism. Consequently, the morphemic boundaries of the derivational base may be violated, as is the case with *bull derm* 'any low grade of tobacco issued by the state to prisoners' (ibid., 100) from *Bull| Dur|ham* or *scan'lous* 'mean-spirited' (ibid., 559) from *scandal|ous*. In the first example, the original pragmatonym designating a cigarette brand consists of two lexemic components: *Bull*, which has been fully retained in the clipping, and *Durham*, which has been subject to syncopation. The primary meaning of *Durham* is a historic city and the county town of County Durham in North East England, its etymon being *Dunholm* – from Old English *dūn* 'a hill' and Old Scandinavian *holmr* 'a small island in a river; a river meadow' (DBPN 2011: 166). As can be seen, the original morphemic segmentation of *Dur|ham* has not been preserved in *derm* since the final segment of morpheme 1 and the initial segment of morpheme 2 have been eliminated. In the second example, the original lexical item *scandalous* contains two morphemes – the root *scandal-* and the suffix -*ous*. It is the root morpheme that has been reduced by virtue of the deletion of its medial segment -*da-*.

Albeit discrimination between different types of clippings habitually relies on clearcut delimitation criteria, there exists a group of seemingly syncopated words whose derivational pattern remains ambiguous. The neologisms in question form two subgroups:

1) clipped pluralia tantum nouns, e.g., *comms* 'communications' (CNPDSUE 2008: 157) from *communications*; *garms* 'clothes' (ibid., 281) from *garments*; *mams* 'the female

breasts' (RDMASUE 2009: 644) from *mammaries*; *Mapes* 'the Maples Inn, a popular bar and music venue in Pointe Claire, Quebec' (CNPDSUE 2008: 420); *papes* 'money' (RDMASUE 2009: 728) from *paper*; *rads* 'the police' (CNPDSUE 2008: 527) from *radics*; *spongs* 'a pair of metal tongs for lifting a hot cooking utensil off a fire' (ibid., 611) from *spondonicles*;

2) clipped phrasal verbs, e.g., *charge up* 'excited; drunk' (ibid., 127) from *charged up*; *dan up* 'to spruce up' (ibid., 186) from *dandy up*; *toe up* 'drunk' (ibid., 656) from *torn up*.

The common feature of these grammatically distinct subgroups of clippings is that their logical and derivational analyses supply conflicting data concerning their taxonomic status. The problem has been previously addressed by Arnold (Арнольд 1986) who proposed dividing all syncopated words into two groups: 1) words with a final-clipped stem retaining the functional morpheme, e.g., *maths* from *mathematics*; 2) contractions due to a gradual process of elision under the influence of rhythm and context, e.g., *fancy* from *fantasy* (ibid., 139). The cited classification, albeit not contributive to establishing the ambiguous nature of mid-clipped pluralia tantum nouns, has, nevertheless, signaled the problem of their distinctiveness as compared to other syncopated lexical units.

On the one hand, the use of logical analysis points to the syncopic status of the lexical items under question. Since in dialectic logic the beginning, the middle, and the end constitute the three stages of development, and, by extension, any thing or thought moves from its beginning through its middle to its end (Wells 1972: 7), the elimination of the indisputably medial segment, as in *radics → rad̶i̶c̶s*, with the suffix *-ic-*, preceded by the root *rad-* and followed by the ending *-s*, being removed, is testimonial of the syncopic nature of clipped pluralia tantum nouns and phrasal verbs. It is noteworthy that the succession of derivation steps is of no consequence to the logical identification

of syncope. In view of this, it follows that logical analysis offers a synchronic perspective on clipping.

On the other hand, application of derivational analysis reveals that formation of a syncopated neologism on the basis of its original unit constitutes a sequence of three mandatory steps:

1) decomposition of the original unit into (A) a stem and a flexion – for clipped pluralia tantum nouns, as in *garments → garment-* and *-s*; (B) a verbal constituent and a prepositional constituent – for clipped phrasal verbs, as in *charged up → charged* and *up*;

2) decomposition of the (A) stem / (B) verbal constituent by deleting its final segment, as in (A) *garment- → garm-* and *-ent*; (B) *charged → charge-* and *-d*;

3) complementation of the clipped (A) stem / (B) verbal constituent through the re-attachment of the (A) plural flexion / (B) prepositional constituent, both isolated in the first derivation step, as in (A) *garm-* and *-s → garms*; (B) *charge-* and *up → charge up*.

The fact that the flexion / prepositional constituent re-emerges after the clipping process and not prior to or during it approximates the discussed examples of syncope with apocope, since the connection between the segments of a stem as equivalent elements of the lower level is always closer than that existing between a root morpheme and a flexion as equivalent elements of the higher level. Consequently, it is safe to say that derivational analysis engenders a diachronic perspective on clipping.

The syntactic aspect of syncope consists in its contribution to the process of univerbation, that is "the unification of two or more autonomous words to form a third" (Brinton & Traugott 2005: 68). In this study, I have detected two slang neologisms

whose original units are not words but fully-fledged sentences instead: *wagwon?* 'what's going on?' (CNPDSUE 2008: 684) from *what's going on?* and *whapp'n* 'used as a greeting' (ibid., 693) from *what's happening?*. Both clippings conform to the conventional characteristics attributed to words (according to Арнольд 1986: 30), including positional mobility within a sentence, morphological uninterruptability, and semantic integrity. However, in defiance of traditional lexical semantics with its assumption that "words name things or objects in the real world" (Brinton & Brinton 2010: 145), neither of the two neologisms performs the nominative function. On the contrary, they both express propositions, which is typical of sentences and not words. Since a prototypical proposition consists of a predicate and its arguments (ibid., 295), the two examples also feature one-place predicates, expressed by the intransitive phrasal verb *to go on* and the intransitive verb *to happen* respectively, as well as the argument *what*. All in all, the amalgamation of word and sentence properties in *wagwon?* and *whapp'n* approximates them with univerbalisms, the notion first introduced by Epstein (Эпштейн 2006) in order to designate a new word created as the shortest literature genre and functioning as a complete work of fiction with its own theme, idea, author's image, and intertextuality. Thus, it follows that the clearcut boundaries that were once proposed by scholars with a view to distinguishing lexemes from superordinate units are becoming irregular and, in some cases, ill-defined.

## 4.3 Fore-clipping

Fore-clipping involves the deletion of a word-initial segment with prototypically complete or non-prototypically partial semantic condensation and the informalization of the resulting unit. The term *fore(-)clipping*, if most conventional (Algeo & Algeo 1993: 8; Faiß 2004: 1678; Fandrych 2008: 116; Hauptman 1993: 21; Jamet 2009: 18; Mattiello 2013: 74; OCEL 1992: 223), may occasionally be replaced with the synonymous denominations *apheresis* (Hauptman 1993: 21; Jamet 2009: 18), *end word* (Bussmann 2006: 189), or *initial clipping* (Арнольд 1986: 138; Cannon 1989: 108). Albeit Arnold complements the synonymic row above with the term *aphesis* as an equivalent of *apheresis* (Арнольд 1986: 138), aphesis possesses a

narrower meaning, referring to the omission of a single unstressed vowel at the beginning of a word (Algeo 2010: 237). Since the phenomenon has been recurrent throughout the history of English and contributed to the formation of such words as *cute* from *acute*, *squire* from *esquire*, or *lone* from *alone* (ibid., 237), it is also referred to as *historical apheresis* (Garner 2009: 882). Consequently, aphesis is a variety of apheresis.

Deletion of a word-initial segment, identified in 13 slang neologisms, shall be regarded in four aspects: phonotactic, morphotactic, derivational, and graphic.

The phonotactic structure of fore-clipped slang neologisms is characterized by the loss of correlation between the syllable structure of the original lexical item and that of the resulting neologism, involving the reduction of the number of syllables of the original word as well as the violability of its syllable boundaries.

The reduction of the number of syllables of the original word is clearly identifiable in the overwhelming majority of the fore-clipped units under investigation. 12 out of 13 slang neologisms have been stripped of one or two syllables, as in *gar* 'marijuana rolled in cigar leaf' (CNPDSUE 2008: 280) from *cigar* and *rhoids* 'hemorrhoids' (RDMASUE 2009: 813) from *hemorrhoids* respectively. The only exception that has fully retained its original syllable count is *tardust* 'cocaine' (CNPDSUE 2008: 640) from *stardust*: *star-dust* → *tar-dust*. However, the syllable structure of the first, clipped, syllable has altered, with the initial consonant being removed: CCV-CVCC → CV-CVCC.

Arguably the most marked apheretic example of the violability of the syllable boundaries of the original lexical item is the slang neologism *shroomer* 'a person who gathers wild mushrooms' (VS 2008: 167) from *mushroomer*, where the decomposition resulted in the final consonant phoneme /ʃ/ of the first – eliminated – syllable *mush-* being attached as an onset to the second syllable *-room-*.

The morphotactic structure of fore-clipped slang neologisms evinces the loss of correlation between the morphemic structure of the original lexical item and that of the resulting neologism. Whilst the original morphemic boundaries are retained in some of the apheretic units under study, e.g., *doo* 'a skidoo, used for transport over ice and snow' (CNPDSUE 2008: 212) from *ski|doo* or *teenth* 'a sixteenth of an ounce (of drugs)' (VS 2008: 184) from *six|teen|th*, they may equally be transgressed in others, as in *shroomer* 'a person who gathers wild mushrooms' (ibid., 167) from *mush|room|er*. Therefore, the disruptibility of the morphemic structure of certain fore-clippings as a concomitant of their decomposition refutes Plag's statement that clipping constitutes "the process of deleting material itself which is the morph" (2003: 22), since the operational units of clipping include not only morphs but also morph segments.

Derivationally, one third (four out of 13) of the fore-clipped neologisms under study are formed by means of defective derivation, presupposing the emergence of a form that is logically predictable and deducible in the given derivational chain but unattested in the language in question. The four examples arising from such "gapped" derivation include *'clavaed up* 'used when a balaclava helmet is worn' (CNPDSUE 2008: 145) from *balaclavaed up\**; *'ped boy* 'a young, male moped rider; a younger, male BMX cyclist' (ibid., 487) from *moped boy\**; *'ped-head* 'a motor-scooter enthusiast' (ibid., 487) from *moped-head\**; and *roidhead* 'a habitual user of steroids' (VS 2008: 157) from *steroidhead\**. Since none of the hypothetical original forms is registered in lexicographic sources, their reconstruction is made possible exclusively through the application of the derivational analysis fitting the model "original lexical unit → hypothetical intermediate lexical unit\* → final lexical unit": *balaclava → balaclavaed up\* → 'clavaed up*; *moped → moped boy\* → 'ped boy*; *moped → moped-head\* → 'ped-head*; *steroid → steroidhead\* → roidhead*.

The graphic aspect of fore-clipped slang neologisms testifies to two features: 1) phonetization of orthograms; 2) decapitalization of a derivative from a proper name.

Since, compared to apocopated units, the sum total of apheretic neologisms is fairly limited, phonetization of orthograms is identified in only two words: *boo* 'a C-7 Caribou aircraft' (RDMASUE 2009: 105) from *Caribou* and *toot* 'a prostitute' (ibid., 998) from *prostitute*. Both cases are borrowings. The initial clipping of *Caribou* resulted in the replacement of the digraph *ou* of French origin with its native counterpart *oo* in *boo*. The apheresis of the word *prostitute*, of Latin origin, was accompanied by the substitution of the original grapheme *u*, capable of representing several phonemes, most commonly /ʊ/, /u:/, /ʌ/, and /ə/, as well as the diphthong /ju:/, with the more phonetically transparent digraph *oo* to match the American English pronunciation /u:/.

The decapitalization of a derivative from a proper name is exemplified by the fore-clipping *boo* 'a C-7 Caribou aircraft' (RDMASUE 2009: 105) from *Caribou*. A brief analysis of other existing aeronautonyms, i.e. proper names of aircraft (Room 1996: 3), enables us to formulate several ground rules of capitalization / decapitalization in English aviation slang, based on both novel and non-novel empirical data.

The capitalization of the initial letter is mandatory when the slang unit:

1) fully or partially preserves the original root, as in *Connie* 'a Constellation airliner' (CNPDSUE 2008: 159); *Herk* 'the Hercules C-130 medium cargo transport aircraft manufactured by Lockheed' (ibid., 330); *T-bird* 'a T-33 jet trainer aircraft' (ibid., 642);

2) is of periphrastic nature with at least one onymic component, as in *(Flying) Edsel* 'the US Air Force F-111 aircraft' (ibid., 232); *Grumann Greyhound* 'the C-2A aircraft' (ibid., 310); *Puff (the Magic Dragon)* 'a C-47 aircraft modified as a gunship and redesignated an AC47, heavily used by the US Air Force in Vietnam' (ibid., 517-518); *Smoky Joe* 'a military aircraft that marks targets for bomber aircraft with smoke bombs' (ibid., 596);

3) is the result of transonymic transfer of meaning, i.e. proper name 1 → proper name 2, as in *Timmy* 'a Tristar aircraft' (ibid., 653); *Trojan* 'an AT-28 aircraft, used as a ground-attack aircraft and then a fighter bomber in the Vietnam war' (ibid., 666).

The capitalization of the initial letter is uncommon when the slang unit is:

1) the result of onymization, i.e. common name → proper name, as in *aardvark* 'an F-111 combat aircraft or any aircraft that is awkward-looking or difficult to fly' (ibid., 1); *albatross* 'a Grumman HU-16 amphibian aircraft, best known as a rescue aircraft during the Korean and Vietnam wars' (ibid., 7); *buffalo* 'the CV-7, a military transport aircraft built by DeHavilland Aircraft of Canada' (ibid., 98); *dog* 'an F86-DC aircraft' (ibid., 207); *dragonfly* 'an A-37 aircraft, used in the Vietnam war largely as a close air-support fighter for ground forces' (ibid., 218); *lead-sled* 'a Boeing 727 aircraft' (ibid., 395); *thud* 'an F-105 Thunderchief aircraft' (ibid., 650);

2) a compound, either pure, as in *droop-snoot* 'the supersonic airliner Concorde' (ibid., 221), or prefixal, as in *sundowner* 'a VF-111 combat aircraft' (ibid., 631); *three-holer* 'an aircraft with three engines, especially the Boeing 727' (ibid., 648).

Periphrastic slang denominations comprised of appellative components, i.e. where both lexemes are common nouns, tend to preserve the original lower case initial letter, as in *aluminium crow* 'a CF-100 Canuck jet fighter aircraft' (ibid., 10); *big-ass bird* 'the Boeing B-17 military aircraft' (ibid., 51); *big eye* 'a Lockheed EC-121 Warning Star aircraft' (ibid., 53); *blind bat* 'an AC-130 aircraft used for night flare missions inVietnam between 1964 and 1970' (ibid., 65); *deuce* 'the Delta Dagger fighter aircraft' (ibid., 195); *flaming coffin* 'a DH-4 bomber aircraft' (ibid., 255); *flying gas station* 'a KC-135 aircraft used for inflight refuelling of jet aircraft' (ibid., 262); *flying prostitute* 'a B-26 bomber aircraft' (ibid., 262); *gozohomey bird* 'an aircraft that returns you home' (ibid., 302); *old shaky* 'a C-124 long-range transport aircraft' (ibid., 471); *vomit comet* 'the modified KC-135A reduced-gravity aircraft' (ibid., 682). However, capitalization

is standardized in *College Eye* 'a Lockheed EC-121 Warning Star aircraft' (ibid., 155); *Ranch Hand* 'a C-123 aircraft equipped with tanks filled with defoliants used on the Vietnam jungle' (ibid., 529); and *Yellow Peril* 'in Canadian military aviation, the Harvard training aircraft' (ibid., 713).

So, the fore-clipping *boo* 'a C-7 Caribou aircraft', albeit partially preserving the original phoneticized root *Caribou*, has undergone decapitalization. It may be argued that the neologism under scrutiny nevertheless complies with the capitalization rule presupposing the full or partial preservation of the original root, since technically *-bou* in *Caribou* is lower case, but, even more importantly, it is not word-initial. Therefore, the rule formulated above must be finalized with the observation that if a clipped slang unit partially retains the original root, capitalization is mandatory only if the initial root segment is preserved.

### 4.4 Edge-clipping

Edge-clipping involves the simultaneous deletion of a word-initial and word-final segments with prototypically complete or non-prototypically partial semantic condensation and the informalization of the resulting unit. The phenomenon is equally known as *ambiclipping* (Mattiello 2013: 75), *anti-etclipsis* (Иванова 2011: 181; Fedulenkova 2005), or *fore-and-aft clipping* (OCEL 1992: 223). In this sense, Jamet also employs the term *syncope* (2009: 18), which, however, runs afoul of the afore-mentioned conventional comprehension of syncope as the deletion of a word-medial segment.

As the least productive clipping pattern in English slang formation (with only four examples detected), the deletion of both a word-initial and word-final segments shall be regarded in three aspects: phonotactic, morphotactic, and graphic.

The phonotactic structure of edge-clipped slang neologisms testifies to two features: 1) preservation of a single consonant in the word-initial and word-final positions;

2) loss of correlation between the syllable structure of the original lexical item and that of the resulting neologism.

It is characteristic of edge-clippings to preserve a single consonant in the word-initial and word-final positions. In the two of the examples under analysis – *biff* 'a person deformed to some degree by spina bifida' (CNPDSUE 2008: 51) from *spina bifida*; and *mersh* 'marijuana that is commercially produced for a mass-market' (VS 2008: 119) from *commercial* – the resulting syllable structure is CVC: /bɪf/ and /mɜːʃ/ respectively. In the neologism *donk* 'large, protruding buttocks' (CNPDSUE 2008: 211) from *badonkadonk*, the onset is comprised of the single consonant /d-/, while the coda contains the consonant cluster /-ŋk/, thus conforming to the CVCC pattern: /dɒŋk/. Finally, the clipping *dro* 'marijuana grown hydroponically' (RDMASUE 2009: 320) from *hydroponic* is represented by a combination of a consonant cluster and a vowel, matching the CCV pattern: /drəʊ/.

The loss of correlation between the syllable structure of the original lexical item and that of the resulting neologism involves the reduction of the number of syllables of the original word as well as the violability of its syllable boundaries. The reduction of the number of syllables affects all the identified edge-clippings, ranging from the minimum of two syllables, as in *com-mer-cial → mersh*, to the maximum of four, as in *spi-na bi-fi-da → biff*. Notwithstanding the structure of the original unit, the resulting one is always a monosyllable. The two neologisms above also lucidly exemplify the violability of the syllable boundaries of the original lexical item, with the initial consonant phoneme of the second eliminated segment being attached as a coda to the retained segment, i.e. /mɜː/ + /-ʃ-/ and /bɪ-/ + /-f-/ respectively.

The morphotactic structure of edge-clipped slang neologisms indicates the loss of correlation between the morphemic structure of the original lexical item and that of its derivative. The resulting violability of the morphemic boundaries of the derivational base is observable, for instance, in *biff*, which constitutes a combination of the whole

prefixal morpheme *bi-* with the initial consonant /f-/ of the root morpheme *-fid-*, or in *mersh*, which is subject to regressive intermorphemic assimilation, with the initial vowel *i* of the subsequent suffixal morpheme *-ial* palatalizing the final consonant /-k/ of the preceding root morpheme, whence the new phoneme /ʃ/ unattested in either of the two original constituent morphemes.

The graphic aspect of edge-clipped slang neologisms reveals phonetization of orthograms. Similarly to the back-clipping discussed earlier, edge-clipping leads to the previously standardized orthograms of foreign origin, i.e. *spina bifida* directly from Latin and *commercial* via French from Latin, developing each a new graphic form: *biff* and *mersh* respectively.

In the first example, the novelty of spelling is due to the graphic gemination of the original grapheme *f* that switches its position from the word-medial in the original unit to the word-final in the resulting one. In the meantime, albeit uncommon in English, the word-final single grapheme *f* preceded by a single vowel grapheme is preserved in the spelling of certain borrowings, originating predominantly from Arabic, e.g., *alif* 'the first letter of the Arabic alphabet consisting of a simple vertical stroke' (MWD), *calif / khalif* 'a successor of Muhammad as temporal and spiritual head of Islam – used as a title' (ibid.), *kef / kif* 'a state of dreamy tranquility' (ibid.), *shaduf* 'a counterbalanced sweep used since ancient times especially in Egypt for raising water (as for irrigation)' (ibid.), *sharif / sherif* 'one of noble ancestry or political preeminence in predominantly Islamic countries' (ibid.); French, e.g., *chef* 'a skilled cook who manages the kitchen (as of a restaurant)' (ibid.), *fixatif* 'fixative' (ibid.), *motif* 'a usually recurring salient thematic element (as in the arts)' (ibid.), *sportif* 'sporty' (ibid.); Dutch, e.g., *serif* 'any of the short line stemming from and at an angle to the upper and lower ends of the strokes of a letter' (ibid.); Hebrew, e.g., *kaf* 'the eleventh letter of the Hebrew alphabet' (ibid.); Persian, e.g., *kenaf* 'an African hibiscus (*Hibiscus cannabinus*) widely cultivated for its fiber' (ibid.). In slang, however, the combination of a single vowel grapheme with the single word-final consonant grapheme *f* is prevalent in clippings, e.g., *decaf*

'decaffeinated coffee' (CNPDSUE 2008: 191), *def* 'definitely' (ibid., 192), *graf* 'graffiti' (ibid., 302), *Hef* 'Hugh Hefner (b. 1926), founding publisher of Playboy magazine, which first appeared in December 1953' (ibid., 329), *nut graf* 'in journalism, the key paragraph in an article' (ibid., 466), *prof* 'a professor' (ibid., 515), *ref* 'in a sporting contest, a referee' (ibid., 536), *terrif* 'terrific' (ibid., 644). The combination also occurs in borrowings, e.g., *finif* 'a five-dollar note' (ibid., 251) and *gon(n)if / ganef* 'a thief; a crook' (ibid., 297) from Yiddish; back slang formations, e.g., *ecaf* 'face' (ibid., 231) or *traf* 'to fart' (ibid., 663); zero derivatives, e.g., the verbified neologism *clef* 'to compose a tune or song' (ibid.,146) originating from the noun *clef*. Therefore, the fact that *f* ended up geminated in the word-final position of *biff* implies that the clipped neologism has been fully assimilated by the English language.

In the second example, it is the convergence of pronunciation and spelling that accounts for the discrepancy in the spelling of the original unit *commercial* and that of its derivative *mersh*. Once the sound form was clipped, i.e. /kəˈmɜːʃl/ became /mɜːʃ/, the necessity arose to provide it with an adequate and transparent spelling, whence the substitution of the letter combination *ci*, which represents the phoneme /ʃ/ only in an unstressed pre-vowel position, with the more conventional digraph *sh*.

## 5. Conclusions

Clipping, as opposed to other word formation processes representing manifestations of dimensional redundancy and resulting in the decomposition of the original unit, constitutes a non-concatenative mechanism of word formation that is characterized by the deletion of a single segment / multiple segments of a word form with prototypically complete or non-prototypically partial semantic condensation and the informalization of the resulting unit.

The three-level taxonomy of clippings I have proposed in this paper is based on 1) the number of the word formation mechanisms involved, with the discrimination between *pure clipping* and *expanded clipping*; 2) the structure of the deleted segment, with the

delimitation of *sequential clipping* and *non-sequential clipping*; 3) the number of the deleted segments, with the juxtaposition of *monoclipping* and *ambiclipping*.

Among the subtypes of pure sequential clipping, back-clipping proves to be the most productive, accounting for 74.1 % of all clippings. Mid-clippings make up 15.4 %, whilst fore-clippings comprise 8 % of all the decomposed words under study. The least productive type is edge-clippings that constitute no more than 2.5 % of all clippings.

The common features of all slang clippings include 1) loss of correlation between the syllable structure of the original lexical item and that of the resulting neologism, involving the reduction of the number of syllables of the original word as well as the violability of its syllable boundaries; 2) loss of correlation between the morphemic structure of the original lexical item and that of its derivative; 3) phonetization of orthograms.

The distinctive features of slang back-clippings are 1) preservation of a single consonant or a consonant cluster in the final position of the word; 2) lexicalization of prefixes and prefixoids; 3) spelling anomalies, namely decapitalization of derivatives from proper names; use of upper and lower case in the word-initial position within the same onymic constituent of a compound; irregularity of spelling resulting in the form-and-meaning split of the original lexical item. Slang mid-clippings are notable for 1) the ambiguous taxonomic status of clipped pluralia tantum nouns and phrasal verbs, which, depending on the criterion of the analysis applied, may be regarded either as complying with the syncopic pattern, or as matching the apocopic pattern; 2) (in case of universalisms) balancing formal correlation with lexical items and semantic correlation with sentences. Slang fore-clippings are characterized by: 1) formation by means of "gapped" derivation, identified in 1/3 of the studied units; 2) decapitalization of a derivative from a proper name. The idiosyncrasy of slang edge-clippings is the preservation of a single consonant in the word-initial and word-final positions.

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**Abbreviations**

CEDEL – A comprehensive etymological dictionary of the English language

CEPD – Cambridge English pronouncing dictionary

CNPDSUE – The concise new Partridge dictionary of slang and unconventional English

DBPN – A dictionary of British place names

DPSL – Dictionary of the Prague school of linguistics

LE – Local etymology; or names of places in the British isles and in other parts of the world *(dictionary)*

MWD – Merriam-Webster dictionary

OCEL – The Oxford companion to the English language

RDMASUE – The Routledge dictionary of modern American slang and unconventional English

VS – Vice slang

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**Fields of interest**

General linguistics, contrastive linguistics, sociolinguistics, lexicology (including derivation, neology, slang studies, onomasiology, and onomastics)

## Résumé

The paper addresses the issue of clipping in contemporary English slang formation. My primary concern has been to identify the phonotactic, morphotactic, graphic, logical, derivational, and syntactic features of clipped English slang neologisms coined in the early 21$^{st}$ century. The analyzed data have been collected from three explanatory dictionaries of English slang and cover the period from 2000 to 2008. The major findings based on the novel slang material refer to the redefinition of the term *clipping*, elaboration of a new three-level taxonomy of clippings, and establishing common and distinctive features of the diverse types of pure clipping under investigation. Clipping is treated as a non-concatenative mechanism of word formation that is characterized by the deletion of a single segment / multiple segments of a word form with a prototypically complete or non-prototypically partial semantic condensation and the informalization of the resulting unit. The taxonomy of clippings presupposes the distinction between pure and expanded clipping, with the pure clipping being split into sequential and non-sequential, the former being further subdivided into monoclipping and ambiclipping; finally, monoclipping embraces back-clipping, fore-clipping, and mid-clipping, whereas ambiclipping is represented by edge-clipping. The common

features inherent to all slang clippings involve the loss of correlation between the syllable structure of the original lexical item and that of the resulting neologism, the loss of correlation between the morphemic structure of the original lexical item and that of its derivative, and the phonetization of orthograms. Whilst the first two characteristics stem from the very nature of shortening per se, the third one is connected with the sociolect background (i.e. slang), in which clipped words are produced and subsequently employed. The distinctive features primarily rely on the position of the eliminated segment in the word and refer to the processes of alternation, lexicalization, (de)capitalization, "gapped" derivation, as well as shed light upon the graphic anomalies.

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# METAPRAGMATICS OF ACADEMIC WRITTEN DISCOURSE

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**Abstract:** The article focuses on the notion of metapragmatics in general, including three steps of metapragmatic analysis, and studies academic written metadiscourse in particular. Special attention is drawn to the delimitation of the main types of metacommunicative means, or meta-means, with an emphasis on their functional specifics in academic written discourse. The article concludes with a list of meta-means, which are most typical of this discourse type.

**Key words**: metapragmatic analysis, meta-index, metadiscourse, meta-means, academic written discourse.

## 1. Introduction

In Western linguistic studies of metalanguage in general and metacommunication in particular, there has lately been observed a considerable terminological shift caused by the introduction of the notion of metapragmatics. The term itself belongs to Jacobson (1960); yet, the socio-linguistic and anthropologic research of Silverstein (1993) is deemed fundamental as the one which aroused interest to the phenomenon of metapragmatics and happened to be the most cited work in this field (*see* Caffi 2009; Geert 1999; Lempert 2012; Mertz & Yovel 2002: 252–253; Ruiz-Gurillo 2016; Verschueren 2000 etc.), including an article, devoted to its definition and general principles, in the "Concise Encyclopedia of Pragmatics" (Caffi 2009).

The notion of metapragmatics covers psychological, cognitive, and social backgrounds, and is a universal concept which comprises the metalinguistic function in terms of Jacobsonian classification (1960), the metacommunicative function according to Bateson (1972), and the reflexive function as stated in Lucy (1993: 9). However, a narrow focus on metapragmatics can be given, and as such the latter can be interpreted either as a self-reflexive process bound to the contextualized language use; a metalanguage process, a reflexive capacity of the language, even a metalinguistic process concerning the pragmatic code and pragmatic capacity (Ruiz-Gurillo 2016: 1); or as a metalinguistic process, which has no relation to the reflexivity of the language (Verschueren 2000: 441); finally, as a metacommunicative process (Parvaresh & Tavangar 2010: 133).

Nevertheless, the phenomenon of metapragmatics is of little concern in Eastern (or the so-called Post-Soviet) linguistic school, except for Sivenkova (2013), a Belarusian scholar. Let us consider the reasons for such a situation. On the one hand, in the Western linguistic tradition, a focus is made on a separate study of metalinguistic, reflexive and metacommunicative means or utterances. I would like to point out that metacommunicative means are less popular as objects of investigation, because in most cases they are viewed narrowly, in Bateson's interpretation (1972), except for the cases when metacommunication is interpreted as a description of processes and mechanisms through which metalanguage operates (Caffi 2009: 629; Mertz & Yovel 2002: 250). The borderline between metalinguistic, reflexive and metacommunicative means is somewhat vague, sometimes subjective and disputable. Consequently, the idea of a sort of 'generalizing theory' and, accordingly, terminology, which would unify the aforementioned means and make their analysis easier, has been well-liked and warmly accepted. As a result, there is no need to stress particular metalanguage means that are studied; on the contrary, it is enough to say 'metapragmatic means' or, simply, meta-means / utterances / acts, suggesting that these means refer to the 'meta-level' or are studied in 'metadiscourse'.

On the other hand, in the Eastern linguistic tradition, a majority of the aforementioned means belong to 'metacommunicative' ones in accordance with the broad interpretation of metacommunication as it is viewed as some global communicative modality (Девкин 1981; Watzlawichk, Beavin et al. 1967 etc.). In fact, the urgent need of launching the notion of 'metapragmatic' might be under question, as the term 'metacommunicative', in fact, equals 'metapragmatic'.

Yet, for both linguistic schools the definition of metapragmatics as the pragmatics of meta-means (Hubler & Bublitz 2007: 1, 6; Sivenkova 2013) in the discourse of a particular genre seems to be logical. Metapragmatics is closely connected to discourse-analysis (Barron 2002: 8) due to the fact that discourse is "taken as a metapragmatic condition which not only refers to the immediately perceived context (…); it also comprises the hidden conditions that govern such situations of language use" (Fetzer 2014: 35; Mey 2001: 190). Consequently, metapragmatics is the theory of how metadiscourse is used in interaction (Hubler & Bublitz 2007; Sivenkova 2013: 21).

What is beyond question about metapragmatics or, to be more precise, the metapragmatic organization of discourse, is its interplay with social-institutional power dynamics, which helps to understand the ideological structuring of society in and through language and discourse (Mertz & Yovel 2002: 254). I have come to a conclusion that metapragmatics is actualized in social and cultural environment in three basic ways. Firstly, metapragmatics is identified with the capacity of speakers to articulate pragmatic rules, judge whether the behaviour is appropriate or inappropriate, and comment on it (Becker 2014: 1), or, in other words, to formulate explicit rules of speaking (Blum-Kulka & Sheffer 1993: 216) and "describe the ground rules for understanding communicative action which permeates a given community of practices" (Ide 2009: 27). Secondly, metapragmatics is intertwined with the awareness of social power in the context of language structure and use (here a 'metapragmatic awareness' is meant). The factors that influence the metapragmatic function are the socio-cultural background of the interlocutors and the setting of the communicative

situation. Accordingly, the role of metapragmatic awareness in filtering the influence of social structure on language use and form is connected with both the theory of speech genres and the theory of language ideologies (Mertz & Yovel 2002: 257-259); as a result of the interplay of the aforementioned theories a number of discourses of different genres have emerged (ibid.: 261-262; Verschueren 2000: 451-452).

The forenamed work of Silverstein (1993) prompted the further studying of the phenomenon of metapragmatics in three directions: (i) through a simplified approach to its interpretation, metapragmatics equals pragmatics of metacommunicative means (Hubler & Bublitz 2007: 1,6; Sivenkova 2013: 21); (ii) at a deeper level of analysis, metapragmatics is understood as the investigation of pragmatic phenomena at a meta-level of some discourse (Barron 2002: 8; Mey 2001: 190); (iii) finally, in the scope of social linguistics and linguistic anthropology, metapragmatics is tightly bound to social and cultural environment (Blum-Kulka & Sheffer 1993; Ide 2009; Mertz & Yovel 2002: 254).

This article focuses on the metapragmatic analysis of academic written discourse via distinguishing its main types of meta-means with an emphasis on their functional specifics in the aforementioned type of discourse. In other words, let us answer the question what meta-means, selected from the research articles, are most typical for this discourse type.

## 2. Methodology and theoretical framework

The objective of this article is achieved by fulfilling the following tasks: (i) to develop a generalized classification of various meta-means, systematizing and grouping them into different types and sub-types on the basis of the main metapragmatic functions they perform; and (ii) to study their specific use in academic written discourse. To reach the objective of the research and accomplish its tasks, a number of general scientific methods (deduction, induction, analysis and synthesis) as well as methods of

linguistic (pragmatic, metapragmatic, discourse and contextual analyses), and mathematical analyses (the quantitative method of Greenberg (1990)) have been used.

## 2.1 Metapragmatic analysis as a pragmatic analysis of meta-means

In my research, metapragmatic analysis is viewed as the one which covers all the three aforementioned levels of investigation (see above), and the first step is to single out general tendencies in the classification of meta-means. Here I present a more elaborate version of the classification of meta-means in comparison with the one offered in my previous article (Gnezdilova 2017). Even despite the fact that I analyzed there an autonomous group of meta-means only, yet the focus was made rather on the metapragmatic functions they performed than on distinguishing the different types and sub-types of those lexical means. Thus, an autonomous group of meta-means is introduced by four main groups of means: contact (or phatic) and reflexive means, speech regulators, and discourse organizers (see Fig. 1 below).

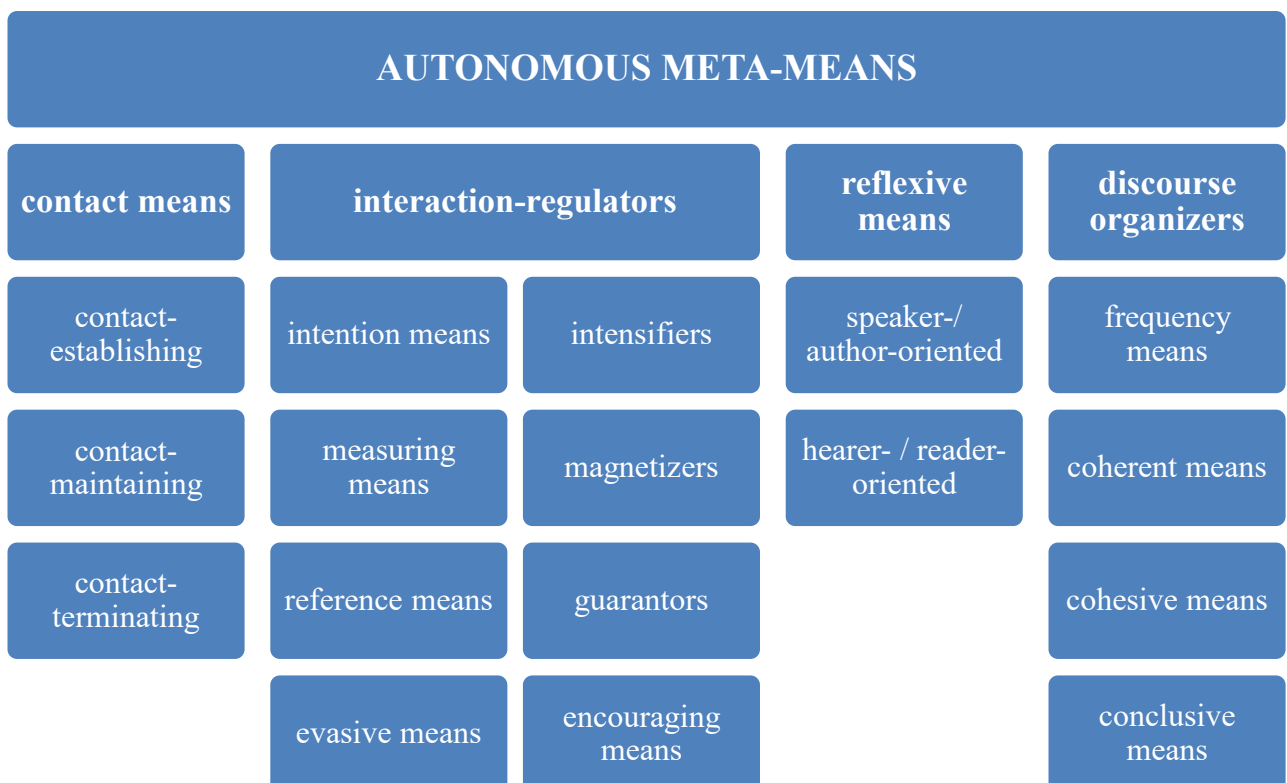| AUTONOMOUS META-MEANS | | | | |
|---|---|---|---|---|
| **contact means** | **interaction-regulators** | | **reflexive means** | **discourse organizers** |
| contact-establishing | intention means | intensifiers | speaker-/author-oriented | frequency means |
| contact-maintaining | measuring means | magnetizers | hearer- / reader-oriented | coherent means |
| contact-terminating | reference means | guarantors | | cohesive means |
| | evasive means | encouraging means | | conclusive means |

Figure 1. The classification of autonomous meta-means

Autonomous meta-means are explicit and stereotypical and, therefore, regular in their use. They may be occasional, but these are usually authorial (Hubler & Bublitz 2007:

13). Compared to autonomous meta-means, a group of contextually-dependent ones is not so typologically various because, firstly, they are predominantly implicit and, thus, occasional; and, secondly, they appear in different situations as clues that extract a hidden context.

*2.2 Metapragmatic and discourse analyses*

The second step includes (i) the adaptation of the generalized classification of meta-means (discussed above) with an emphasis on singling out "anchoring means", as defined by Silverstein (1993), considering the peculiarities of metapragmatic functions they perform in a particular discourse type, here, in the academic one; besides, (ii) discourse itself is subjected to "metapragmatic calibration" (Silverstein 1993), which, to my mind, equals relative gradation of discourse types in accordance with their degree of "metapragmatic intensity".

The first point, which should be discussed here, is the illustrative material taken for the study of "anchoring means" in academic metadiscourse. The research corpus is comprised of different scientific articles (subjectively and randomly chosen) devoted to the problems of metapragmatics and metacommunication. But here, the illustrative material is limited to two articles only, i.e. *Jef Verschueren "Notes on the role of metapragmatic awareness"* (2000) and *Klaus Bruhn Jensen "Meta-media and meta-communication – revising the concept of genre in the digital media environment"* (2011), totalling 11,533 words.

Let me proceed to the notion of "metapragmatic calibration". Silverstein (1993) uses pragmatic and semantic interpretation of metapragmatic calibration, yet I view it as "metapragmatic intensity" of discourse, which can be studied by means of quantitative analysis. The idea to measure metapragmatic intensity of discourse was borne out of the quantitative approach to linguistic analysis, applied by Greenberg (1990: 3-26) in historical and comparative linguistics where he calculated synthetic, polysynthetic, compositional, and inflectional indexes, the index of agglutination of languages under

comparison, etc. I am a firm believer that this method can be adjusted for calculating the metapragmatic / metacommunicative index, or the meta-index, in different discourse types (e.g., everyday, media, political, rhetoric, religious, academic, law etc.). The identification of this index would serve as a proof of the theory of metapragmatic calibration (even though the mathematical results might seem to simplify Silverstein's conclusions) and would help to verify the hypothesis that metacommunication is present in any discourse type, i.e., the metapragmatic function is realized in all forms of human communication, yet the degree of metapragmatic intensity of various discourse types might be different.

Inspired by Greenberg (1990: 12-14), an attempt is made to define meta-features involved in various discourse types in terms of a ratio of two units, each defined by a sufficient rigor and by the calculation of a numerical index based on the relative frequency of these two units over the sketches of discourse. The meta-index is the ratio of meta-constructions to informationally meaningful lexical units, i.e., M/W, where M equals the number of words which belong to meta-constructions and W equals the number of informationally meaningful words.

Now then, the calculation results of an academic written discourse under study (11,533 words in total) show that 4,052 words constitute meta-constructions, which is 35% in comparison to 65% of meaningful words (i.e., 7,481 lexical items). The meta-index of academic written discourse is 0.54 (the averaged result). It should be noted that this index-number is not a constant and it can slightly differ from one scientific article to another, irrespective of the fact that all the ten articles, selected for analysis, thematically belong to the field of metapragmatics. Yet, it depends on the author's style of presenting his / her research results (*see* Table 1 below). For example, meta-indexes of articles under analysis in this paper are 0.59 (Verschueren's research paper) and 0.45 (Jensen's research paper). In accordance with Greenberg's theory (1990: 3-26), an averaged result can be considered as the one which is characteristic of an academic written discourse.

Table 1. The results of the calculation of meta-indexes in academic written discourse

| Discourse type | Mathematical operation | The results for every 100-word fragment under analysis | | | | | | | | | | Averaged result |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| academic written | % | 37 | 31 | 18 | 26 | 47 | 40 | 55 | 30 | 20 | 25 | 32.9 |
| | $i_m$ | 0.59 | 0.45 | 0.22 | 0.35 | 0.89 | 0.67 | 1.22 | 0.43 | 0.25 | 0.33 | 0.54 |
| | | Verschueren (2000) | Jensen (2011) | Hyland (2007) | Polovna (2012) | Tannen (2002) | Craig (2016) | Hoppenbrouwers and Weizand (2000) | Spencer-Oatey (2011) | Stephen (2004) | Yuan, Xu, Lai and Liberman (2016) | |

Moreover, for the purity of my scientific experiments in a complex study of various discourse types (everyday, political, rhetoric, media, academic written / scientific etc.), I take ten 100-word thematically-close fragments of every discourse type, each exemplifying the writing styles of different authors. The averaged results for the ten fragments of every discourse type are used for a further comparative analysis with other discourse types and help to differentiate discourses on the basis of their 'metacommunicativeness'. The higher the value of meta-index in a discourse is, the higher the level of its metapragmatic intensity. Therefore, the general method of index calculation based on discourse ratios of carefully defined meta-elements has a definite value in metadiscourse typological studies.

*2.3 Metapragmatic analysis in socio-cultural environment*

The last step of metapragmatic analysis concerns a social context and behavioural norms in various socio-cultural environments. The social and cultural aspect of discourse analysis deals with speech genres; as a result, there emerge discourses of different genres. Every discourse type has its own organization and structure, specific lexical units, including definite signaling / "anchoring" means or, simply, meta-means. Yet, as stated earlier (2017), it would be over-confident to say that every discourse type has its unique set of meta-means. In fact, it is absolutely possible, under certain conditions, to use any meta-means of any group in any discourse type. However, the preference in a particular discourse type is given to those meta-means, which perfectly

suit and reflect the style of speech and the communicative tradition in accordance with which the discourse is built.

Hence, any discourse of any genre, even despite the fact that many of them are characterized by more or less universal structure and characteristics, is greatly influenced by the social and cultural background of the speakers, participants, or authors of the discourse. To explain what I mean, let us take academic written discourse, which is under analysis in this article. In the Ukrainian scientific society nowadays, great attention is paid to academic writing in English, which is due to the demands of globalization processes and politics in Ukraine. As a result, a number of lectures, seminars, or training courses have been held for those who desire to improve their academic writing skills. General demands to the structural organization of articles, dissertations, and other scientific works are, in fact, the same, and might be viewed as universal truths. Any scientific work consists of such structural parts as abstract, key words, introduction, methodology, main body, summary, references, and resume. An author must study the background of the problem he / she investigates; prove his / her ideas with facts, examples, mathematical and statistical data processing, etc. Yet, I would like to cite the words of an autonomous reviewer who commented on one of my articles: "*Like with the other paper, I have no idea what it is about. I often have the feeling that these authors live in a completely different scientific world than the one I am familiar with. This doesn't mean that one world is better than the other, it only means that I cannot be very helpful because I don't know what these authors are trying to say in their resumes*". And unfortunately it is true not only for my article. The key problem here, I think, is in our mentality, socio-cultural specifics of our teaching methods, and the manner of presenting arguments in our articles. It is not enough to replace *we/our*-style, peculiar for our scientific tradition, with *I/my*-style; it touches much deeper levels of perception, and one of them is metapragmatics.

In support of what has been said above, I will return to the outset of my practice in academic writing in English, when I asked my colleague from the University of Alberta

in Canada, Sivachenko, to look through an article of mine. I hypothesized that it was not ideal and I would get a number of remarks and corrections. Some were, I would say, internationally general and 'customary' for young scholars, like '*I think you should work on the introduction more. It is not very clear what you investigate and why*' or '*The fact that you believe that it is necessary does not mean it is necessary. You should prove WHY it is necessary*'. Others were culturally-specific, as in '*Here you have to say what these studies did rather than describing how they named metacommunicative means*' [in our tradition the terminological choice itself is also under focus] and '*In Anglo-American cultures, it is important to maintain politeness, which is associated with indirectness. Direct structures are viewed very rude*'. But I was greatly surprised when the majority of her notes concerned the meta-level, I, in fact, was researching, e.g., '*so*' *is too colloquial, use* '*therefore*'; '*all units possible*' *sounds very ambitious*; '*that is why, no attention is paid to…*' was commented as '*Don't be negative!!!! It sounds very rude!!!!!*' etc. These 'mistakes' prompted me to consider the use of meta-means in English academic written discourse. The results of this research are discussed below.


## 3. Meta-means in academic written discourse

What I want to begin with is, according to Trunova (Трунова 2016), the terminological dissonances concerning the notion of 'academic discourse' or, to be more precise, the genres of academic writings. In the Eastern linguistic tradition there is a differentiation between academic, scientific, academic and scientific, and pedagogical discourses (Белова 2002; Ільченко 2002; Шепітько 2014); from this perspective, scientific/research articles belong to scientific, not academic, discourse. This point of view is also shared by some Western scholars, for example, American linguist Tannen (2002). Moreover, in fairness it must be said that the term 'scientific discourse' sometimes occurs in the context of Western academic discourse studies, but these are rather isolated instances than a regular use (Hyland 2007: 266; Menzel & Degaetano-Ortlieb 2017; Verschueren 2000: 451-452). Nevertheless, Western interpretations of the aforementioned term are broad-spectrum and generalizing, while 'academic writing / discourse' – or, as an alternative, 'published academic writing' (Hyland 2004: 1) and

'academic written discourse' (Povolna 2012: 131) – remain more popular among Western scholars. Following Hyland's classification (2004: 1), published academic writing is represented by research articles, abstracts, book reviews, textbooks, and scientific letters. In view of the fact that I study research articles, I use the term 'academic written discourse' as a working definition in this paper.

Academic written discourse is characterized by the ways in which the writers display their topics, signal their audiences, and present their arguments (identifying, classifying, and interpreting), as they should be most persuasive to particular communities of readers (Hyland 2004: 1; 2007: 266). An interaction between an author / writer and a reader has drawn attention of many scholars (see Hyland 2007: 267; Povolna 2012: 131) that resulted in further research of some conventional signals, i.e., discourse markers (for a more detailed overview of them see Gnezdilova 2017; Volkova 2017), for instance, causal and contrastive discourse markers (Povolna 2012), which constitute a group of meta-means; and discourse strategies, such as exemplifying and reformulating (Hyland 2007), and agonism (Tannen 2002) used to make author's / writer's communicative intentions clear to the reader(s). In the process of encoding as well as decoding information both the writer and the reader(s) rely on their common metapragmatic awareness (see details in Gnezdilova 2017: 45), which includes entire situational context as well as the background knowledge shared by the members of a particular discourse community and their prior experience of discourse processing (Povolna 2012: 132).

In keeping with the objectives of this paper, I need to underline that academic written discourses (despite the demands, put to scientific writings, to keep to the point and be precise) are of rich metapragmatic nature. It is proved, primarily, by the results of the quantitative analysis according to which meta-means constitute 35% and the meta-index of this discourse type is 0.54 (see chapter 2.2 above). Additionally, the use of meta-means is not limited to discourse organizers only (coherent and cohesive means in particular) or to regular means; there is a number of casual authorial meta-means,

built on similar structures-clichés (see chapter 3.4 below). Here two groups of means are studied: a group abundant in autonomous means, including interaction-regulating ones, reflexive means, and discourse organizers; and a group of contextually-dependent meta-means.

*3.1 Interaction-regulating means in academic written discourse*
Interaction-regulating means in academic written discourse are responsible for controlling, adjusting, and normalizing the content of the discourse by commenting on the author's words and providing them with additional shades of meaning. This group of means is the most numerous in academic written discourse, comprising seven main types (magnetizers, intensifiers, guarantors, commentary means, intention, grading, evasive and reference means), each of them having various sub-types. Further, in accordance with the given classification I am going to describe every type of interaction-regulating means in details.

**Commentary means** give some comments or remarks on an utterance / idea / event and are of various sub-types, which specify that commentary. These sub-types of commentary means with an emphasis on the specifics of metapragmatic functions they perform are discussed below.

— **confirmators** additionally validate some ideas (e.g., *(but) of course*); **verifiers** convince or prove that something is / might be true (e.g., *to be sure; indeed*);

— **specifiers** set up restrictions or establish the framework for analysis (e.g., *in this case; as a kind / form / sign of; in particular / and in particular; – here,…; seen as…; related to – / (hence) in relation to…; …in question; that are introduced by; namely…; – more specifically still–; a special place is occupied by instances of; from this perspective; along this dimension; it is with reference to this dimension that; within its scope; in the context(s) of; in a Silversteinian perspective; in this domain; in itself; on the self-referential level; under certain circumstances; in conversation analysis; in a pragmatic theory*), defining the field, aspect, method, conditions, etc. under which some ideas / events / analyses are possible (e.g., *as used in linguistics; as documented*

*in the literature on; as we know it, as in most academic writing; in a post-mass media setting; in terms of / in evolutionary, psychological, and social terms; in a comparative perspective; in fact; at least in mass media studies; in the perspective of the history and theory of communication*); **adders / means of addition** introduce some supplemental information for the reader, said as a further remark (e.g., *in addition to their being determined by the workings of such mechanisms*); **explicators** mark deviational remarks targeted at introducing extra details (e.g., *during a meeting of which this article is a side product*), often given in brackets, like: *(a topic which has been commonly debated in philosophy at least since Carnap (1937)), (a term borrowed from Jespersen (1921)), (numbers in square brackets added for easy reference; boldface, italics, and underlining added); taking an interdisciplinary (primarily anthropological-linguistic) point of view*); bring in explanations as to the reasons (e.g., *there is a reason why such confusion could arise; because of…; i.e.; in order to show that; such as…*) or speculations about some ideas (e.g., *As to (i) / (ii) / (iii); in the sense that…; and the notion lends itself to easy speculation*). It is worth mentioning that the metapragmatic status of explanatory means may be doubted even despite their clearly explicit parenthetic nature because the information provided by them might be considered, in some situations, propositionally valuable;

‒ **generalizers** simplify (e.g., *what we are concerned with is simply…*) or take a broad view of some theory / approach / idea / event, etc. (e.g., *in more general terms, in general, and creative arts generally –; all of which feed into what is reported as; which would generally be regarded as; it is this general aspect of; anything ever discussed under the labels; generally accepted or hegemonically imposed even if not generally adhered to; the entire literature on … is fundamentally concerned with; at large; it was a common practice to; in the realm of social life in general*); **means of abstraction** are used by the speaker to abstract from or go beyond the scope of his / her analysis / traditional approach or interpretation (e.g., *the task of completing the picture is far beyond its scope; this is not only the case at the obvious levels of…, but also at much lower levels of…; this … provides a way of moving beyond the notion of*), irrespective of the circumstances / in any case (e.g., *independently of the Silversteinian*

*tradition; what happens in such cases is that; <u>whatever</u> pragmatic functioning <u>there may be</u>; <u>whatever</u> the preferred term <u>may be</u>; regardless of whether; which is not always equally observable*);

‒ **concessive means** point at what interferes with the main idea / event (e.g., *in spite of / despite the fact that; notwithstanding that*); **means of congruence** reflect (in)compatibility, analogy / difference, (dis)similarity (e.g., *and as with all linguistic choice-making; similarly; though fully compatible with it; which corresponds directly with a term; though not coinciding with*); **means of comparison** underline similarity or draw parallels between two or more ideas (e.g., *in comparison; the same can be said of; as well as the definition used in this article; in comparison to more spontaneous oral interaction; like any other form of social action; just like other forms of; and the like*);

‒ **means of contrasting** highlight the differences via negations, denials or hesitations (e.g., *the point is not only that; nor is it merely that; is hardly a matter of; is not really the product of; is not entirely a thing of; rather than*); **means of warning** show that the reader should be careful with some statements (e.g., *to be approached with due caution; are not subject to further negotiation; which should not simply be taken for granted by*); **means of conditioning** make the utterance sound less peremptory (e.g., *as it were; if anything*).

**Magnetizers** are means that create a center of attention or catch the attention of the reader by means of either **attractants**, aimed at drawing attention of the reader to some ideas and arousing his / her interest (e.g., *I would simply like to draw the attention once more to the fact that; singling ... out for separate scientific attention is therefore a valuable heuristic strategy in order not to forget its fundamental contribution to*); **accentuators**, which (i) emphasize the (im)possibility of a certain theory / approach / idea / event etc. (e.g., *within the context of this article it is not even possible to begin spelling out; which cannot really be broken up into; cannot be understood without an understanding of the notions in terms of which; there is always the possibility of; it becomes possible to talk about; may be suspended in favor of*), the exclusivity /

exceptionality (e.g., *with the exception of; except in the odd aesthetic experiment*), and the contrast by which an additional emphasis is given to the main message (e.g., *and formulated against the background of; which does not only refer to …, but which also categorizes that…*), (ii) underline the doubts about the theory / concept / approach etc. in question (e.g., *the very concept of … is in doubt*) or, on the contrary, something that is undoubtful (e.g., *the validity of which is not questioned*); (iii) stress the importance of certain points (e.g., *it is important to keep such … in mind; studying this type of awareness is crucial to an understanding of; being a crucial aspect of what goes on; it may be useful to point at; demonstrate clearly the importance that is generally attached to; so that understanding these processes is necessary for; it is an integral part of what goes on in; importantly*) or the key reason of why this or that opinion is worth speaking about (e.g., *insight into the ingredients of … may therefore help us to understand; there is a reason why the title of this article is simply…; a notion which would not make sense without*); and **topicalizers**, which put the accent on, for instance, difficulties (e.g., *though because of the difficulty in giving all phenomena a specific place on the scale; if this condition is not satisfied, … would be hard to understand without*).

**Referential means** constitute an integral part of academic discourse as the latter cannot exist without

(i) **references** which render the idea of some scholar(s) in the way the author understands it, and 'that idea' is usually introduced with: *according to Tomasello (1999); in the person of Roman Jakobson (1971); Jakobson (1971) presented / refers to; by Silverstein (1976, 1979, 1993); In Silverstein's view (1993); as Silverstein puts it (1993); that Silverstein would call (1993); strongly inspired by Jakobson, Silverstein identifies (1993); …situate the theoretical contribution of Gumperz's (1982); a term originally inspired by Errington (1988); to use Silverstein's term (1993); as reflected in Lucy (ed.) 1993; the example is borrowed from Blommaert (1999); as D'hondt (2000) points out; as studied by the historian Thompson (1999, pp. 467-538); in unsentimental terms, Joshua Meyrowitz (1994, p. 54) noted that*);

(ii) **citations** which represent one's words in extenso, no changes are made to a quote and it is syntactically marked with inverted commas. The quotes can be introduced in the way the references do, for example, *as noted by the linguist, Benveniste (1985[1969], p. 236), "the signs of society can be interpreted integrally by those of language, but the reverse is not so"* (*see* also examples above). But the point is that quotes themselves are considered to belong to a meta-level (Verschueren 2000: 447);

(iii) **self-references / citations** (e.g., *as I have mentioned above*);

(iv) **examples** which are introduced with *for instance; e.g.; as in…; as with …; the incidence of; by way of illustration; such as…, exemplified in (2); exemplified with reference to (1) above; example (2) illustrates; should be clear from a small example such as (4); as illustrations; one historical example is so-called*.

**Measuring means** as such accentuate a certain amount, degree, or comparative extent of one idea / utterance / procedure considered in relation to a unit of another one. In academic discourse, measuring means are introduced only by **intensifiers**, the task of which is to make the effect of what have been said before stronger (e.g., *significantly; fortunately; that are most visibly at work in*).

**Means of evasion** are used when the author wants to avoid responsibility for some ideas / events / approaches etc. Being not very popular in academic written discourse, they are mostly represented by **means of distancing**, which stress remoteness (e.g., *which I want to distance myself from in what follows; disregarding for the moment the question whether; leaving aside the issue of the line that is drawn between*). **Intention means** show that the author plans to investigate the object under analysis deeper (e.g., *first we have to go deeper into; and can be fully accounted for in terms of*). **Guarantors** in academic written discourse are used as those which ensure the obviousness / clarity of some facts (e.g., *clearly; it should be clear that; this is most clearly the case in; this is most typically the case when*).

Now, let me take an academic written discourse fragment, analyze it and specify the context in which the interaction-regulating means fulfill their metapragmatic functions: (1) *The classic example of a linguistic-semiotic model of communication was presented by the linguist and literary critic, Roman Jakobson (1960). Compared to the two aspects of meta-communication that Bateson noted – codification and communicative relationships – Jakobson identified an entire set of communicative functions. The implication of the model was that all discourses bear traces of all these constituents of communication – sender, message, and receiver; channel, code, and context – to varying degrees and in shifting configurations. Addressing a classic question in poetics – is there a special poetic language? – Jakobson concluded that there is, instead, a poetic function of language, and that this function is manifest in many other genres, for instance, advertising. Poets, while inviting people to ponder what might be the 'message' of their poems (poetic function), also address their readers (conative function) about some possible world (referential function). Web advertising, in its turn, relies liberally on the poetic function in order to address internet users about the merits of specific commodities that will be sold and consumed in the real world.* (Jensen 2011: 14-15)

Example 1 demonstrates the use of various interaction-regulating meta-means. The specifier '*Addressing a classic question in poetics*' defines the aspect of further discussion, which is poetics. A deviational remark '*in its turn*', as a means of coherence, supports the sequence of ideas. The means of comparison '*Compared to*' shows that some parallels are drawn, between '*the two aspects of meta-communication*' in particular; on the contrary, a means of contrasting '*instead*' marks the opposing comment about '*a poetic function of language*'. Referential means which are typical of academic discourse, include references (*Roman Jakobson (1960), Bateson noted, Jakobson identified, Jakobson concluded*) and the introduction of examples (*The classic example of, for instance*). Special attention should be drawn to the metacommunicative (rhetoric) question – *is there a special poetic language?* – that was discussed in my previous article (2017).

In sum, it is necessary to point out the richest and most various groups of interaction-regulating means, which are commentary means, especially specifiers, explanators, generalizing means and means of abstraction; magnetizers with their accentuators; reference means, which, in fact, make academic written discourse possible. Less frequent are measuring, evasive, intention means and guarantors due to the fact that some of their sub-types are not typical of the discourse under discussion. Here I would like to specify means of encouragement; guarantors, used to reassure an addressee in sincerity and truthfulness; means of evasion, which function in situations when the speaker tries to avoid a straightforward answer, distract attention or even responsibility for something; accentuators, which stress either accidentalness of some words / actions / events, or their incompleteness; and measuring means, accentuating a degree of one idea / utterance / procedure, which are often emotionally-coloured and imprecise.

## 3.2 Reflexive means in academic discourse

Reflexive means constitute a meta-vocabulary, which represents author's speculations on some utterance / idea, and include either author- or reader-oriented word-groups. They are distinguished by personal pronouns (first / second person pronouns correspondingly), accompanied by verbs of saying, sense perception and mental activity like *see, say, tell, (let me) know, hear, ask, understand, inform, describe etc.* (Dossena 2012: 49).

**Author-oriented** meta-means exclude the reader from participation in discussion as the attention is drawn to author's assumptions, ideas, comments etc. via, mostly, stative verbs of mental activity, for example, *I characterize; I describe; I discuss; I distinguish between; I refer to; I return to; I consider; I include*. The use of *I/my/me*-pronouns is typical of the Western linguistic traditions, while in the Eastern ones the preference is given to the use of *We/our/us*-pronouns. Yet, it is not a rule as the research data show, e.g., *we would still have to demonstrate what…, we would have to demonstrate that…, the study of … could be called; of which we should remember that; on the basis of these observations we may be able to understand Mey's confusion about; looking at …, we*

*find illustrations for the above claim on; from such observations we should learn that ... is not a luxury but a prerequisite for*. Of a peculiar focus, in my view, are the imperative structures with '*let*' when it looks as if the author asks permission to perform some kind of action, arousing a feeling that the reader is involved in discussion, as in: *let us illustrate this with reference to; let me specify; let us assign*.

**Reader-oriented** meta-means are not typical of academic written discourse as, in fact, it is out of the scope of this discourse type to involve an addressee in discussion. As a result, there are no instances of *you/your*-pronoun predicative structures like *you know, you see*. The only examples when the author implicitly addresses the reader are imperative structures, such as: *just consider the opening sentences of this section / the following features; take example (3); just think of; see Eelen's (1999); for a more detailed overview of / for an interesting study of how / for an overview of research on / for remarks on / for some recent contributions to this topic area / for an excellent example of such a critical approach to some of the linguistic literature, see Verschueren (1999) / Jacobs (1999) / Woolard & Schieffelin (1994) etc.*

Particular notice should be taken of the **neutral structures** as to their author- / reader-orientation. In academic written discourse these structures are of two types. The structures of the first type are represented by pronouns *one / other(s)* / rarely *they* and are used in cases when criticism is observed. As a result, it is more polite to address a hypothetic scholar(s) and make your critical speculations sound softer (e.g., *one might object that; others, mostly linguistic anthropologists, followed suit in their criticisms of; one included in… the other included in…; one assumes; and what they might do*). The structures of the second type are formed by predicative structures with a verb either in the active voice (e.g., *this observation gives rise to; this observation definitely lifts; the theory in question views; a recent plea for the study of folk linguistics (Preston 2000), linked to earlier proposals such as one by Hoenigswald (1966), is entirely in line with this interest; the fact that…suggests; developmental research (e.g. Hickmann 1993) suggests that; the relation to problems of … is clear from a close study of; a*

*second type of ... relates primarily to; the form of ... hinges on the fact that; but also linguistic theories and analyses themselves do not escape from their influence; this article situates genre; this article takes the current reconfiguration of; news reported that; this paper argues that*) or in the passive voice (e.g., *this paper is formulated against the background of a theory of; which was declared to be*). Such representation of research results and argumentation is perceived as objective, but not subjective, and, consequently, the standpoints sound more serious and profound from a scientific perspective.

Consider the use of reflexive means in academic written discourse in example (2):

(2) *This article takes the current reconfiguration of mass, interpersonal, and networked forms of communication, and of the media environment at large, as an occasion to revisit the concept of genre. First, I distinguish between media of three different degrees: the human body enabling communication face-to-face; the technically reproduced means of mass communication; and the digital technologies facilitating networked interaction one-to-one, one-to-many, as well as many-to-many. This framework provides a way of moving beyond the notion of remediation (Bolter & Grusin, 1999), including not just mass and networked communication, but also face-to-face embodied communication. As illustrations, I refer to different kinds of sound communication (Jensen, 2006). Second, I return to Gregory Bateson's (1972[1955]) concept of meta-communication, which, at least in mass media studies, has not been given its due. In a post-mass media setting, it still holds an untapped potential for the understanding of communication as social interaction. Third, I consider whether a concept of meta-genres could help to capture some of the distinctive features of what people do (Katz, 1959), and what they might do, with 'new', digital media.* (Jensen 2011: 8)

Example (2) shows that author-oriented meta-means (*I distinguish between; I refer to; I return to; I consider*) are characteristic of this discourse fragment. Besides, structures neutral as to their author- / reader-orientation are widely used here; they are introduced by predicative structures with either an active verb (*This article takes the current*

*reconfiguration of; This framework provides a way of; it still holds an untapped potential for the understanding of*) or a passive one (…*has not been given its due*). They make the arguments sound objective and scientific.

Overall, in academic written discourse, reflexive means are mostly represented by neutral structures as to their author- / reader-orientation. Yet, typical are also author-oriented meta-means, including structures with '*Let*'. Reader-oriented meta-means are not characteristic of modern English academic discourse. The only exception here is such imperative structures as *just consider, see, take example*, etc.

*3.3 Discourse organizers in academic written discourse*
Discourse organizers are 'structure-oriented' as they are responsible for discourse cohesion and coherence (2017: 67-68). These means can be organized into four groups:

— **frequency means** that mark the periodicity of actions, e.g., *is no less than; more often than not with the implication that; at least; the issue was raised repeatedly of how; rarely*;

— **coherence means** that either show the order and sequence of ideas (e.g., *first / the first is… / first of all; second; third; then; in a first Section; Section 2 goes into; a third section elaborates on; let's start out by; a second way of; a second dimension is formed by; according to the second*); or how the ideas expressed earlier are developing (*and,…; etc.; – which further strengthens the assumption that;… is followed by*);

— **cohesive means** that stress

(i) analogous relations via paraphrase (e.g., *in other words; put simply; similarly*) and parallel structures (e.g., *while a discussion of this dimension would have to refer to…, it moves beyond; while … can only be conceived in terms of; while at the same time incorporating; as well as; while it is not necessary to adhere strictly to; simultaneously in play with; a usage that is in line with*);

(ii) contrasting relations (e.g., *however; nevertheless; we are confronted with; is opposed to; is in contrast to; for one thing, …; on the one hand,  on the other (hand); at the same time,…; thus,…; including not just …, but also…*);

(iii)   causative-consecutive relations (e.g., *thereby, therefore, yet, hence, in order to make the vast field of inquiry opened up by this view more manageable; resulting in…; assuming that…; but it may also result from*);

(iv)   temporal relations (e.g., *before doing so; but we can only explain that later*):

o   with reference to what was said above (e.g., *the text <u>you have just started to read</u>; as visualized in Table 1; returning to (1); introduced in Table 1; as already mentioned / as already suggested; referred to at the end of Section 1; as reviewed briefly above, in Table; returning briefly to the scalarity of the distinction, (see Table 2); as could already be concluded from example (2)*),

o   what is being currently under consideration (e.g., *as is graphically suggested in Figure 1; in terms of Figure 1*),

o   what will be discussed further (e.g., *we will return to this point in Section 3; the following Section will be an attempt to define…; in the following Section we will introduce the notion of…; and whatever follows it in this text; at least some of my further comments will be based on results obtained in this line of research; for the sake of easy reference in what follows*),

o   what is marked as the perspectives of the research (e.g., *depending on the perspective one takes*);

(v)   spacious relations in the communicative process (e.g., *at the implicit end of the scale we find; – here, …; it is here that one may; far from labeling these as inferior*);

─   **concluding means** that summarize the article (*finally; by way of conclusion; in conclusion*).

Let me illustrate the use of discourse organizers on examples (3-4).

(3) *In a first section, the notions of metalanguage and metapragmatics will be briefly introduced and clarified. Section 2 goes into the relevance of metalinguistic or metapragmatic phenomena as reflections of metapragmatic awareness, a notion that will be situated in relation to an overall theory of pragmatics. A third section elaborates on some aspects of the functioning of metapragmatic awareness in actual language use. Finally, some of the social implications of this functioning will be*

*reviewed, in particular in relation to language ideologies and identity construction.*
(Verschueren 2000: 439-440)

In example (3) the coherent means (*in a first section; section 2 goes into; a third section elaborates on; finally*) show not only the order of arguments in the article, but also specify the tasks to be accomplished in every section.

(4) *Face-to-face interaction, however, comprises diverse modalities of expression. We encounter other people as audio- visual media and in multimodal communication. And, our tools and artifacts create more or less durable mediascapes (Appadurai, 1996).*
(Jensen 2011: 8)

Example (4) illustrates the use of a cohesive means *however* indicating slight contrast to or disagreement with what was said before; the coherent means *and* which stresses that there is something to add in order to develop the afore-stated ideas.


A special attention should be paid to the fact that the cohesive and coherence means enumerated above do not always perform metapragmatic functions; on the contrary, depending on the context, the majority of them may be informationally meaningful, used as conjunctions. In this case, they are integral elements of the sentence, and their cohesive or coherence function is restricted to the sentence / clause boundaries. As meta-units, they operate on the level of two or more sentences / passages and are, in fact, optional / parenthetic, but they make the discourse clear and well-organized. Consider examples (5)-(10).

(5) *During a meeting of which this article is a side product, the issue was raised repeatedly of how useful the notion of METALANGUAGE was, more often than not with the implication that its usefulness was very limited. Yet, depending on the perspective one takes, the significance of the notion may range from useful and interesting to absolutely necessary* (Verschueren 2000: 440).

(6) *Yet its usefulness, from this perspective, remains limited* (Verschueren 2000: 440).

Example (5) clearly demonstrates that *yet* is a meta-unit, a cohesive device, while in example (6) it is a meaningful conjunction.

(7) *In the following section we will introduce the notion of* 'metapragmatic awareness' *in relation to a general theory of pragmatics, arguing for the central role it plays in any type of language use, <u>thus</u> strengthening the view of metalanguage as a dimension rather than an object in its own right and demonstrating the relevance – indeed, necessity – of taking metalinguistic or metapragmatic functioning into account when approaching instances of language use* (Verschueren 2000: 443).

(8) *<u>Thus</u> for someone with a reasonable command of English the verb to be quite naturally transforms into is when a correspondence with this paper is required in the present, and into are when the subject is the plural processes* (Verschueren 2000: 450).

 (9) *<u>Thus</u>, while all linguistic choice-making implies some degree of consciousness (which is not always equally observable), some choices openly reflect upon themselves or upon other choices.* (Verschueren 2000: 445-446)

(10) *The printing press, <u>thus</u>, facilitated the modern understanding of religion as a personal matter, and of politics as a public matter.* (Jensen 2011: 11)

Examples (8)-(9) demonstrate the usage of *thus* in the initial position, and examples (7) and (10) show its usage in the medium position; but *thus* is used as a meta-unit only in examples (9) and (10).


To sum up, discourse organizers are of vital importance in academic discourse as they support an easy comprehension of thoughts presented in research articles. Their most striking feature, maybe, is that due to inherent peculiarities of this discourse type, the afore-mentioned meta-means have no relation to past, present, or future events / actions. Yet, the references are found on the ideas which were argued above, positions which are being discussed in the process of reading, viewpoints which will be mulled over below (e.g., in the following chapter), and aspects, which are going to be additionally studied from other perspectives.

*3.4 Contextually-dependent meta-means in academic written discourse*

A group of contextually-dependent meta-means comprises all lexemes which can function metapragmatically in specific, even unique contexts exclusively, and their usage is occasional and often implicit. It may be proved by the assumption of Devkin (Девкин 1981: 85) that context is metacommunicative. He states that metacommunication includes implied / additional meanings which show up under specific conditions and demonstrate another side of the transmitted content. These meta-means should not be mixed with the autonomous group of meta-means, discussed above.

All autonomous meta-means fall into two groups: regular and occasional. Both of them are explicitly and easily differentiated, especially regular meta-means which are clearly visible irrespective of the context (e.g., *of course, in fact*). Yet, the group of regular meta-means is not very numerous. Occasional meta-means are, actually, contextually-dependent. On the one hand, I mean such units as *thus, yet*, etc. which occur in both metacommunicative and communicative functions (*see* examples (1)-(6) above). On the other hand, occasional meta-means may be lexically various and depend on the context and author's style of writing, but the structure-cliché is preserved, as with the following parenthetic specifiers: *in this case / in this domain / in a Silversteinian perspective / in conversation analysis / in a pragmatic theory / as in most academic writing;* or *in the context(s) of / in realm of / in terms of,* etc.

In the reality of scientific writing, it is not possible to find an example when a meaningful lexical unit turns into a contextually-dependent meta-unit because the style of academic written discourse presupposes that the material under discussion should be clear and explicit, excluding hidden and implicit meta-meanings. However, word-groups with modal verbs are sometimes viewed as metapragmatic since the latter are considered to change and modify basic, propositional modality expressing the speaker's modal position (see Арюхина 2006), i.e., they influence the modality of the main utterance, adding some metapragmatic meaning. As a result, modal verbs make the

utterance sound less categorical (e.g., *have to come to terms with the role of; human beings can be understood as; might help to account for; could help to capture*) and modal expressions and words are used to maximally soften the impression of the said (e.g., *and enable each of us to communicate with; is perhaps most commonly associated with; and their copying of as many manuscripts as possible for as wide a group of other readers as possible; are to be appropriately interpreted*).

In conclusion, let me illustrate and analyze the contextual usage of various meta-means in example (11):

(11) *Aspects of denotational explicitness and mutual calibration between the pragmatic and the metapragmatic, on the other hand, will help to structure the following exposition. At the same time, they should function as a frame of interpretation for what follows; for instance, when we use the contrast explicit–implicit, it should be clear that this is a scale rather than a dichotomy, though because of the difficulty in giving all phenomena a specific place on the scale, the presentation will still look dichotomous.* (Verschueren 2000: 442)

In example (11) there are such interaction-regulating meta-means as a reference means which introduces an example (*for instance*) and a magnetizer (*though because of the difficulty in giving all phenomena a specific place on the scale*), which topicalizes and explains the difficulties concerning the problem of specifying the status of the opposition '*explicit–implicit*'. Discourse organizers show up via the use of cohesive means, indicating contrasting relations: *on the other hand; at the same time*. Most disputable here is '*it should be clear that*' because it can refer to any of the three groups of meta-means: interaction regulators, reflexive meta-means and contextually-dependent meta-means. As an interaction regulator, it ensures that '*this is a scale*'. As a reflexive meta-means, it belongs to a group of structures neutral as to their author- / reader-orientation and is formed by a predicative structure with a verb in the passive form. It might also be analyzed as a contextually-dependent meta-means due to the use

of the modal verb *should*, which guarantees that the idea, introduced by this meta-means, is very probable to be true.

## 4. Conclusions

The analyses presented in the foregoing sections make it possible to claim that, firstly, there exist three stages of metapragmatic analysis and, secondly, any discourse type can be subjected to analysis on meta-level, which is proved on the example of academic written metadiscourse.

With respect to metapragmatic analysis, one should begin with the general overview of meta-means and the functions they can perform; the next step is to study the specificity of meta-usage in particular discourse type(s); and, finally, to consider the influence of social context and cultural environment on discourse generating.

Moreover, the modification of the quantitative method of Greenberg for the needs of metapragmatic analysis helped to establish the degree of metapragmatic intensity of academic written metadiscourse (or meta-index of the discourse). It allowed me to assume that the comparative analysis of meta-indexes of various discourse types will give me a proof to state that it is, in fact, impossible to have a meta-index equaling zero. Yet, I will additionally study this point in my further investigations.

In relation to specifics of academic written metadiscourse, the research results show that most typical of this discourse type are commentary means, performing the functions of specification, explanation, generalization and accentuation; discourse organizers, i.e., frequency, coherence, cohesive, and conclusive means; and reference means, including citations and examples. Reference means are, actually, a distinctive characteristic of academic written discourse. On the contrary, due to specific structural organization of academic written discourse, the whole group of contact means is missing as well as some sub-types of regulators in the function of stimulation and encouragement. In addition, reflexive means are mostly introduced with structures

neutral as to their author- / reader-orientation or with author-oriented meta-means, though it is a rare case to find reader-oriented meta-means. The group of contextually-dependent meta-means, as opposed to autonomous ones described above, comprises, in my view, all those means, which function metapragmatically under unique conditions in specific contexts. Owing to clear and explicit style of academic writing, it is out of the ordinary to create hidden meanings or ambiguous contexts in this discourse type and to use contextually-dependent meta-means.

Thus, this paper has outlined the levels of metapragmatic analysis for academic written discourse only, yet in future, the study will include such analyses of other discourse types and, I hope, the generalized results I am going to receive will help me to calibrate and range various discourse types in accordance with the degree of their metapragmatic intensity.

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## Résumé

This article focuses on developing the main principles of metapragmatic analysis and singling out its three stages on the example of academic written discourse. The first step is connected with the elaboration of a unified classification of various meta-means in general, which the author differentiates into an autonomous group of meta-means, including contact means, interaction-regulating means, reflexive means and discourse-organizers; and a contextually-dependent one. Then, the metapragmatic functions they perform in academic written discourse are studied, with an emphasis on the specifics of their use in this discourse type. Thereafter, the metapragmatic calibration is examined from the point of view of the degree of metapragmatic intensity of a particular discourse type. The author falls back upon the quantitative method used in contrastive linguistics and adjusts it to metapragmatic analysis. Therefore, the meta-index of academic written discourse is estimated, as well as the percentage of meta-means, which are used in the research articles under analysis. In relation to specifics of academic written metadiscourse, the research results show that most typical for this discourse type are commentating markers, performing the functions of specification, explanation, generalization, and accentuation; discourse organizers, i.e., frequency, coherent, cohesive, and conclusive markers; and reference markers, including citations and examples. Reference markers are, actually, a distinctive characteristic of academic discourse. On the contrary, due to peculiarities in structural organization of academic discourse, the whole group of contact markers is missing as well as some sub-types of

markers-regulators in the function of stimulation and encouragement; reflexive markers are mostly introduced with neutral structures as to their author- / reader-orientation or with author-oriented meta-means, but not with reader-oriented meta-means; the use of contextually-dependent meta-means is also scarce in academic written discourse.

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# INTERMEDIALITY AND POLYMORPHISM OF NARRATIVES
# IN THE GOTHIC TRADITION

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**Abstract:** This article deals with polymorphous features of Gothic narratives seen as stories about supernatural events. Polymorphism reveals itself as a property of a narrative to be reinterpreted in the same medium or in different ones, and the main event is thus retranslated either authentically (in detail or in a reduced form) or with modifications of the form and content of the original. The article also suggests a classification of polymorphous Gothic narratives.

**Key words:** event, Gothic, intermediality, narrative, polymorphism, retranslation.

## 1. Introduction

Narratives belonging to the Gothic tradition, or *Gothic narratives*, make up a separate type of narratives characterized by specific features that set them apart from other types. These specificities are connected with tanatological aesthetics of *the unwelcome*, or *the macabre aesthetics* (Ниббриг 2005: 22; Morgan 2002: 67) that realizes *the Gothic myth* – a complicated artistic phenomenon exposing the peculiarities of the literary Gothic tradition, an aesthetic body of narrative texts based on the ideological themes topical for the 18th century literature (Заломкина 2011: 4, 19, 88). In modern culture, the literary Gothic tradition has traversed the

borders of literature and is successfully exploring the domains of cinema, theatre, music, happening, advertisement, performance (Cavallaro 2002: 1), etc. It is known under the common name *the Gothic*.

The theory of narrative (narratology) reveals universal features immanent to the texts recounting events; it studies them in two aspects – as stories (the "what" narrative, or *the narrated*) and as discourses (the "how" narrative, or *the manner of telling*) (Toolan 2006: 460). In this article, *narrative* is treated according to Schmid – as *a story illustrating an event*, i.e. the primary feature of any narrative is eventfulness (the necessity of an event). The event causes changes in a situation, the latter being a sum total of circumstances that create the background of a certain story. The event may be physical (external) or mental (internal). Physical events concern outer changes in the situation; mental events consist in psychic transformations of the living entities involved (Schmid 2010: 8-9). Both types of events are described by the formula suggested by Danto (Данто 2002: 223):

*If any situation is represented in any narrative as an initial state (F) of something or somebody (x) at a certain moment of time ($t_1$), this situation may be changed if something (H) happens to x at $t_2$ after $t_1$, and in the issue x changes its state (F into G) after $t_2$ (at $t_3$). Thus, if x is F at $t_1$, and H happens to x at $t_2$, then x is G at $t_3$.*

The physical event illustrated by the narrative fragment below (Perkins Gilman 1998: 9) is encountering something unfamiliar – an ornate wallpaper pattern never seen before. The mental event is a series of transformations (*At night in any kind of light*) of that pattern into bars keeping a woman captive. While the gaudiness of the wallpaper may well be perceived objectively, the narrator sees the described pattern for the first time, the idea of a woman behind that pattern as if behind bars, refers to the internal sphere of imagination. Thus, *x* is the narrator contemplating the

yellow wallpaper (*F*) at daytime (*t₁*). At night (*t₂*) powers of imagination stir (*H*) the narrator (*x*), and s/he (*x*) sees the woman (*G*) after that (*t₃*):

> *The wallpaper was not arranged on any laws of <…> symmetry, or anything else that I ever heard of. <…> At night in any kind of light <…> it becomes bars! The outside pattern I mean, and the woman behind it is as plain as can be <…> I am quite sure it is a woman* (Perkins Gilman 1998: 9).

The narrative above represents the literary Gothic tradition (the Gothic) where the main event is based on specific circumstances that enable the encounter of two opposing forces – *the known* and *the unknown*, the latter heavily relying on the ideas of the supernatural. The hypothesis of this confrontation as the essence of the Gothic is discussed in Paragraph 3 of this article. The emergence of the supernatural in the quoted story "The yellow wallpaper" is qualified as the mental event that takes its source in the narrator's imagination. An illusory meeting with the wallpaper-incarcerated woman stirs and finally upsets the narrator's sanity. Still, the question of sanity / insanity (and thus the essence of the main event) is not yet entirely solved, for different expositors, especially those transferring the story to the screen, see the narrator's madness from various angles: Gothic, feminist, political, etc. The story has been adapted into several screen versions, viz. "The yellow wallpaper" directed by John Clive (1989), "Confinement" by John McCarty (2009), "The yellow wallpaper" by Logan Thomas (2012), "The yellow wallpaper" by Amandla Stenberg (2014), "The yellow wallpaper" by Kourosh Ahari (2016).

All these adaptations have been made possible due to *intermediality* – a phenomenon dealing with various ways of conveying content, for example, literary texts converted to other media. *Medium* here is a kind of representation (Wolf 2007: 36), a way of representing an event. The choice of representation may appear important for the story and its tellability, or the quality of being worth telling (Ryan & Thon 2014: 25). Intermediality presupposes not only exceeding "the limits of

media", but also variation in form and function of such transfers with reference to certain products – works of art that emerged in the process and their cultural and historical interrelations with the sources. Intermediality may be studied as a fundamental category not bound by disciplinary borders and as a sphere of analyzing certain intermedial products that appear as a result of reconfiguring original works in other media (Arvidson et al. 2007: 14-15; Clüver 2007: 32; Rajewsky 2005: 46-47). Full-length films or TV shows (TV serials), musical works (operas or musicals), comics, computer games (Ryan & Thon 2014: 10) are typically recognized as media of adaptation, though fiction works (literary and cinematic) may be adapted into other fiction works within the same medium. Thus, a novel may interpret the main event of another novel, a film – the event of another film, etc. (Genette 1997: 239, 355-356, 573), for instance, the novel "Pride and prejudice, and zombies" by Seth Grahame-Smith adapts "Pride and prejudice" by Jane Austen, the film "The wolf man" (1941) adapts "The wolf man" (2010).

Intermediality is to be understood as a prerequisite for *polymorphism* (from Greek πολύμορφος – diverse (Хориков & Малев 1980: 640) – a conjectural quality of a certain narrative to be realized in the same medium or in different ones with or without great changes in the main event (either physical or mental) that makes that narrative identifiable. "The yellow wallpaper", for instance, may thus become a feature film, a dramatic stage play, an opera or a series of comics, but the woman behind the wallpaper pattern as well as the narrator capable of seeing her are the necessary entities to be rendered in each new screen or other version. Otherwise, the event of the original literary narrative will not be identified or recognized. This article treats polymorphism in the sense outlined above, and this correlates with its aim. So far, the quality of polymorphism is conjectural. The term per se has been introduced by the author and assayed in a few articles; it denotes something immanent to the main event that may be either realized in other media or not (Игина

2017a: 129-137; Ihina 2015: 77-82). Therefore, the quality of polymorphism is latent and not obligatory. It is not exterior, i.e. suggested by the author, but interior, conditioned by the topicality, significance, popularity, and other features of the event. In this light, the opposition between intermediality and polymorphism is seen as transcendental vs immanent.

## 2. Material and methods

The **aim** of the article is to explain polymorphism and the polymorphous Gothic narrative over against intermediality, the latter being not immanent but transcendental when viewed with reference to transforming the event in the same medium or in different ones. Furthermore, to categorize Gothic narratives in different media, a classification based on the criterion of polymorphism is to be introduced. Narratives that belong to the Gothic and, to date, have been transferred into other media constitute the source of the **material** under study. The **object-matter** of the research is polymorphism – a phenomenon constituting the immanent quality of Gothic narratives and making for their intra- or intermedial transference. The narratives based on the main event of the Gothic and characterized by polymorphism represent the **subject-matter** of the article.

The expected results concern determining the main event of Gothic narratives, revealing a new narrative quality realized together with eventfulness as one of the principal qualities recognized in narratology so far, and classifying polymorphous Gothic narratives. The **methods** applied are: the analysis of the event's entities, which is a method used in structural narratology; the Hegelian dialectical method for determining the relations between the entities and the event; the continuous sampling method for identifying Gothic narratives; the multicriteria classification based on decomposition and stratification. The attribute *multicriteria* denotes choosing narratives that meet three criteria – eventfulness, polymorphism, and

reference to the Gothic tradition. Decomposition stipulates that narratives are to be classified only according to these criteria and exclude any random criterion that may acquire prominence in the process. Stratification presumes layering the qualities of polymorphous Gothic narratives, e.g., the authenticity of retranslation or the event's transformation (see Paragraph 3.2). The analysis of the event's entities presupposes setting the elements of the event aside from one another (for there are two of them in the Gothic event) and explaining their features of identification, namely those that make their rigid opposition possible. The Hegelian dialectical method is used to show the relations of the main Gothic topoi, especially in terms of their mutual subordination and interconnection within dialectic unities (*the event* includes the entity, *the entity* presupposes two opposed elements, etc.). The continuous sampling method serves to identify Gothic narratives among other types of narratives by searching for texts and films that meet the aforementioned criteria. The method of decomposition restricts the number of these criteria. Therefore, the criterion of violence (typical of slasher films, for example) is not taken into account though violence is often present in Gothic narratives as the element of their specific gloomy atmosphere (also known as *the pall*). Stratification helps to reveal the interconnected principles that underlie polymorphous Gothic narratives.

## 2.1 Intermediality vs polymorphism

The ambiguous treatment of intermediality springs from the fact that it presumes not only transference into other media, but also slight or significant transformations of the main events in the transferred works under the influence of new media. There is a distinction in applying the term *intermediality* to specify shifts of the event within the same medium or among different media. The shifts of the first type are known as interart relations, and the works related this way – as *semiotic complexes*, or *intermedial artefacts*. Semiotic complexes may concern transmedial phenomena and be realized as ways of organizing and transmitting information (such as, for example,

narrativity) as well as ideas and variations of those ideas in literature, music, and applied arts (Wolf 2002: 15, 17). If intermediality is connected with modes of transforming the initial event in other media, it embodies the *genetic conception* presupposing the original and its remediation (Bolter & Grusin 1999: 44-45). If some event is taken from its primary medium and interpreted in the secondary one, the transference mode is *intermedial*, alias *intersemiotic transposition* (Clüver 2007: 33; Rajewsky 2005: 51), *extracompositional intermediality* or *transmodalization* elsewise (Genette 1997: 237, 395; Wolf 2002: 18-21). Predominant examples are adaptations of novels into films (screen versions) or films into books (novelizations) though the intersemiotic character of these adaptations is only a formal aspect of transference. Any novel interpreted as a film is an obvious result of embodying its main event by cinematic means, still, that result becomes not only an extracompositional product, but also an intermedial artefact. The event with all its circumstances and entities is subject to changes on the screen (Clüver 2007: 33). *Extracompositional intermediality* is shown in the form of *intermedial matrix* (Fig. 1) where the *original* stands for the initial medium of a certain event and *transponents* indicate intersemiotic versions.

For example, Henry James's novella "The turn of the screw" was adapted as several films, an opera, two ballet performances, and a dramatic stage play. Thus, the literary text here is the primary medium (the original), and its transponents are an opera, a dramatic stage play, two ballet performances, and six film-adaptations. The screen versions are "The innocents" (1961), "The nightcomers" (1971), "The turn of the screw" (1992), "Presence of mind" (1999), "In a dark place" (2006), and "The turn of the screw" (2009). The opera "The turn of the screw" was composed by Bendjamin Britten, and the dramatic stage play "The turn of the screw" was adapted by Robert Lenkiewicz. Two ballet performances are known as "The turn of the

screw" (1980) by Luigi Zaninelli and "The turn of the screw" (1999) by Will Tucket.

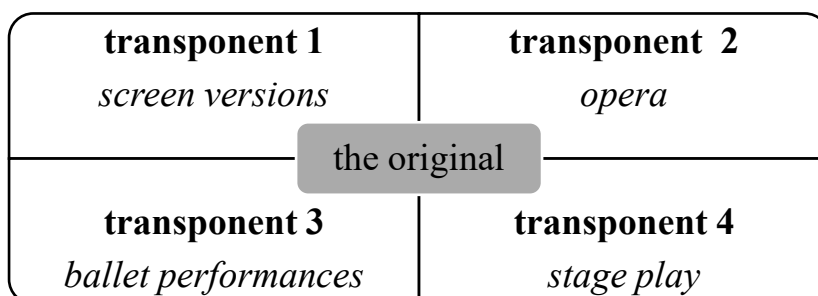| **transponent 1** <br> *screen versions* | **transponent 2** <br> *opera* |
|---|---|
| the original | |
| **transponent 3** <br> *ballet performances* | **transponent 4** <br> *stage play* |

Figure 1. Intermedial matrix

Intracompositional intermediality is allocated within the composition, i.e. a film, an opera or a stage play are *multimedial complexes* (intermedial fusions) including the textual part, visual effects, and music. Texts in their turn may be accompanied by illustrations that reproduce events, and comics – by texts (Rajewsky 2005: 51). A libretto is always realized as an *intermedial combination* since it is initially planned within the complex (opera) (Wolf 2002: 22-23, 28-29). *Intermedial reference* – a variant of intracompositional intermediality – refers, accordingly, to other media (a systemic reference) or to other intermedial works (an individual reference) though the original medium is not changed (Rajewsky 2005: 53). Intermedial references may be implicit and explicit, the former somehow imitating other media or artefacts and the latter containing literal allusions or naming actual works. Imitations of the first kind stimulate associations that may be embodied as *memory evocations* (for example, ekphrasis) or as *formal imitations* when one medium takes the form of another (shape poetry, program music). Explicit intermedial reference is also known as *intermedial thematization* (Wolf 2002: 23-26). Thus, there are a lot of portraits of writers (Charles Baudelaire, Franz Kafka, Edgar Allan Poe, Mark Twain, Oscar Wilde) in the arthouse vampire film "Only lovers left alive" (2013), and the main female character, Eve (the name per se is a biblical allusion), is a

bibliophile. She travels with trunks full of books from all times (for she is more than a thousand years old), and the names of Samuel Beckett, Miguel de Cervantes, and David Foster Wallace are among the authors. In another arthouse vampire film, "Addiction" by Abel Ferrara (1994), the main character (the first-person narrator) is a vampire-proselyte and – pluralistically – a postgraduate student who is working on her thesis in philosophy and never gets tired of quoting George Santayana, Friedrich Nietzsche, and Søren Kierkegaard. Together with her vampire-accomplices, she turns her defense into a blood-orgy where all prominent intellectuals are bitten and turned into vampires. Vampirism here is a metaphor of total misinterpretation of the cited philosophical trends and therefore of their vanity and futility leading to drowning the deceived humanity in blood. In the film by Neil Jordan "Byzantium" (2012), the male characters have the names alluding to John Polidori's and George Byron's characters – Ruthven and Darwell accordingly.

All types of intermediality often coexist in one work. A screen version is the result of transmodalization, but it is also a fusion (for it includes music) and reference, for it has allusions (Rajewsky 2005: 53). The films mentioned above ("Only lovers left alive", "Addiction", and "Byzantium") are fusions and references at once. Thus, the phenomenon of intermediality consists in multiple overlap of media in works of art and works of fiction and is a condition for intermedial artefacts to emerge.

Polymorphism differs from intermediality, for it is merely a particular/special case of the latter. The term denotes a quality of a concrete work, for example, a certain Gothic narrative to be realized in the same medium or in different ones. Such narratives as "The yellow wallpaper" or "The turn of the screw" are remediated, i.e. the medium's change is involved, but if a Gothic narrative is realized within the same medium, it also becomes polymorphous since the same event acquires interpretative features. Therefore, a polymorphous narrative is a story about some

event that *has already been realized* as an intra- or intermedial artefact, i.e. within one medium or in many, and thus there is *the original* and its transponents (either intra- or intermedial).

"The turn of the screw" (the original medium is the novella by Henry James) was reinterpreted as an opera, several screen versions, and several ballets, i.e. the event, described in the original, was transformed to become the event of feature films and musical adaptations. It should be noted that the event in all adaptations has not undergone significant changes, and it is possible to identify all interpretations as *the same narrative* about Miles and Flora being corrupted by their late governess and her lover even posthumously. The main event here is the opposition between *the known* (the children – Flora and Miles and the narrator – the current nameless governess) and *the unknown* (the ghosts of Miss Jessel, i.e. the late governess, and her corrupt lover Peter Quint). "The turn of the screw" is thus a polymorphous narrative. In this feature, it differs from, for example, the novella "The wicked voice" by Vernon Lee. The confrontation between the real narrator telling about his adventures in Venice and *the unknown* represented by a mysterious ghostly voice capable of murdering people is described only in the literary text, the novella "The wicked voice". Though the novella is full of intracompositional intermediality, this feature is not connected with narrative polymorphism since polymorphism refers to interpreting a concrete original event. A polymorphous narrative is a synthetic construct created by writers, directors, scriptwriters, composers, illustrators, a reiterated reflection of seemingly the same object that meanwhile acquires characteristics ascribed to the ship of Theseus. The question with this ship is whether it remains the same object if all its components are removed, updated, substituted, etc. (Plutarch 2013: 20).

*2.2 Specificities of the Gothic*

The Gothic combines dissimilar ideas of pseudomedievalism, romanticism, and Protestant providentialism. Romanticism and Protestantism are both motivated by destiny, intuitivism, and doom (Жаринов 2000: 21, 41; Birkhead 2008: 29-39; Botting 2005: 6). Therefore, it is logical that the Gothic relies on *the irrational thesis*, i.e. an illogical approach to narration (Менегальдо 2011: 483, 487, 493). Deliberately, they inspire anxiety and fear thus reflecting social ill-being in the most primitive, straightforward manner. The acute themes of the past centuries have turned out topical now. The renewed attractiveness is ascribed to some oppositions of the classical Gothic (Cavallaro 2002: 9; Edwards 2003: 110; Horner & Zlosnik, 1998: 5, 32, 45; Karschay 2015: 31, 37, 51-53, 58, 63; Spooner 2006: 8; Wasson 2015: 101), such as:

1) *the past* vs *the present* (the past weighs on the present, the dead seizes the living);

2) *a stable mind* vs *divided personalities*;

3) *norm* vs *abnormality* (sickliness, morbidity, ugliness, mutilation, degeneration, hybridity, modified bodies);

4) *civilization* vs *savagery*;

5) *enlightenment* vs *obscurantism*;

6) *morality* vs *licentiousness*;

7) *discipline* vs *disorder*;

8) *rational* vs *chimerical*;

9) *sacred* vs *profane*;

10) *natural* vs *supernatural*;

11) *literary and cinematic representations of confinement* vs *freedom*.

The Gothic stems from a mixture of eastern religions as well as pre-Christian beliefs and heterogeneous forms of artwork reproducing archetypal features of medieval ballads, folklore tales, and Renaissance literature (Botting 2005: 4-10). Besides, the

idea of confrontation between the known and the unknown could not be possible without Protestantism (see the beginning of Paragraph 2.2). The world of light, chastity, and spiritual purity of the Virgin was inconceivable for a Protestant without its opposite – the world of the God's monkey, the devil (Diabolus est simia Dei). That other – perverted – world was believed to be full of witches, kobolds, wizards, werewolves, etc. who easily took the shape of people and were experts at plotting perfidious schemes against the innocent. Life was a constant struggle with his sable Majesty. A person who was every minute at the verge of the precipice was horrified. Witches' covens, satanic masses or black magic were true in his world. He could not be certain whether his friend had not had a pact with the devil yet and a girl who looked respectable had not yet become the devil's mistress since the woman (as a generic character) was believed to be the path into the world of people for the devil. Horned and clawed images of the hell were already common for the medieval mysteries, and the imagination of Gothic art is full of them (Стефанов 2011: 22; Шпенглер 1998: 299-302). The plots of the Gothic are systematically associated with crossing the borders of the world seen as real, habitual, and clear (Botting 2005: 2, 4-5; Costantini 2003: 155-156; Smith 2007: 94-101). However, the term *real* in this context is conventional and does not concern reality as a philosophical category born in the era of Enlightenment. It is not at issue in the Gothic, at least not from the perspective of the involved parts – Gothic entities. The part of the unknown is played by the devildom of various sorts (and not only of European origin), and the part of the known – by human characters in their usual, habitual realm, i.e. a narrow domain perceived by all of them in more or less similar ways. Everything beyond their domain is believed to be a different world, though connected with theirs in some mystical incomprehensible way. These two domains of the known and the unknown are *the realms of being* (Головин 2003: 465) in the Gothic, and the border between them is an interstitial layer of vague dreams where everything is partly known, partly incredible (Дугин 2009a: 5). Sometimes the

interstitial layer is described in terms of the Gothic séance – a seemingly physical experience of the paranormal and communicating spirits, a visionary space which is not totally unreal, but is between the two (Taylor 2015: 163, 166).

## 2.2.1 The Gothic canon in literature

The ideas of the Gothic that make up its canon are seen in the light of traditionalism, for they do not require special explanations and are intuitively understandable in terms of separating the real from the supernatural. The classical literary Gothic is dramatically antagonized to positivistic worldview and consists of recognizable stylistic and plot fundamentals known as *the castle chronotope* (Бахтин 2012: 285; Bakhtin 1981: 84, 245-246). Besides ruinous family castles, the backdrop includes cursed and forlorn houses, ghost-houses that are anomalous in themselves (but not due to a curse), decadent palaces (sometimes oriental), charnels, cemeteries, monasteries, evil places where something creepy has happened, etc. The ghosts of split and unsteady identities haunt the narrative as bats haunt the houses (Жаринов 2016: 53; Brien 2015: 149). The ominous and depressed atmosphere complements the castle chronotope, and the event is happening in the dark, at night, in a thunderstorm. Fear and paranoia, wicked desires, hallucinations, and revelations haunt wretched and vacillating, never happy characters. Daemonic, often immortal, antagonists crave for seducing Gothic heroines (aristocratic maidens full of morals). Femmes fatales are a curse of Frankenstein- or Faust-like scholars, otherwise absorbed by the occult knowledge of forbidden grimoires (such as Necronomicon or the Yellow Book) and clandestine brotherhoods. Insane love, incest, handicapped anomalous children, and various obsessions are the lesser evils of these outsiders. The real trouble comes with the monsters: hungry ghouls, werewolves, vampires, gargoyles (or horrific effigies of that kind) (Жаринов 2000: 177, 226-227; Cavallaro 2002: 30-60, 75-85, 179-199; Crawford 2015: 39; Demata 2003: 13-35; Georgieva 2013: 51; Milbank 1992: 26; Peaty 2015: 54-56; Punter

2001: 11, 13, 15; Punter & Byron 2004: 259-298; Roberts 1990: 9-18, 37, 127-131; Snodgrass 2005a: 120-121; Snodgrass 2005b: 156-157). The most eminent pioneers of the Gothic are William Beckford, Edward Bulwer-Lytton, Montague Rhodes James, Mathew Lewis, Arthur Machen, Charles Maturin, Ann Radcliffe, Clara Reeve, Edgar Allan Poe, Mary Shelley, Joseph Sheridan Le Fanu, and Bram Stoker.

Several criteria are important for classifying the Gothic. For example, they are connected with cultural and historical features of the periods when the respective work was written. Therefore, *Victorian*, *imperial, postcolonial*, *decadent, modernist, postmodern*, and *romantic Gothic* are discerned (Armitt 2006: 78-93; Brantlinger 2006: 153-168; Davis 2006: vii; Fitzgerald 2006: 48-62; Lloyd-Smith 2006: 136-153; Marsh-Russel 2006: 14-15; Punter & Byron 2004: 26-32, 39-59; Smith 2007: 10; Wisker 2006: 168-182; Wolfreys 2006: 62-78). National and ethnic peculiarities of the authors or places of their living make up, for example, *English, American, African-American, Canadian, Irish, Australian* types of the Gothic (Gelder & Weaver 2007: 1-7; Hansen 2009: 59, 87; Savoy 1998: 3-20; Shanahan 2014: 74-94; Smith 2007: 33-41, 61-75; Wester 2012: 35-67). The author's gender, accordingly, splits the Gothic into the *male* and *female* varieties (Horner & Zlosnik 2006: 107-121; Williams 1995: 108-115, 135-141; Wisker 2016: 63-91). *Feminist Gothic* is based on the philosophical trend of feminism (Perry & Sederholm 2009: 19-39). *Gothic novels* and *Gothic stories* differ according to large or small literary forms. Plot specificities typify *the classical Gothic novel of mystery and terror*, *ghost-story*, *neogothic novel*, *horror novel*, *zombie-story*, *strange tale*, *uncanny story*, *weird tale*, *magic realism*, *dark fantasy*, *presque vu* (stories about transpersonal experience), *tale of unease* (Бавина 2011: 13; Жаринов 2000: 198, 320-321; Липинская 2011: 9-10; Чамеев 2009: 5; Botting 2005: 16, 82; Davis 2000: ix-xiv).

The first Gothic novel, "The castle of Otranto" by Horace Walpole, was published in 1764 to be later named a "new species of romance" (romance vs novel) due to the specific and recognizable ballade background (Скотт 1992: 181, 188; Birkhead 2008: 29-39; Ledoux 2013: 24; Watt 2004: 12-14): knights' armor, family feudal curses, and beautiful ladies. Narrative composition suggested by Horace Walpole reproduces a game with an ancient manuscript found by some descendant of a noble ancestor and connected, accordingly, with dark family secrets. The game is based on numerous embedded narratives that help to solve the main mystery, form a closed-circuit cycle and invite the reader into it (Жаринов 2000: 169; Clayton 2017: 5-9; McEvoy 2013: 481). Playing games and simultaneously being absorbed in dismal seriousness of family enigmas, the reader of the Gothic narrative gets involved into the absurd tragedy where the rational has roots in the irrational (Заломкина 2011: 10-11). The Gothic novel has developed two trends: 1) with a rational final explanation of seemingly irrational things and 2) interpreted from a mystical and metaphysical stance (Todorov 1975: 44-45).

*2.2.2 Transformations of the Gothic canon in literature and film*

Horror and neogothic novels (of the 20th and the 21st centuries), both being literary descendants of the Gothic novel, reconsider the Gothic canon of the 18th century and are often adapted as screen versions, especially as horror films. The horror novel concentrates on the details of violence. The neogothic novel is a novel of secrets and enigmas, therefore the event is practically always conditioned by the unfathomable metaphysical evil (Snodgrass 2005c: 306) though the protagonist, contrary to his predecessors, always prefers to explain his metaphysical esoteric experience rationally. If he fails, he mythologizes it, tries to perceive it as a dream, illusion, delirium, alcoholic or drug inebriation, i.e. the altered state of consciousness that he considers necessary for interpreting unusual information (Заломкина 2011: 374; Полторацкая 1992: 6-9). The focus of the horrible often

shifts to the psychological sphere; therefore, much attention (especially in the modernist type of the Gothic) is paid to deviations and aberrations (Botting 2005: 103-105). Characters try to look inside their souls and "conquer the fear of Caliban" (Beville 2009: 62) who, according to Oscar Wilde, saw himself in the mirror. Their focus lies in choosing between the good and the bad in their own hearts and in determining their true selves in the fragmentary psyche. Such a state is known as *the ontological doubt* (Beville 2009: 43-48) caused by the inability to discern the truth in the world.

If modernist themes in the Gothic are those of the fragmented or split state of mind and the choice between the good and the bad in search of *the real self*, postmodernism supplants morality by moral relativism (McHale 1987: 141). The world without morality brings danger, for it is deprived of priorities and causes the greatest, cosmic fear of the unknown by its aprioric incognizability (Lovecraft 1973: 17, 55, 82). This fear is eclectic and has two complementary images – *terror* and *horror* (Botting 2005: 46-51; Cavallaro 2002: xii; Radcliffe 2004: 47). The former "expands the soul", the latter "contracts, freezes" feelings. The difference between them concerns "the respect for evil", which evokes curiosity and delight together with fear. A person might find pleasure in expanding the limits of imagination, for the unknown frightens more than the known and demands more psychic unease and tension (Summers 1964: 49). *Terror* refers to the classical castle chronotope and "the outer evil" of alien monsters that are as dangerous as wild animals. Scenes of violence, including cruel crimes, are always seen as monstrous or bestial (Kristeva 1982: 13). A most terrifying image is that of some living being lurking in the dark to cause pain. The fear acquires metaphysical forms of some dangerous conscious existence that must be avoided (Inverso 1990: 120). *Horror* reproduces grotesque, repulsive, cruel "inner evil", the latter usually seen as the invisible eternal conflict between the Apollonian and Dionysian in a person because psychic mutations are not always

noticeable behind "the apollonian façade of normality" (King 1983: 63, 76, 396). The characters of such modern Gothic authors as Peter Ackroyd, Clive Barker, Robert Bloch, Neil Gaiman, William Hjortsberg, Thomas Ligotti, Whitley Strieber, etc. fight the inner evil that expands via the reader beyond the measures of narratives, and the fear is recognized as a single expression of *some reality* behind it. The reader under these circumstances experiences *suspense* (from Lat. *suspendo* – hang up).

Suspense has not yet acquired a concerted explanation, but it is always connected with anxiety and psychological discomfort as well as with pleasure from the absence of immediate danger. Such mixed feelings are caused by the attitude to the Gothic as to "dark narratives" and "textual constellations of violent desecrations of common sense and logic", "a dark brew of fear, pleasure, nightmare, and comedy" (Cavallaro 2002: xvii, 2). The question about the end of the narrative is formulated beforehand and has two alternatives – a possible happy or unhappy end or a problematic happy or unhappy end. It unites pain and pleasure in the fictional world beyond the measures of contrast, and fear – the strongest emotion – makes the reader choose between the alternatives from an imaginary distance, which turns danger into delight (Burke 1998: 31, 36-37; Carroll 1990: 137-138). Balancing on the verge of contrasting reactions is not a healthy feeling and may be even considered a form of pathology, a specific Gothic *frisson*, *logical unease, the binomial of anxiety and pleasure* caused by playing with fictitious dangers (Barthes & Duisit 1975: 267-268; Davis 2006: vii). The frisson arises, for the narrative should have a logical end, but simultaneously it implicates "the disturbed presence" (Головин 2003: 333) connected with intuitive angsts up to the moment when one of the alternatives comes true. In other words, suspense in the Gothic is a sense of foreboding, of anticipating something that has not yet happened and waiting for the author's explanations that may or may not be given.

*The film Gothic* mostly uses the themes of horror novels though the popularity of such classical Gothic narratives as "Dracula" or "Frankenstein" have also resulted in a number of adaptations. In general, *the film Gothic* has several subclasses (Cherry 2009: 5-6):

1) *Gothic movies* (adaptations of the Gothic novels written by the pioneers of the tradition);

2) *occult films* ("Rosemary's baby", "The exorcist");

3) *psychological horror films* ("Carrie", "Hannibal");

4) *splatter and gore body horror* ("Resident evil", "Cannibal holocaust");

5) *films about monsters* ("Aliens", "Godzilla");

6) *slashers* (from *slasher* – a big knife ("Halloween", "Scream"));

7) *explicitly violent films, exploitation cinema, grindhouse* ("Hostel", "Saw");

8) *dreadpunk* (refers to a subgenre of modern fiction that takes its cues from the 19th century Gothic; dreadpunk stories unfold in Victorian England or in a world resembling that time (Romano, *s.a.*), e.g., "The extraordinary adventures of Adèle Blanc-Sec", "Salem's lot", "Edward Scissorhands".

These subclasses reflect different nuances and genre aspects of *the event*, such as those connected with classical plots of the Gothic (in Gothic movies or occult films) or with their modifications concerning either psychological torments of characters (treated as some internal evil in psychological horror films or dreadpunk films) or external or alien, monstrous intrusions into the characters' lives. The intruders may inflict physical or other kind of pain on them threatening their mental or physical comfort (in splatter and gore body horror, monster films, slashers, violent films).

## 3. The main event of the Gothic

The Gothic – according to the sources mentioned in the previous paragraphs – is a worldview model fixed in the artistic fictional form that generalizes the idea about

human inability of self-identification in the perceived world. Impossibility of self-identification gives rise to doubts in trustworthiness and cognoscibility of that world, to a stable belief in one's own defenselessness and vulnerability before unknown frightful forces. The *known world,* or *basic reality* (Головин 2003: 90) confronts *the powers of the unknown*, and the culmination of their opposition within the Gothic lies in the event of collision that embodies the existence of both parties and their realms of being (Ihina 2017: 90). Accordingly, it is the event of co-being, cohabitation, co-presence. The absence of co-being excludes a work of literary or other art from the Gothic, and though the Gothic has been the source of many fantastic genres, it is always reflected the traditional, but not scientific worldview. For example, the Gothic event of co-being differs from the main event in science fiction (Заломкина 2011: 98; MacArthur 2015: 3). In contrast to alien civilizations, *the Gothic unknown* is construed as occult and mystical. It refers to esoteric and mythological knowledge, which is alternative to positivism. Thus, the term "*reality*", as it has been mentioned, is applicable to the Gothic basic realm of being only conventionally, to denote the domain of everyday habitation as some common familiar denominator. Reality (from Latin *res* – thing) is a term of positivistic science that postulates no *being* and thus cancels either the immovable engine, the prime mover of manifestationalism or the creator of creationism. Positivistic reality is immanent to itself and accidental (Дугин 2009b: 232), while everything in the Gothic is predestined and doomed.

The event of confrontation is the so-called prime mover that does not move itself but moves the movable (Аристотель 2002: 143; Aristotle 1998: 372). It is the point of attraction for all the entities of a Gothic narrative (active characters as well as natural / known and supernatural / unknown entities that surround them). It makes the mythological fictional world of the Gothic *manifestational* (Lat. *manifestare* – expose). Manifestationism, or manifestational worldview, is based on the holistic

order, and thus the driving impetus of that world (including all four Aristotelian causes: material, formal, moving (efficient), and final) and the world itself exist in holistic integrity and are cyclically realized through one another.

Manifestationalism is a prescientific, traditionalistic way of thinking; it is based on seeing chronological causality not outside a phenomenon, but inside it, i.e. the event is connected with all entities not diachronically (as a result), but synchronically (as a part of entities). Cyclic manifestationalism represents the traditional world with all its entities as the revealed, exposed truth to which the totality of entities refers as *its otherness*, its other side, bound to the event of co-being. The principle of such mutual cyclicality is described as *creatio ex deo*, i.e. creating out of the deity (Генон 2008: 15; Дугин 2002: 72-73). Different devilish entities of Christendom, especially in its Protestant dimension, that embody the part of the unknown could be mistaken for the beings of creationism, another traditionalistic paradigm that segregates Abrahamic from non-Abrahamic beliefs and to which Christianity belongs (Дугин 2009b: 216-228). However, in the Gothic the devil and his mates are *conventional figures* used to tell the unknown from the known. In the Gothic, the devil is not Princeps Omnium, but one among many other evil forces including those from different cultures, such as Chinese and Japanese ghouls and fiends or Indian and Native American paranormal guests, etc. (Blackwood 2013; Hearn 2006; Kipling 2006).

In terms of Hegel's dialectics, the knowledge emerges as the final result of three interconnected stages – *the rational*, *the dialectical*, and *the speculative*, also known as *thesis – antithesis – synthesis* (Гегель 1937: 22-25, 33, 35-37; Hegel 2010: 35, 71-74, 80, 588-589, 509, 527, 606-608). The following key statements may be singled out of the generalized Gothic specificities:

1. The known rigidly confronts the unknown – the thesis.

2. Every element of the opposition is split, i.e. it has additional inner oppositions (I and non-I within the same fragmentary consciousness) – the antithesis.

3. The known and the unknown merge in the event of co-being and become interdependent – synthesis.

Thus, the first item reflects the principle of dividing into antinomies, characteristic of rational thinking, the second outlines the inner dialectics of both opposemes, and the third shows that the initially contrasted elements (thesis and antithesis) synthesize into something new, important for understanding each of them. *The known* in this opposition is something bewitched, intrigued, and frightened by *the unknown*, and the unknown embodies the ontological doubt.

To recapitulate reflections about the Gothic, certain conclusions should be made. The known and the unknown are the key Gothic entities antagonising each other, and their confrontation is the event of co-being. The entities catalyze the event and are, therefore, its cause though the event is also realized in the entities themselves, thus becoming the result of catalysis. Still, this closed circle is not a vicious one since it may be clarified by means of the same Hegel's method. The entities "enter" the event separately (opposed to each other). Then they start (as the event's elements) interacting with the event dialectically and mark their stance as a state different from that of the event, where the latter is the hidden truth of their otherness, the source of their confrontation. They both influence the event's development depending on their inner qualities.

The entities and the event, connected by the mystery of each other's otherness, are thus the three topoi important for understanding the Gothic: 1) the event of co-being; 2) the Gothic entity; 3) the entity's will to mystery as the revelation of its own source (Игина 2017b: 92-98).

The entities strive for the mystery of their mutual recognition when they get to know each other, and this impulse initiates and directs their actions like the fundamental impulse of will, which has had a variety of interpretations throughout history. Nondetermination and spontaneity are its major features that tend to turn into a constant inexplicable need, an urge towards something, for instance, life (Schopenhauer 2010), power (Nietzsche 1968), or knowledge (Foucault 1978). Likewise, the will in one of its manifestations (the will to mystery) is a topos of the Gothic. Something that is kept from others, innermost, hidden, and secret presumes those who are the chosen few and those who are not. The desire to get into the circle of the select few, to find a way to something secret and forbidden is inseparable from the idea of *the unknown*.

The term *topos* denotes an integrated notion of the Aristotelian probable argument, a piece of ready knowledge accepted as verisimilar and credible (Аристотель 1978: 347-553; 2000: 5-149), an indication of something archetypal, a traditional repetitive pattern in art and literature, for example, love, old age, confrontation of nature and man, etc. (Curtius 1953: 80-83). The event of co-being (confrontation of the known and unknown) manifests itself in becoming the generic topos with regard to separate entities and shifts the rational to the dialectical level. Interrelation of the event and entity makes up the generic topos with regard to the event and the entity as specific topoi and transfers the dialectical to the speculative level. For example, Hamlet – a Gothic entity on the part of the known – interacts with his father's ghost – a Gothic entity on the part of the unknown. This event of co-being causes such drastic changes in the prince's mind that all further incidents and actions would have hardly happened if it had not been for the talk with the ghost. The prince's knowledge coming from a supernatural source becomes the force that ultimately transforms the event of co-being into the event of Hamlet's death, i.e. confronting the death as one more entity of the unknown.

The Gothic entity, the event of co-being, the will to mystery and, accordingly, their interrelation at dialectical and speculative levels, make up the topoi of the Gothic by embodying the Gothic myth in literature and film.

All works of the Gothic are bound by the same topoi. The fateful event of co-being lies in unfolding the joint Gothic entity (the known and the unknown) in time, and this immanent temporal dimension is another piece of evidence for treating the Gothic as narrative.

*3.1 The main event of the Gothic through the prism of polymorphism*
The main event of the Gothic, co-being of the known and the unknown described above, is realized in polymorphous narratives identically or with changes that other writers, scriptwriters and directors make while interpreting original sources. Polymorphism presupposes the narrative's *depth* and *scope*.

*The depth* of polymorphism is a measure of homomedial shift, i.e. a degree to which the same Gothic narrative is interpreted in the same medium.
1. In this connection, shared universes should be mentioned as an example, where a fictional world created by one author is elaborated by additional episodes, details, and characters in the works of other writers. August Derleth and Robert Howard have developed and elaborated the fictional world of Howard Philips Lovecraft in their novels.
2. Several screen versions (with reference to each other but not to its literary source) are homomedial shifts as well. Both films "The innocents" (1961) and "In a dark place" (2006) are based on "The turn of the screw" by Henry James.
3. A film and a series (TV show) that have the same source, for example, the full-length film "Sleepy hollow" (1999) and the TV show "Sleepy hollow" (2014) may

be analyzed according to the depth of polymorphism where the Gothic narrative unfolds around the same event first described by Washington Irving.

4. Homomedial shifts are characteristic of such a form of creative activity as *liminal literature*, also known as *crossover* in films. In those cases when other media are involved, the liminal works become, accordingly, heteromedial interpretations. The term *crossover* (genre blending, genre crossover, hybrid fiction, literary mixing, mash-up, interstitial (liminal) fiction, slipstream, the new weird, post-genre fantastic) denotes narratives created by mixing genres, events and characters from different sources, e.g., "Pride and prejudice and zombies" by Seth Grahame-Smith. In addition, it refers to literary or cinema works meant for children, but popular among the adults (Luckhurst 2015: 87; McArdle 2014: vii), such as books about Harry Potter.

*The scope* of polymorphism is a measure of heteromedial interpretation of a certain narrative, for example, "The turn of the screw" as a literary text, film, opera, etc. Heteromedial interpretation of several Gothic literary narratives is the modern series "Penny dreadful" (2014-2016) where the following characters are involved:

1) Dr. Frankenstein and his monster (Mary Shelley's characters);

2) Dr. Jekyll (the protagonist of the Gothic novella "Strange case of Dr. Jekyll and Mr. Hyde" by Robert Luis Stevenson);

3) Allan Quatermain (Henry Rider Haggard's character from "King Solomon's mines");

4) Dracula (the character created by B. Stoker);

5) Lawrence Talbot (the character of the film "The wolf man" and its sequels).

The depth and scope are indicated in units (a unit of depth, a unit of scope). The scope index of such a polymorphous narrative as "Angel heart / Falling angel" is *2* (the novel by William Hjortsberg and the film by Alan Parker), "The turn of the

screw" – *4* (the novella, the screen version, the opera, the ballet performance). The depth index of "Angel heart / Falling angel" is *1* (one screen version), and that of the Lovecraft's novella "The Dunwich horror" – *2* (two screen versions of the same name (1970; 2009)).

*3.2 Classification criteria of polymorphous Gothic narratives*

Since any Gothic narrative reproduces a literary, cinema or another work in varying degrees of authenticity, the main object of comprehension for an interpreter is the event retranslated in other media either with no modifications (but for the change of the medium) or with transformations influencing the event and thus the whole narrative. The ways of realizing the event in the polymorphous Gothic narrative may be identified as follows:

I. An *authentic retranslation* takes place when the original event is reproduced without significant changes, for example, in a screen version. This type may be:

1) detailed, where all characters and details are kept, e.g., the film "Dracula" (1931);

2) reduced, e.g., the film "The ninth gate" (1999) based on the novel "The club Dumas" by Arturo Pérez-Reverte; the film focuses only on the Gothic plotline, which, accordingly, concerns the devil's intrusion into the protagonist's life.

II. A *modified retranslation* takes place when the original event undergoes some changes caused by its interpreters:

1) *according to the event's transformation*, i.e. the outer entourage of the event is modified – time and place are changed or some characters are added, e.g.:

a) in the film "Dorian" (2004) the event is displaced to the end of the 20$^{th}$ century;

b) in the film "Dorian Gray" (2009) additional characters are present;

c) in the screen version of the novel "Falling angel" the protagonist carries on his inquiry not in New York, but in New Orleans, and not in 1959, but in 1955;

2) *according to the event's transmutation*, i.e. with significant changes of the event's content, its essence, e.g.:

a) the story "The worthy inmate of the will of the Lady Ligeia" by Thomas Ligotti modifies the original idea expressed in Edgar Allan Poe's "Ligeia" and represents the narrator not as a necromancer reviving the first wife in the body of the second, but as an object transformed by somebody else's will;

b) the Gothic fairytale "Snow, glass, apples" by Neil Gaiman reinterprets the story about Snow White who proves to be the embodied evil and her stepmother – a victim.

The main event of the Gothic is enriched by details in other media, and these details become a necessary condition for modern interpretations of classical Gothic novels as well as new works. Nowadays such novels as "Dracula" are still being adapted for the screen (one of the newest screen versions is the series of the same name (2013-2014), but modern works exploiting the same topoi do not concede to them. Various modernized draculas as modified Gothic entities are closer to ethical and aesthetic standards of the 21$^{st}$ century, e.g., "Twilight" (2008-2012), "Vampire diaries" (2009-2016), "True blood" (2008-2014), "Blood ties" (2007), "Blade" (2002-2004). It should be noted here that the modern way of representing such Gothic monsters as vampires or werewolves differs greatly from the Gothic canon. The will to mystery becomes a marginal topos since it is hardly possible to perceive an entity who gets up every morning to go to high school with human teenagers ("Twilight", "Vampire diaries") as something unknown and supernatural. In these narratives, an immortal vampire whose cultural experience is supposed to have absorbed centuries of personal development can easily fall in love with an eighteen-year-old girl. However, it would be highly problematic if the Gothic mystery were involved. Mina Murray-Harker in the classical "Dracula" is rather a symbol of living memory than a living woman, a manifestational enigma for Dracula to solve. In "Twilight", Bella Swan is a girl whose purely human qualities appeared attractive for her seemingly supernatural boyfriend, and this fact makes the event not Gothic, but melodramatic.

Types of polymorphous Gothic narratives may be classified regarding the mode of retranslation that follows the pattern "the original → a transponent":

1) a literary text → a screen version (a full-length film and a series), i.e. realization of the Gothic narrative on the screen, e.g., "The turn of the screw", "Sleepy hollow", "Angel heart", "Dracula";

2) a literary text → a musical adaptation, e.g.:

a) the opera "The turn of the screw" (by Benjamin Britten);

b) the opera "Vampyr" (by Heinrich Marschner) based on the story by John Polidori;

c) the musical "Sweeney Todd: The demon barber of Fleet Street" (the adaptation of Stephen Sondheim and Hugh Wheeler) based on the story "The string of pearls" written by James Malcolm Rymer and Thomas Peckett Prest and later directed by Tim Burton;

3) a graphic novel (comics) → a screen version, e.g., the film "The crow" (1994) and its sequels (based on the comics of the same name by James O'Barr);

4) a graphic novel → a musical adaptation, e.g., the musical "The Addams family" based on the comics created by C. Addams (music and libretto by Andrew Lippa);

5) a crossover in literature and film, e.g., the aforementioned series "Penny dreadful" or the film "The league of extraordinary gentlemen" (2003), which is also a free screen version, i.e. *a modified retranslation according to transmutation* based on the comics of the same name by Alan Moore and Kevin O'Neill;

6) an original film → a novelization, i.e. a product opposite to screen version, e.g.:

a) several literary adaptations of the series "Supernatural": "The unholy cause" by Joe Schreiber, "Witch's canyon" by Jeff Mariotte, "Nevermore" by Keith DeCandido;

b) the novel "Crimson peak" by Nancy Holder (based on the film of the same name (2015) directed by Guillermo del Toro and written by Guillermo del Toro and Mathew Robbins);

7) an original film → a remake or series, e.g., "The wolf man" (1941) and "The wolfman" (2010), "The omen" (1976), its remake of the same name (2006) and the series "Damien" (2016);

8) modified retranslation ("Dracula 2000", "Dracula 3000");

9) shared universes and fan-literature based on the themes and motifs of popular novels, films, TV shows, e.g.:

a) the novella "A study in emerald" by Neil Gaiman, which combines fictional worlds created by Arthur Conan Doyle and Howard Philips Lovecraft (Queen Victoria in this combination is a supernatural cephalopod and Sherlock Holmes acts as his rival Moriarty;

b) Robert McCammon's novel "The Ushers' passing", which suggests a pseudoscientific explanation of the genetic illness described by Edgar Allan Poe in "The fall of the house of Usher" (the modern Ushers have to eat human flesh to ease the symptoms);

c) the film "Hemoglobin", also known as "Bleeders" (1997), which combines the motifs of "The fall of the house of Usher" as well as Howard Philips Lovecraft's "The lurking fear" and gives one more "genetic" reason for Ushers' malady – the results of incest.

In shared universes, the original event may be reconsidered so significantly that it acquires features of a different story. Therefore, it is hardly possible to correlate the malady haunting the innocent family in Edgar Allan Poe's story as the same illness caused by moral vices of the family from shared universes. The maladies in "The Ushers' passing" and "Hemoglobin" are the results of supernatural retribution, for physiological addiction to human flesh or incestuous mutations are caused by the Ushers' inhuman, monstrous behavior. The new Ushers are different Ushers and they frighten in a different way. Any sort of repulsion is natural for the Gothic (since nearly always disgust is accompanied by horror), but this horror is not as aesthetic

as in the original. The new horror is a body horror (in terms of Brigid Cherry cited in Paragraph 2.2.2), and it has nothing to do with the classical Gothic.

## 4. Conclusions

The article discerns the terms *intermediality* and *polymorphism* (the second being a certain specific instance of the former) regarding their relation to the main event of the Gothic narrative. Intermediality is a precondition for *polymorphism.* The polymorphous Gothic narrative is not a literary narrative text or a feature film that narrates a story, but both at once, and the interconnection of media in their synergy is a way of expressing one and the same event.

*Intermediality* is a phenomenon dealing with ways of conveying literary, cinematic or other narratives to other media, and *medium* is a way of representing the event. Intermediality is studied as a sphere of analyzing certain intermedial products that resulted from reconfiguring original works, such as novels, movies, musical works, comics, or computer games, in other media. However, fiction works may be adapted into other fiction works within the same medium.

*The event* is a fundamental narratological category, and stating something as *the event* in a narrative becomes a subjective research procedure, for it is always based on biased reading or watching, and the choice of something (in a narrative) as being important or not is made due to some preliminary premise. For the Gothic narrative, this kind of premise is restricted by the obligatory presence of recognizable entities confronting each other, and to confront each other is their purpose. A head-on collision between the known and the unknown (the latter being embodied by supernatural, paranormal entities and the former – by usual, average people, phenomena, or things) underlies that purpose. Thus, the event is something that relates to the purpose, everything else is excessive. In other words, the event is

concrete and has recognizable details that may be identified in other, non-original media representing the event by literary, cinematic, musical, and other means.

The polymorphous Gothic narrative is a multiple synthetic construct conceived and created by writers, scriptwriters, directors, composers, choreographers, etc. on the base of a certain literary or other work that tells about the event of co-being and is realized as an intermedial artefact in two or more media or as a reinterpretation within the same medium (an intramedial artefact). Polymorphism is a quality of the Gothic narrative to be reinterpreted in the same or several different media, and thus a narrative already adapted in the same or another medium is polymorphous. Thus, a certain polymorphous narrative may take several forms of polymorphism: it may be intermedial, intramedial, or intra-intermedial, depending on the number and types of media involved in polymorphous transformations of the event, and intermediality makes up, accordingly, only one facet of this construct.

The quality of polymorphism (the way it is seen in the article) relies on two criteria revealing its inter- and intramedial aspects: *the depth* of polymorphism is a measure of homomedial shift that a certain Gothic narrative makes within the same medium (e.g., the event of a film is reconsidered in another film); *the scope* is a measure of heteromedial interpretation of a certain narrative, i.e. when a novel is adapted as a film. Furthermore, the event of co-being that makes a Gothic narrative out of any other narrative may be realized in another medium as an authentic or a modified retranslation. The first one may be detailed and reduced, the second one – modified according to the event's transformation or transmutation. Transformation deals with formal superficial modifications of the original event, transmutation is characterized by significant changes.

The classification of polymorphous Gothic narratives suggested in the article relies upon the mode of retranslation based on the pattern "the original → a transponent", where *the original* is the initial work further reinterpreted in the same or other media. Transponents, accordingly, are the final, ready products of reinterpretation (novelizations, screen versions, operas, comics, etc.). All adaptations make up the matrix of a certain polymorphous Gothic narrative, i.e. the narrative based on the same event. The term *matrix* is experimentally used in the article to refer both to the existing arrangement of adaptations (the current skeleton of transponents with *the original* as its head) and to the context (cultural, historical, or social) where the arrangement is recognized as a certain matrix. Any new transponent changes the context since the arrangement is changed.

In further research, the classification may be expanded with reference to different media and their combinations as well as to narratives of another, not Gothic type.

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**Résumé**

Polymorphous Gothic narratives are stories based on the event of confrontation between *the known* and *the unknown* and realized in the same or different media (usually in fiction and film). The term *intermediality* signifies transferring any narrative into another medium, and the term *polymorphism* concerns the inner quality of a concrete narrative to be implemented within the same medium or in different ones. Polymorphism has depth and scope. The former is a *homomedial shift* of a concrete Gothic narrative within one medium, and the latter is its *heteromedial interpretation*. Since any Gothic narrative reproduces an original story while being transferred into other media, the main interpreter's object is the event retranslated either with no changes or with modifications that influence the understanding of the event and the original story. The event is retranslated into other media in authentic (detailed or reduced) and modified (transformed or transmuted)

modes. *Authentic retranslation* redoes the event without significant changes. Its *detailed* type retains all major characters and plotlines. *Reduced retranslation* shortens the number of characters and renders only chosen plotlines. In case of *modified retranslation*, interpreters reconsider the original event to such a degree that the result acquires features of an independent conception, though based on some existing Gothic narrative. *According to the transformation of the event*, the modified retranslation presupposes changing the time and place as well as adding some extra characters to the original narrative. *The event transmutation of the event* concerns changes in the essence of the Gothic narrative and modifies, accordingly, the original idea. The suggested classification of polymorphous Gothic narratives is based on the mode of retranslation confining itself to the pattern "the original → adaptation (transponent)". All variants of interpreting a particular narrative make up its *polymorphous matrix*.

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# METAPHOR IN MEDIA LANGUAGE AND COGNITION:
# A PERSPECTIVE FROM CONCEPTUAL METAPHOR THEORY

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**Abstract:** I discuss three large issues relating to media language. (1) How does conceptual metaphor theory affect the way we see the conceptual system that characterizes the main participants of communication in the media? (2) How do conceptual metaphors structure the language (and thought) used by the media? (3) Is the metaphorical mind of the participants of media communication a "self-contained" mind immune to the influence of context or is it affected by it?

**Keywords:** media discourse, conceptual metaphor, virtual reality, coherence of media discourse, contextual effects, priming.

## 1. Introdution

It is only fair to state at the beginning that I am not a media expert in any sense. I am a consumer of media communication, but at the same time, I am a cognitive linguist, who is in a position to study and describe certain less studied forms and aspects of media communication that might benefit media communication in some ways. Within the field of cognitive linguistics, I work primarily on metaphor. The study of metaphor in cognitive linguistics began with the work of Lakoff and Johnson (1980). In the past almost 40 years, the ideas of Lakoff and Johnson have been refined and expanded (see Kövecses 2002/2010). "Conceptual metaphor theory" (CMT) is a burgeoning field that

dominates the study of metaphor. Its dominance is in large part due to the fact that CMT made contact with a variety of disciplines and approaches in the study of the human mind and human behavior. In this paper, I attempt to provide some potentially useful links between CMT and media communication.

More specifically, I take a closer look at the following three general issues:

(1) Conceptual metaphors and their importance in media cognition;
(2) The role of conceptual metaphors in structuring media discourse;
(3) Contextual influence on metaphorical media discourse.

My emphasis will be on conceptualization in various forms of media communication, such as discourse by journalists, advertisements, headlines, pictures, and the like. It seems to me that it is the issue of conceptualization (i.e., how the mind creates and comprehends messages) (see Kövecses 2006) that is by and large missing from the study of media communication. A large part of the conceptualization process in the media involves metaphor. Thus, dealing with conceptualization in the media necessarily involves metaphorical conceptualization. But the focus on metaphor is relevant not only for the study of media language but also for topics such as multimodality, virtual reality, context, and even media ethics, as I try to show in the paper.

## 2. Media cognition from a CMT perspective

The standard definition of conceptual metaphors can be given as follows: *A conceptual metaphor is a systematic set of correspondences, or mappings, between two domains of experience* (see Kövecses 2017). The definition is a more technical way of saying what the well-known definition by Lakoff and Johnson (1980) states, according to which a conceptual metaphor is "understanding one domain in terms of another". In a conceptual metaphor, certain elements and the relations in a domain are mapped onto another domain. The domain, from which they are mapped is called the "source

domain" and the domain onto which they are mapped is called the "target domain". We can illustrate how the correspondences, or mappings, work with the conceptual metaphor ANGER IS FIRE. But first, let us see some *linguistic metaphors* that realize this conceptual metaphor in English:

That *kindled* my ire.

Those were *inflammatory* remarks.

*Smoke* was *coming out* of his ears.

She was *burning* with anger.

He was *spitting fire*.

The incident *set* the people *ablaze* with anger.

Given such examples, the following set of correspondences, or mappings, can be proposed:

> the cause of fire → the cause of anger
>
> causing the fire → causing the anger
>
> the thing on fire → the angry person
>
> the fire → the anger
>
> the intensity of fire → the intensity of anger

With the help of these mappings, we can explain why the metaphorical expressions listed above mean what they do: why, for instance, *kindle* and *inflammatory* mean causing anger. Further, the set of mappings is systematic in the sense that, together, they capture a coherent view of fire that is mapped onto anger. The mappings bring into correspondence the elements and the relations between the elements in the fire domain (source) with elements and the relations between the elements in the anger domain (target). In a sense, the mappings from the fire domain actually bring about or create a particular conception of anger relative to the view of fire.

A major consequence of the idea that metaphors are conceptual in nature, i.e., that we conceive of certain things in metaphorical ways, is that, since our conceptual system governs how we act in the world, we often act metaphorically. When we conceptualize an intangible or less tangible domain metaphorically as, and from the perspective of, a more tangible domain, we create a certain metaphorical reality. This is very clear in those cases where two or more source domains are used to conceptualize a target domain. For instance, we imagine life one way when we think of it as a journey, and in another way when we think of it as a theater play, as reflected in Shakespeare's famous lines "All the world is a stage / and all men and women are merely players". The two source domains result in very different views on life, and in this sense, they create very different realities.

This kind of "reality construction" is very common in advertising, where, often, interesting or amusing cases of metaphorical reality get created. When advertisements for, say, deodorants promise "24-hour protection", they make us see a deodorant as our helper or ally in a fight or war against an enemy. The enemy is no other than our own body odour. So if we did not think of our body odour as our enemy before, i.e., as something we have to be protected against, the advertisements can easily make us view it as such. This novel and unconventional conceptual metaphor works with the following mappings:

enemy → body odor
attack → having the body odor
ally / helper → deodorant
protection → taking away body odor

In this manner, the metaphors used in advertisements and elsewhere can often create new realities for us. Such realities are of course metaphorically defined. If we think of our body odor as something we need to be protected against and as a result, we go and

buy a deodorant to overcome the enemy, we are clearly thinking and acting according to a metaphorically-defined reality.

As a further consequence of conceptual metaphors, if metaphor is part of the conceptual system, it follows that conceptual metaphors will also occur in any mode of expression of that system. Research indicates that the conceptual metaphors identified in language also occur in gestures, visual representations (such as cartoons), visual arts (such as painting), and others (see, e.g., work by Forceville 2008; Cienki & Müller 2008). For example, in some advertisements we talk to our cars and we give them names. These activities reflect affection. We also often treat cars as family members. In advertisements, cars are commonly represented visually as loved ones, people who can be hugged, carressed, and kissed. In such cases, the conceptual metaphor is ONE'S CAR IS A FAMILY MEMBER or A LOVED ONE. The frame of affection felt for the people we love is extended to inanimate objects like cars. This occurs frequently in product advertising. In such cases, a basic human emotion is extended to physical objects that do not normally trigger this response. In advertisements, then, a new, a virtual reality is created visually for a purpose: to say that the product will trigger the same positive emotion in us as family members and other loved ones do. This can enhance and is expected to enhance people's inclination and desire to buy the products.

## 3. Metaphors structuring media discourse

How do metaphors structure media discourse? There are essentially two ways in which they do: intertextually and intratextually. When they do so intertextually, the metaphors lend coherence to texts through space and time. When they do so intratextually, the metaphors lend coherence to a single text. However, we shall see in this section that these statements oversimplify the actual situation.

Let us begin with an example of intertextuality from what we can call "religious advertisement". In Durham, England, I was given a bookmark in Durham Cathedral with the following text on it:

*Almighty God*

*Who called your servant Cuthbert*

*from keeping sheep to follow your son*

*and to be shepherd of your people.*


*Mercifully grant that we, following his*

*example and caring for those who are lost,*

*may bring them home to your fold.*

*Through your son.*

*Jesus Christ our Lord.*

*Amen.*


This is a good (though not prototypical) example of metaphorical intertextuality. It shows how a biblical metaphor has been recycled over the ages. Clearly, the text of the Bible is different from the text of the bookmark (a prayer), but the bookmark preserves a metaphor from the Bible. In it, we find the mappings below:


Source:                                              Target:


the shepherd                              →     Jesus

the lost sheep                            →     the people who do not follow God

the fold of the sheep                     →     the state of people following God

the shepherd bringing back the sheep      →     Jesus saving the people


This metaphor was reused later on when God called a simple man, called Cuthbert, to give up his job and become a "shepherd of people". Here it is Cuthbert (not Jesus) who saves the lost people (a set of people different from the ones in Jesus' times). Finally, in the most recent recycling of the metaphor in the prayer said on St Cuthbert's day, 20th March, 2007, the particular values of the metaphor change again. It is the priests

who live today who try to bring people back to the fold – again, a set of people different from either those who lived in Jesus's or Cuthbert's times.

This type of intertextuality characterizes not only Christianity (and other religions) through time but many other domains within the same historical period. Thus, a conceptual metaphor can provide coherence across a variety of discourses both historically and simultaneously.

There are additional types of metaphorical intertextuality. They include common intertextual metaphors, such as the ones below:

- domino effect – one event causing a series of similar events
- red tape – excessive complexity in official routine
- tsunami of sg – overwhelming quantity or amount of sg

These metaphors occur in a wide variety of texts and in a wide variety of contexts that can diverge increasingly from the original first occurrence of the expressions. At the same time, the expressions preserve the metaphorical meanings given above.

Let us now take an example of metaphorical *intratextuality*, in which the same conceptual metaphor can lend coherence to a single text. This cognitive job can be performed by a conceptual metaphor, including metaphorical analogies of any kind. Consider the following three paragraphs, taken from the very beginning of a newspaper article:

*Performance targets are identical to the puissance at the Horse of the Year Show. You know the one – the high-jump competition, where the poor, dumb horse is brought into the ring, asked to clear a massive red wall, and as a reward for its heroic effort is promptly brought back and asked to do it all over again, only higher.*

*I've never felt anything but admiration for those puissance horses which, not so dumb at all, swiftly realize that the game is a bogey. Why on earth should they bother straining heart, sinew and bone to leap higher than their own heads, only to be required to jump even higher? And then possibly higher still.*

*Hard work and willingness, ponders the clever horse as he chomps in the stable that night, clearly bring only punishment. And so next time he's asked to canter up to the big red wall, he plants his front feet in the ground and shakes his head. And says, what do you take me for – an idiot?* (Melanie Reid, "The Times", Monday, February 4, 2008).

Here puissance horses are compared to people, riders to managers, the red walls as obstacles to the targets people have to achieve, having to jump over the obstacles to being subject to assessment, clearing the obstacles to achieving the targets, raising the obstacles to giving more difficult targets, the Horse Show to life, and so on and so forth. This elaborate metaphorical analogy provides a great deal of structure for the text.

In sum, in several cases, once introduced, conceptual metaphors (or metaphorical analogies) appear to have the effect of taking over what one says or thinks about a particular subject matter. Conceptual metaphors (including metaphorical analogies) can dominate, or "govern", an entire discourse or just a stretch of it, creating intratextual coherence for the discourse.

However, unlike the existence of discourses such as the example above, most of the time we find imagistically incompatible metaphors in media discourse. The kind of example concerning the puissance is the exception, rather than the rule. The metaphorical images used by authors in media discourse tend to be incompatible, that is, people mix their metaphors, as can be seen in the quote below:

While preaching the pro-business gospel, he has done nothing to stop the tide of EU rules and red tape from choking Britain (Kimmel 2010).

Kimmel's example comes from a newspaper article, in which Tony Blair is criticized for his policy. The incompatible metaphors in the example are *tide* and *red tape*. *Tide*, in addition to its literal meaning, has the metaphorical meaning "a large amount of something" and *red tape* has that of "complicated and unnecessary bureaucracy". The question then is: Why are imagistically incongruent metaphors selected at a particular point in discourse?

The topic of discourse, that is, the target domains, or frames, we are developing in the course of producing and understanding (metaphorical) discourse (such as Blair's policy) have many different aspects to them, and these aspects normally require a variety of different source domains, or frames, for their conceptualization. Given a target domain, or frame, certain elements of the domain need to be employed and linguistically expressed. These elements are the meanings that a speaker wants to express in the course of producing the discourse. When expressing a target domain meaning, the speaker needs to employ an element that either comes from the target domain directly or from a source domain that is systematically linked to that target by means of a set of mappings. In the former case, the speaker speaks literally (i.e., directly), in the latter, he or she speaks metaphorically (i.e., indirectly).

The target domain meanings form a part of aspects of the target domain, such as progress, functioning, control, stability of structure, and so on. There are, in many cases, conventional source domains whose main function is to metaphorically express such aspects of target domain concepts (see Kövecses 2002/2010). In other words, they are source concepts that profile these aspects of the target domain. For instance, the source domain of JOURNEY typically profiles the notion of "progress", that of MACHINE profiles "functioning", that of WAR and FIGHTING profile "control", that of BUILDING profiles "stability of structure", that of the HUMAN BODY profiles "(hierarchical)

structure" and "appropriate condition (of some structure)", and so on. In some of my publications, I refer to these as the "meaning foci" of a source domain (see, e.g., Kövecses 2002/2010, 2005). Given these meaning foci, we get generic metaphors like PROGRESS IS A JOURNEY, FUNCTIONING IS (THE WORKING OF) A MACHINE, CONTROL IS WAR/FIGHTING, STABILITY OF STRUCTURE IS A BUILDING, and several others. These are metaphors that apply to a large number of targets; that is, they have a wide scope (Kövecses 2002/2010).

If this is the case, we should not expect discourses about a particular target domain topic to be expressed by large sets of homogeneous metaphorical linguistic expressions (i.e., expressions that belong to the same source domain). Just the opposite, given a particular target domain and its various aspects, we should expect metaphorical linguistic expressions to occur in the discourse that capture and are based on the typical source domains that are conventionally employed to express and capture those aspects. In other words, no matter how incompatible the images evoked by *tide* and *red tape* are, they are selected because they can render (indirectly) the elements required by the different aspects of the target domain (here, Blair's policy) at a certain point in the discourse.

In sum, the intratextual use of conceptual metaphor does not necessarily produce metaphorically homogenous discourse. In most cases, a variety of different conceptual metaphors is used in particular media and other texts. This is a natural phenomenon, given the nature of conceptual metaphors as based on the general structure of concepts (i.e., that the concepts have various aspects and we use the conceptual metaphors to comprehend those aspects).

## 4. Contextual influence on metaphorical media discourse

In my *Where metaphors come from* (2015), I argue that (the knowledge or awareness of) our experiences in the local and global contexts can prompt the use of particular metaphors – either conventional or novel ones. I have used a variety of terms for this

process; I suggested that the various contextual factors can motivate, trigger, prompt, facilitate, shape, etc., the use of a metaphor in discourse. I believe the best way to characterize these mental events is to think of them as instances of "priming". Priming is a well-studied cognitive process used extensively in psychological and psycholinguistic experiments with a sizeable literature (see, e.g., Boroditsky & Ramscar 2002; Casasanto 2009; Gibbs & Colston 2012; and several other studies). Importantly, priming is based on the simulation of some experience in the situational, discourse, bodily, and conceptual-cognitive context (see Kövecses 2015).

To take an example of priming from the literature that is *not* based on conceptual metaphor theory, let us look at a study by Kahneman concerning the importance of priming in conceptualization (Kahneman 2011). Kahneman gives us a flavor of the power of priming effects in metaphorical thought as well. This is what he writes concerning an experiment that involves metaphorical thought:

> *Other experiments have confirmed Freudian insights about the role of symbols and metaphors in unconscious associations. For example, consider the ambiguous word fragments W_ _H and S_ _P. People who were recently asked to think of an action of which they were ashamed are more likely to complete those fragments as WASH and SOAP and less likely to see WISH and SOUP. Furthermore, merely thinking about stabbing a coworker in the back leaves people more inclined to buy soap, disinfectant, or detergent than batteries, juice, or candy bars* (Kahneman 2011: 56).

In a similar way, my proposal is that the contextual factors of different kinds can all prime the use of particular metaphors in context – simply because the choice of the metaphors would be coherent with the contextual factors functioning as primes. Kahneman does not mention it, but his experiment involves the highly conventional conceptual metaphor BAD / IMMORAL IS DIRTY (as in "*dirty* business") and some of the actions (cleaning) that are associated with this metaphorical source domain). Various kinds of experiences in real life can prime people to choose particular metaphors (metaphorical source domains) in the course of conceptualizing target domains.

One kind of contextual factor that can prime a speaker/writer to use a particular metaphor is the immediate linguistic context itself. Suppose, for example, that we are talking about the progress of a particular process and want to say that the progress has become more intense. There are many ways, in which this can be done. We can say that the progress *accelerates*, *speeds up*, *gains momentum*, *moves faster*, *picks up* or *gathers speed*, and many others. These are all relatively *conventional* ways of talking about an increase in the intensity of a process. They are all based on the conventional generic-level mapping INTENSITY IS SPEED, as it applies to the concept of progress (in relation to a process). The larger metaphors within which the mapping INTENSITY IS SPEED works are also well established ones: PROGRESS IS MOTION FORWARD and, even more generally, EVENTS ARE MOVEMENTS.

## 5. The case of headlines

However, the particular concepts that refer to the specific process we are talking about may influence the (unconscious) choice of the linguistic metaphorical expression in talking about the intensity of the progress at hand. The linguistic metaphors we actually use may be much *less conventional* than the ones mentioned above. As an example, consider a headline from "The Wall Street Journal Europe" (January 6, 2003). It reads:

*The Americanization of Japan's car industry shifts into higher gear.*

Here, the process is the Americanization of Japan's car industry and the suggestion is that it has become, or is becoming, more intense. Instead of describing the property of "increase in intensity" by any of the conventional linguistic metaphors above, or, as a matter of fact, by a large number of additional ones that could be used (such as *galloping ahead*), the author uses the relatively *un*conventional linguistic metaphor *shifts into higher gear*.

I propose that this particular expression is selected because of the influence of the immediate linguistic context, that is, the concepts that surround the conceptual slot

where we need an expression to talk about "an increase in intensity" (of the progress of a process). Since the process is that of the Americanization of Japan's *car* industry, we find it natural and highly motivated that the author of the utterance uses the expression *shifts into higher* gear in that conceptual slot in the discourse.

Aitchison (1987) made an interesting observation that bears on this issue. She noted that in newspaper articles and headlines about (American) football games, the names of the teams may select particular metaphors for defeat and victory. She found such examples as follows in the sports pages of American newspapers: "Cougars *drown* Beavers", "Cowboys *corral* Buffaloes", "Air Force *torpedoes* the Navy", "Clemson *cooks* Rice" (Aitchison 1987: 143). Metaphors used in these sentences are selected on the basis of the names of football teams. Since beavers live in water, defeat can be metaphorically viewed as drowning; since cowboys corral cattle, the opponent can be corralled; since navy ships can be torpedoed, the opponent can be torpedoed, too; and since rice can be cooked, the same process can be used to describe the defeat of the opponent. The metaphors in the above sentences indicate that the target domain of DEFEAT can be variously expressed as drowning, corralling, etc., the choice depending on the concepts (in this case, corresponding to the names of the teams) that make up the utterances in which the metaphor is embedded.

This kind of context-induced metaphor use is a robust phenomenon in headlines. We find hundreds of examples for this every day. They seem to have clear pragmatic functions, such as trying to be witty or humorous, drawing the readers' attention, being sensational, etc. The exact nature of the process is not yet fully understood and described, nor do we have a full list of its potential pragmatic functions, but it seems that this way of creating headlines is a true megatrend in media discourse.

## 6. Potential misuses of metaphor in media disourse

One of the most interesting and important properties of conceptual metaphors is that they can create virtual realities. Metaphorically created virtual realities can offend, shock, stigmatize, make fun of, belittle, distort, lie, deceive, manipulate, and so on. The virtual reality in which I feel I have to protect myself from my body odor is a manipulative reality. The virtual reality in which a man hugs his car and loves it like a family member is a deceptive reality designed (or even calculated) to improve sales. Creating fears in people and playing with their emotions are features of many conceptual metaphors in advertisements. This leads to an ethical issue in the world of business (as in advertisements, marketing, etc.): How far can we go in creating metaphorical virtual realities? In order to understand and evaluate the ethical appropriateness of such conceptual metaphors, we need to understand the structure and function of these metaphors and their hidden implications. Conceptual metaphor theory could greatly contribute to this undertaking.

My previous examples for this phenomenon came from advertisements. A similar concern in this connection is voiced by Brown (2008) in his study of metaphors in marketing. Brown distinguishes three stages of metaphor development:

> *... a three stage model of metaphor development can be tentatively posited: (1) an ornamental era, when figures of speech were considered vulgar add-ons; (2), an **elemental** era, when the realization dawned that figurative thinking was not only unavoidable but invaluable; and (3) a **detrimental** era, where anthropomorphic tropes have become so commonplace they're tantamount to vermin. The next stage, inevitably, will involve interbreeding, memetic modification and a master-race of mutant monstrosities that feed on the cash cows and greedy pigs of capitalism. A cull is called for. Extermination is the only answer. Action must be taken against the rapidly-breeding rabbits of corporate life!*

What this passionate and, probably also, exaggerated call misses (or leaves out of consideration) is the reasons why the third stage can occur to begin with. What needs to be accounted for is why the "detrimental era" can produce the negative effects it does. The explanation, I suspect, involves both the unconscious priming process that

characterizes the creation of some metaphors and the very deliberate choice of source domains in other cases, such as the car and deodorant examples.

## 7. Conclusions

In the paper, I argued that the study of metaphors from a CMT perspective lends a cognitive dimension to the study of media communication. The study of the cognitive dimension of metaphor is a valuable tool in understanding how and why the media creates its messages in its various modalities.

An extremely important aspect of this is that conceptual metaphors not only shape media language (in its most general sense), but that they also construct virtual realities.

Conceptual metaphors can structure media discourse both intertextually and intratextually, but they can also account for seemingly incoherent media discourse, which seems to be the general case. Conceptual metaphor theory can explain why we mix metaphors in a natural way.

Media discourse is heavily context dependent as a result of the effect of priming. Headlines are especially prone to contextual influence for a variety of pragmatic reasons. Capturing the structure of this cognitive process makes it possible to identify dominant trends in media discourse.

The potential of metaphor to create virtual reality raises ethical issues in connection with certain types of media metaphors. The study of such issues is only possible if we study the conceptual metaphors used in the media in their depth and complexity.

Abbreviations
CMT – Conceptual metaphor theory

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**Résumé**

In the paper, I discuss three large issues relating to media language. (1) According to conceptual metaphor theory (CMT), metaphor is not simply a property of language – it is a property of human cognition. How does this view affect the way we see the conceptual system that characterizes the main participants of communication in the media – those who create and those who receive its messages? I argue that CMT offers a unified framework within which we can explain a variety of phenomena in media communication that have not been observed previously as being related. (2) How do conceptual metaphors structure the language (and thought) used by the media? Is it the case that particular conceptual metaphors structure particular discourses? I distinguish between intertextual and intratextual structuring. I suggest that the relationship between conceptual metaphors and media discourse is such that, contrary to our expectations, no single conceptual metaphor structures texts in the majority of cases. (3) Is the metaphorical mind of the participants of media communication a "self-contained" mind immune to the influence of context or is it affected by it? If the latter, what is the cognitive mechanism that can produce contextual influence on metaphor use? And if there is contextual influence that results in metaphors, can this influence

be manipulated? I argue that the mind that participates in media communication is very much influenced by a variety of contextual factors, as proposed by Kövecses (2015).

# CLAIM FOR IDENTITY OR PERSONALITY FACE:

# THE OSCAR WINNERS' DILEMMA

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**Abstract:** The research is concerned with contrasting regularities *vs.* ambiguities in identity and quality face construction by Oscar winners in their acceptance speeches. The concept of "face" is viewed here from evaluative, socio-contextual, and interactive perspectives. The research focuses on determining the identity (social) and quality (personal) faces of the awardees as specified by the sets of the corresponding role invariants.

**Key words:** identity (social) face, quality (personal) face, acceptance speeches, social roles, personal characteristics, positive / negative politeness theory, cooperative principle, implicature, subtype.

## 1. Introduction

The concept of face has invariably been the focus of research in sociology, sociolinguistics, politeness theory, political science, etc. in view of its significance for identity's representation, negotiation, and construction.

A conceptual framework for the notion of face in one-to-many interactions includes the scholarly strands explaining how the public settings transform the ways in which

public figures manage their face in front of multiple audiences. There is primarily political and public face research (Gruber 2013, 2015; Kampf 2008; Lerman 1985) as well as the studies on rhetorical criticism, mainly on the concept of "image" and image restoration discourse (Benoit 1995, 1997; Moffitt 1994). A considerable input has been made by the literature that focused on everyday, one-on-one interaction providing analytical tools for identifying speakers' roles and their associating faces (Antaki & Widdicombe 1998; Goffman 1967; Linehan & McCarthy 2000; Wetherell 1998).

The genre of acceptance speeches provides extensive empiric material for the study of speakers' faces (primarily the public ones) since such speeches implicitly index attitudes, ideology, values, and group affiliation of a speechmaker (their linguistic and other devices are "intended less for semantic meaning than pragmatic effect" disclosing the strategies of constructing speechmakers' social image or social identity, sometimes beneath their awareness) (Lakoff 2001: 310). Acceptance speeches have been closely studied primarily in political and presidential contexts with respect to their pragmatic (Babatunde & Odepitan 2009; Ubong 2012), rhetorical (Rhodes & Hlavacik 2015), and stylistic (Hamba 2010) features as well as through the framework of discourse analysis (Dunmire 2005; Hussein 2016; Jalali & Sadeghi 2014; Kravchenko 2017a; Pu 2007; Sarfo & Krampa 2013). With their focus on the nature and effectiveness of the political rhetoric, such studies directly or implicitly relate to the modes and strategies of impression management applied by politicians (McGraw 2003) who "position themselves in a favourable light, convince the audience of the correctness of their views and encourage specific action" (Alexiyevets 2017: 5). The strategies of impression management, in their turn, relate to the ways in which personal and social faces are constructed.

However, the same problems of the modes of impression management in popular culture remain unexplored, which provides perspectives for further investigation of acceptance speeches of celebrities, considering the delineation, designing, foregrounding, and adjustment of their manifold faces.

With that in mind, the paper aims at analyzing the "we" and "I" facets of the public self-image of Oscar prizewinners along with identifying the tools of construction of their personal and social faces while delivering acceptance speeches.

According to Goffman, the term "face" is defined as the positive social value that a person effectively claims for himself by the line others assume he has taken during a particular contact. "Face" is an image of self-delineation in terms of approved social attributes – albeit an image that others may share, as when a person makes a good showing for their profession or religion by making a good showing for themselves (Goffman 1967). In a similar vein, Yule (1998: 60) defines the concept of face as "the public self-image of a person". Spencer-Oatey (2007: 644) assumes that face is associated with positively evaluated attributes that the claimant wants others to acknowledge (explicitly or implicitly), and with negatively evaluated attributes that the claimant wants others *not* to ascribe to him / her. Brown and Levinson see the concept of face in terms of the balance between proximity and distance, i.e., as "the freedom to act unimpeded as well as the satisfaction of having one's values approved" (Brown & Levinson 1987: 62).

In line with the aforementioned approaches that are in fact complementary, the concept of *face* can be viewed from three main perspectives:
(a) evaluative: pertaining to the person's needs of self-esteem, self-evaluation, and self-representation as a social subject;
(b) socio-contextual: consistent with "approved social attributes" associated with social institutions and ideologies;
(c) interactive: relying on the person's self-image adaptation to the socio-communicative expectations of "others". In this vein, Arundale (2006: 207) argues that "self" and "other" are dialectically linked and, as such, mutually define one another in their communication.

The aforecited face "facets" mostly rely on the social roles of the face claimant as the relatively regular patterns of communicative behavior aimed at the desired self-image construction. In its turn, both the role choice and role construction are based on cultural, social, and personal identity processes. Some convincing results in the study of identity were obtained by the researchers on identity construction in personal discourses (Antaki &Widdicombe 1998; Benwell & Stokoe 2006; Brockmeier & Carbaugh 2001; Hausendorf 2002), i.e., self-positioning in interaction (Davies & Harré 1990; Linehan & McCarthy 2000; McLean, Pasupathi & Pals 2007; Swan & Linehan 2001; Wetherell 1998), meeting the role expectations of others (Biddle 1979; Lakoff 1984; Sacks & Schegloff 1979; Sarbin & Allen 1968; Walker 1987; Zurcher 1983). This research suggests that role patterns can be explained within the framework of:

(a) previous dialogic practices resulting in identity categories (Sacks 1992) with conventional communicative actions and agreed communicative scenarios;

(b) intertextual macro scenarios;

(c) dominant ideological, social, and institutional contexts (van Dijk 1997, 2003, 2008; Halliday 1978) as well as "common sense" ideology with socially / institutionally sanctioned role patterns (e.g., official, superior, subordinate, democrat, tree hugger).

Previous interactions, macro scenarios, and dominant discourses primarily result in social roles, which people play as members of different social groups (see for details Kravchenko 2015). We have followed Spencer-Oatey's (2007) claim that such roles correlate with the *identity face* – "a fundamental desire for people to acknowledge and uphold our social identities or roles", e.g., as a group leader, valued customer, close friend. Another type of face is the *quality face* – "a fundamental desire" for people to be evaluated positively in terms of their "personal qualities", e.g., their "competence, abilities, appearance". Unlike the identity face manifested by the person's social roles, the quality / personality face is assumed to rely on individual roles, which reveal or display to some extent the person's psychological features, natural abilities, etc.

With all that said, this paper aims to identify how Oscar winners assert their "identity face" and "personality face" employing appropriate social and individual roles. We will therefore address the question of distinction between the two role types based on their stylistic, rhetorical, and pragmatic properties as well as on their thematic / referential scope. This contribution will also specify the hybrid role subtype, which is introduced below as a type of face composed of the elements of both identity face (in its thematic scope) and quality face (in pragmatic and stylistic triggers).

## 2. Database and methodology

The 37 acceptance speeches in the category of the "Best actor in the leading role" analyzed in this paper are taken from speech transcripts recorded from 1977 to 2015. Our primary concern in gathering the data has been to identify the linguistic, pragmatic, and referential-thematic criteria to distinguish between the social and individual role patterns pertaining to the two types of face.

To achieve this target we have applied a descriptive qualitative approach consisting of data describing, comparing, integrating, and theoretical justification. The use of qualitative research techniques complies with the analyzed data, the subject of the paper, the purpose of the study, and the phenomena under analysis, which presume multi-criteria categorization and, therefore, can be specified as "*multiple realities*" mostly appropriate for *qualitative research.*

The collected data are analyzed as follows:
(a) The speeches have been segmented into utterances which are grouped in their turn according to the thematic criterion, related either to urgent social issues of the community or to more "personal" topics and, therefore, manifesting "identity face" or "quality face". Sub-themes have been subsequently established with consideration of social or individual role variants constructing the types of face, e.g., the sub-themes of climate change foreground the social role of "eco-warrior" while the sub-themes of "other nominees" correlate with the individual role "appreciative of others".

(b) The next step is the identification of role variants based on indexing linguistic means and stylistic devices, including those appealing to rhetorical categories of ethos, logos, or pathos. According to Fedoriv, who studied public speaking from a rhetorical perspective, logos usually "refers to the words used, logical content, or reasoning, or thought expressed in words. It refers to any attempt to engage the intellect, the general meaning of 'logical argument' " (Fedoriv 2016: 6). For example, syntactical means explicating the reasoning, clarification and concession (compound-complex sentences, conditional clauses, expanded structures) are aimed at distinct explication of the speaker's social ideas and thus appeal to logos. "Ethos refers to the trustworthiness of the sender of the message", demonstrating the author's reliability, competence, and respect for the audience's ideas, and values through trustworthy and suitable use of support, and general accuracy (Ibid.). "Pathos is related to the words *pathetic*, *sympathy*, and *empathy*, it evokes the audience's emotional response" (Fedoriv 2016: 7). In this vein, most individual roles appeal to pathos as they evoke sympathetic feelings and excite emotions.

(c) Then the role variants are specified from the viewpoint of their pragmatic functions, properties, and triggers examined within the framework of Grice's Cooperative Principle and theory of Conversational Implicatures (Grice 1975), Speech Act theory (Searle 1969), and Brown and Levinson's politeness theory (Brown & Levinson 1987).

Thus, the personal roles flout the maxims of quality (by using exaggeration, metaphor, irony, and underestimation), and satisfy the criteria of speaker's psychological state and sincerity conditions appropriate to expressive illocution; some of personal roles meet the approbation and modesty maxims.

The (social) identity face is based on the combination of negative and positive politeness, and involves indirect speech acts with the illocutionary force of "call for an action" galvanizing the audience to take a particular social action, etc. This stage of analysis involves some explanatory tools provided by form / function pragmatics, which is concerned with the pragmatic meanings conventionally associated with

specific linguistic expressions (Ariel 2012: 30; Bach 2012; Kravchenko 2017b, 2017c; Kravchenko & Pasternak 2016; Potts 2015).

(d) The last step focuses on delineation of each type of face (including the hybrid "double-faced" subtype) as a set of the role invariants with similar linguistic, stylistic, rhetorical, and pragmatic properties.

(e) At all levels of analysis we also rely on methods of contextual analysis of the means of faces' actualization and presupposition analysis of the speaker-audience level of familiarity as well as their background knowledge of the situation of "rewarding" (see for details Kravchenko 2017c).

## 3. Building identity face: balance of roles in favor of social identity

Based on the above-mentioned definitions, we specify the "identity face" as the awardee's socially approved patterns of communicative behavior, which relies on the specific repertoire of the social roles. Relatively invariant content / thematic facets of the awardees' speeches (as shown in Table 1) alongside regular linguistic means, stylistic devices, and pragmatic triggers make it possible to distinguish the principal roles of "member of society" and "member of film industry".

Table 1. Thematic facets of awardees' social roles

| Addressing social problems | Addressing problems in film industry |
|---|---|
| climate change | only actors in selected roles and key directors are awarded |
| inaction of authorities | only selected actors have a chance to be filmed |
| world peace | law suits on copyrights |
| opportunities for the physically challenged | competition among peers |
| acceptance of LGBT by society | very high costs of film production |
| Afro-American people discrimination | |

Performing the role of a "member of society", the awardee touches urgent issues of the community: climate change, inaction of authorities, peace in the world, opportunities for physically challenged people, acceptance of LGBT by the society, Afro-American

people discrimination, etc., building in this way the positive image of an empathetic citizen, trying to raise publicity and undertake activities to solve the current problems. Primarily the role of a "member of society" is manifested by operative roles of a "civil libertarian" and "eco-warrior". In most cases, the actor copies the problems, revealed in the role or the film, e.g., Sean Penn in the role of Harvey Milk protecting the rights of LGBT, as in (1).

(1) *those who voted for the ban against gay marriage to sit and reflect and anticipate their great shame and the shame in their grandchildren's eyes if they continue that way of support. We've got to have equal rights for everyone.*

However, some actors disclose other acute problems, e.g., Leonardo DiCaprio in the western "The revenant" speaks in his acceptance speech about climate changes as in (2).

(2) *Climate change is real. It is happening right now. It is the most urgent threat facing our entire species, and we need to work collectively together and stop procrastinating. We need to support leaders around the world who do not speak for the big polluters or the big corporations, but who speak for all of humanity, for the indigenous people of the world, for the billions and billions of underprivileged people who will be most affected by this, for our children's children, and for those people out there whose voices have been drowned out by the politics of greed.*

Thereby, in (1-2), the winners demonstrate their active position of a compassionate member of society.

The pragmatic aim of the role "member of film industry" as in (3-7) is to declare in public the problems in the film industry, such as: only actors in selected roles and key directors are awarded, as in (3), only selected actors have a chance to be filmed, as in (4), as well as law suits on copyrights (5); competition among peers (6); very high costs of film production (7).

*We are laughed at when we are up here, sometimes, for thanking. But when you work on a film you discover that there are people who are giving that artistic part of themself that goes beyond a paycheck, and they are never up here;*

(3) *a few of us are so lucky to have a chance to work with writing and to work with directing*;

(4) *and Joey La Motta even though he's suing us*;

(5) *even if they didn't vote for me. [Laughs] I didn't vote for you guys, either*;

(6) *Oh, boy! Oh, boy! Three and a half million dollar budget, some 16mm film stock thrown in, and I'm holding one of these.*

This role increases the winning actors' weight in the eyes of filmmaking industry authorities as well as wins their peers' respect. The appealing image of a brave, concerned and proactive fighter, ready to fight with injustice and create comfortable and fair working conditions in the industry is created.

In (1-6), the social aspect of the *face* relies on (a) the speaker's self-identification with a social community or "inner group" ("all progressive humanity", "fighter for equal rights", "member of a team of actors") and on (b) the thematic content of the speech referring to the important social issues of the community.

Stylistic triggers of identification include:

(a) inclusive *we* as a means of generalization and the speaker's self-identification with the audience;

(b) inclusive and generalized *you* aimed at achieving empathy and creating a closer rapport with a certain social group, e.g., of actors;

(c) the lexical items with the semes of "solidarity" and "consolidated effort": e.g., *our entire species, all of humanity, equal rights for everyone, to support, to work collectively together*.

Identification with *"us"* involves differentiation from *"them"* triggered by (a) explicit prohibition utterances, "interdicting" a particular type of social behavior, such as *voting for the ban against gay marriage*, as in (1), or *speaking for the big polluters*, as in (2), (b) triggers of intertextuality referring to the implicit opponents, their arguments and actions: *"those who"*, *"politics of greed"*, *"leaders around the world who do not speak for the big polluters or the big corporations"*. In the latter utterance, the qualifying dependent clause presupposes the implication "there are some leaders who actually speak for the big polluters or the big corporations".

The referential or thematic aspect of the identity face is based on appealing to the urgent social issues of the community, which involve the rhetorical appeals of ethos, logos, and pathos triggered by:

(a) explicit lexical items and implicit means appealing to ethos, defined in the new rhetoric as "ethic, moral and philosophical foundation of speech" (Vorozhbitova & Potapenko 2013: 2537), e.g., *equal rights for everyone, equal opportunity, antidiscrimination, environmental improvement*;

(b) syntactical means aimed at distinct explication of the speaker's social ideas appealing thus to the rhetorical category of logos: compound-complex sentences, conditional clauses, expanded structures to explicate the process of argumentation, i.e., reasoning, clarification, concession, etc.;

(c) numerous stylistic devices emphasizing the urgency of the problems and thereby evoking feelings and emotions appealing to pathos: parallel constructions, enumeration, anaphora (*"we need"* and *"it is"* to begin the successive clauses), polysyndeton (to sit *and* reflect *and* anticipate), ordinary repetition (*their great shame and the shame in their grandchildren's eyes*), gradation (*for the indigenous people of the world, for the billions and billions of underprivileged people who will be most affected by this, for our children's children*).

From the pragmatic perspective, the (social) identity face is represented by indirect speech acts with directive illocutionary force intended to cause the audience to take a

particular social action: *We've got to have equal rights for everyone*, as in (1)*; we need to work collectively together and stop procrastinating, we need to support*, as in (2). Such acts manifest operative role positions of the "civil libertarian" and "eco-warrior", both derivative from the social role invariant "member of society".

If examined within the framework of Grice's Principle of Cooperation (Grice 1975), the winners' performance of social roles mainly flout the Maxim of Quantity of information (the speaker is too verbose intentionally in order to demonstrate his / her proactive social attitude) resulting in conversational implicature "he / she is sensitive to environmental and human rights concerns".

In terms of politeness theory, the social roles and their inducing of the identity face relies on the balance between the positive and negative politeness strategies. By means of positive politeness markers, the speaker affiliates himself with a certain community or "inner group". By means of negative politeness (indirectness, lack of precision (*those who voted for, if they continue that way of support*), the use of empty signifiers (*humanity, equal rights for everyone, politics of greed, etc.*), the indistinct signified, complex syntax, i.e., conditional clauses) the awardee wants others to acknowledge their pro-active social attitude without being too much radically-minded. Therefore, both types of politeness here foster social solidarity and unity with the audience, emphasizing the "we-facet" of the winner's identity face.

The above analysis has shown that the identity (social) face is based on the same devices regardless of the thematic scope of the awardee's speeches and their personality. However, the individual / quality face is discernible under the manifested social roles through the emphatic (expressive, i.e., connected with ego-function) components of the awardee's speech, attributing to his image the features of being a compassionate, non-indifferent "regular guy". The emphatic / expressive constituent is inherent to all awardees' speeches and corresponds to the positive politeness embodied by the concepts of interest, friendliness, and proximity. Such a distinctive property of

the actors' communicative behavior is, most probably, explained by the "genre peculiarities" of acceptance speeches, assuming a certain degree of sincerity. The more sincere a speech act is, the less formal and, consequently, the more "positively" polite it is.

So far, we have studied the interrelations between social roles, identity (group) face and their indexing stylistic, rhetorical, and pragmatic devices (see Table 2). Now a special attention will be given to the means of building the individual / quality "face".

Table 2. Identity face: roles, pragmatics, rhetorical features and stylistic tools

| Roles | Pragmatics | Rhetorical features | Stylistic tools |
|---|---|---|---|
| "member of society" with operative role variants of "civil libertarian" and "eco-warrior"; "member of film industry". | *indirect directives* to make the audience take a particular social action; *flouting of Maxim of Quantity* (superfluous informativity) to trigger the conversational implicature about the speaker's proactive social attitude; *balance between the positive and negative politeness strategies* to foster social solidarity and unity with the audience. | *rhetorical argumentation to ethos* to appeal to shared ethical norms and moral standards of the speaker and his / her audience; *rhetorical argumentation to logos* (compound-complex sentences, conditional clauses, expanded structures) to explicate the process of reasoning, clarification and concession; *rhetorical argumentation to pathos* (syntactical stylistic devices such as enumeration, anaphora, polysyndeton, repetition, gradation) to emphasize the urgency of problems and evoke feelings or emotions. | inclusive *we* as means of generalization and identification with the audience; inclusive and generalized *you* to achieve empathy and a closer rapport with the "inner group"; lexical items with semes of "solidarity" and "consolidated effort"; means of identification with "inner group" as opposed to "outer group"; means of intertextuality referring to implicit opponents, their arguments and "disgraceful" actions. |

## 4. Building quality face: Balance of roles in favor of personal attributes

The quality face of the awardee is primarily marked by the predominance of emotional appeal, as in (8), that is very indicative of the acting profession where the ability to speak beautifully and play emotions is valued.

(8) *I am greatly honored and tremendously moved; You broke my streak; I feel as though I'm standing on magic legs in a special effects process shot that is too unbelievable to imagine and far too costly to make a reality; I've had a sinking feeling; I am not able to express all my gratitude; my body is in tumult.*

Typical themes of the speeches that reveal the awardees' quality "face" are presented in Figure 1.
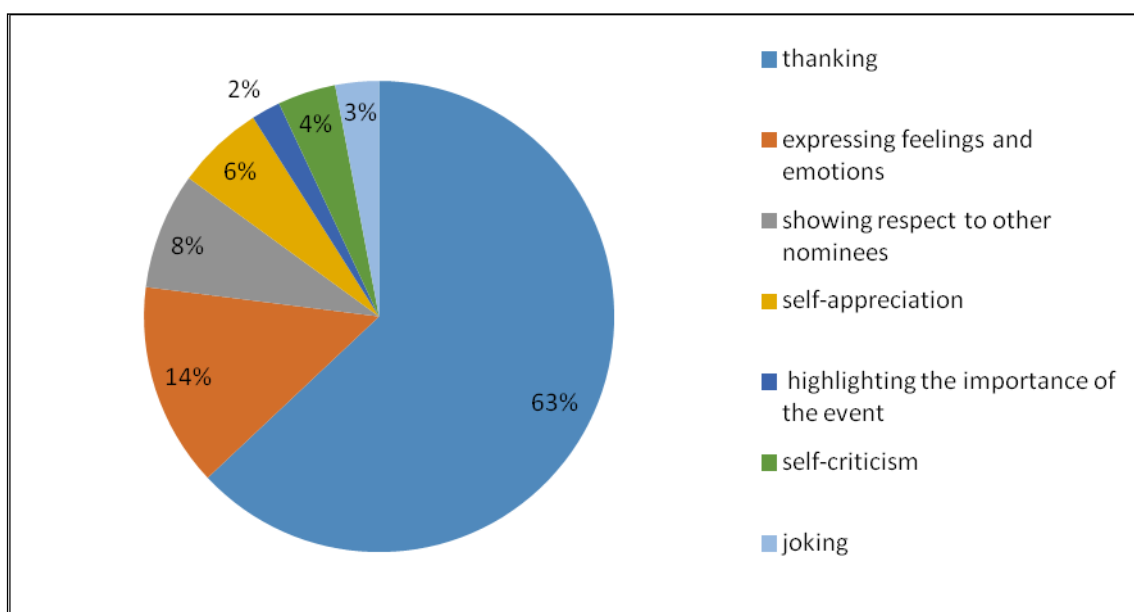


Figure 1. Percentage of typical themes for building quality / individual face

In view of the fact that the theme of "thanking" is one of the most frequent and regular attributes of the awardees' speeches, we will specify this quality face device and its corresponding personal roles in a separate sub-section.

## 4.1 Thanking as a quality face manifestation

Most winners in the nomination for Best Actor thank their peers who they were filmed with and who contributed, to some extent, to the execution of their prize-winning roles (see Figure 2).
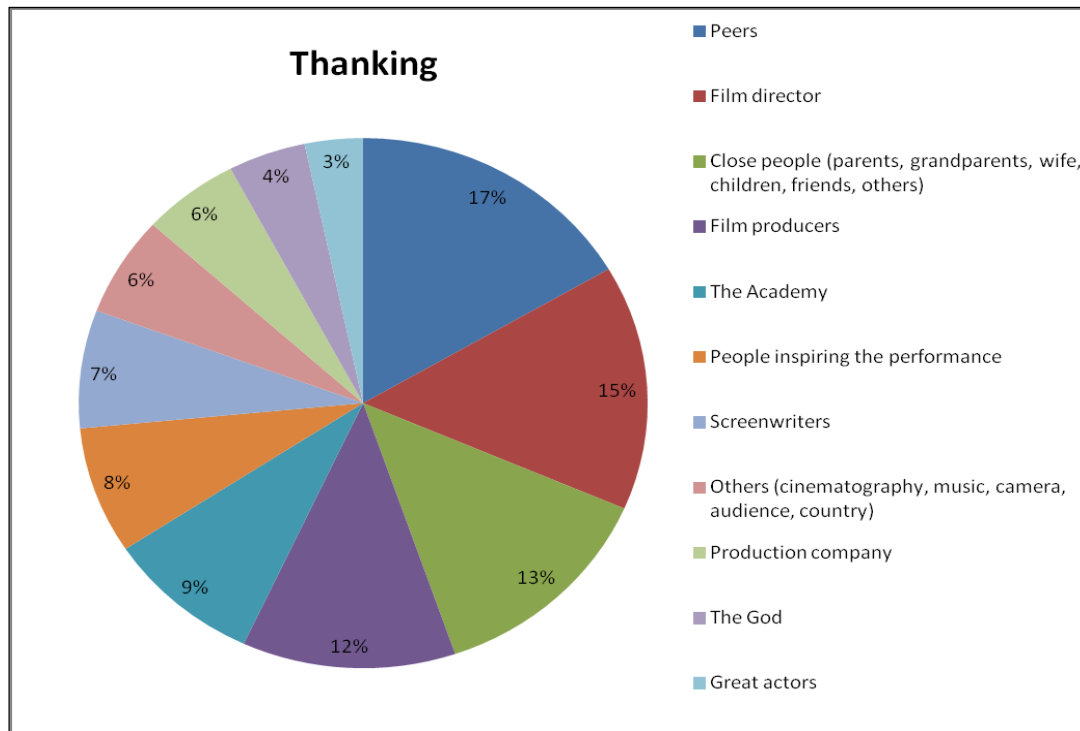


Figure 2. Percentage of thanking in the Best Actor awardees' speeches

Peer recognition in the artistic environment can be explained by a very high competition in the film industry, so mutual endorsement may significantly strengthen the relationships and communication. It is important to note that voting for the best actor is carried out exclusively by actors, members of the Academy, so this gratitude is also pragmatically marked (appearing ungrateful reduces the awardee's chances on the next voting). Simple enumeration of peers is more formal, while personal addressing may reveal warm attitude and genuine gratitude of the speakers, as in (9-11).

(9) *My incredible, amazing co-star Elisabeth Shue. I am going to share this award with both of you and the late John O'Brien, whose spirit moved me so much.*

(10) *I really want to thank the actors branch of the Academy first, for just being a nominee with four actors that I really admire, and at least one that I consider a really good friend who I admire. And thank you for that.*

(11) *... And thank you for assembling such a wonderful cast. Maggie Gyllenhaal, Colin, wherever he is backstage, and Bobby Duvall. So wonderful, you guys brought your heart and soul.*

In (9-11), the winner assigns the roles of a "*grateful* peer" and "*enthusiastic* venerator" emphasizing his good personal qualities. Such roles are indexed by numerous stylistic devices, for example:

(a) the possessive inclusive pronoun *my*, devoid of grammatical meaning of possession and thus marked with positive evaluative connotations, an in-group marker;

(b) the pronoun *you* in (11) used both as an intensifier in an expressive address and an in-group marker;

(c) the evaluative positively connoted epithets *incredible* (with the seme "too extraordinary and improbable to be believed", *amazing* (foregrounding the seme "excellent" in (9), and an idiom *brought your heart and soul* in (11) exaggeratedly denoting the strengths of the awardee's peers;

(d) informal appeals, i.e., playful appeal *co-star* in (9) emphatically intensified by epithets.

The empathic devices, in their turn, are the main triggers of positive politeness, creating a closer rapport with both the peers addressed and the audience. In particular, the aforementioned stylistic means index such positive politeness strategies as (Brown & Levinson 1987):

(a) Exaggerated interest, approval, sympathy with Hearer.

(b) Use of in-group markers.

This way the winner is constructing a positive image of a careful, grateful and appreciative person thus claiming and / or confirming their quality face.

The second most important category of "thankworthy" people are the film directors. Almost the same significant thing for actors is giving thanks to film producers, although this inequality can be explained that in some cases the director and producer is the same person. In order to save time awardees mention them without the distinction of their roles. In most cases, gratitude is expressed with a great deal of flattery and exaggerated praise, as in (12-15).

(12) *Mr. Scorsese for teaching me so much about the cinematic art form.*

(13) *First I will embarrass Ray Stark by saying that I owe him everything; and he is a great man.*

(14) *I would like to thank Jerry Hellman, who produced also "Midnight Cowboy" and who is an extraordinary man, a great producer, a tenacious fighter, who keeps us all healthy and has great taste.*

(15) *A large part of this award belongs to Oliver Stone. And not only as the director, but having the courage to cast me in a part that not many people thought I could play. So I'll always be eternally grateful to him for that.*

Exaggeration, compliments, and flattery as important positive politeness markers are achieved here by a variety of stylistic devices such as:

(a) hyperboles: *I owe him everything*; *eternally grateful* (such devices are specified as hyperboles since the feeling of being grateful can not last forever and is limited to the professional sphere; *everything* also refers only to the achievements and recognition in the film industry);

(b) repetition of the positively connoted adjective (*a great man*, *a great producer*, *great taste*);

(c) semantic pleonasm based on synonyms *always and eternally* underlying the gratitude degree;

(e) enumeration in creating the effect of climax or gradation with gradual increase of intensity of the expressed emotions and significance of the referred qualities: *an extraordinary man, a great producer, a tenacious fighter.*

The role of "sincere and devoted person", indexed by positive politeness strategies "Exaggerate interest, approval, sympathy with Hearer" and "Intensify interest to Hearer" as well as their semantic and stylistic devices specify the personal qualities (grateful, friendly, sincere) and, correspondingly, the *"human" quality face* of the winner.

However, if viewed in the light of the key functions of directors and producers in the film industry, i.e., their powers in the selection and assignment of actors on leading roles, the public demonstration of recognition and gratitude might be a forced necessity rather than the expression of sincere admiration for the assistance in the role performance. In this vein, the quality face may be regarded as a device to uphold the occupational status of the winner explicated by the social role of the "team-player", triggering the identity (social) face of the winner.

The analysis of the data has shown that the third place in the expressions of thanking belongs to *the gratitude to close people* (parents, grandparents, a wife, children, friends, and others). This proves the cultivation of family values in American society. Despite the fact that in the actors' environment (including the winners in the given nomination) there remains a high percentage of remarriages, thanking the wife, as in (16-17), is on the first place in this category, followed by parents, as in (18-19), and friends, as in (20-21).

   (16) *And lastly, if I may cut the call of a telephone to London where **my wife** is trying to keep awake in a hotel bedroom, I wish you were here to help me carry this because you helped me win it. Thank you all.*
   (17) *And I am standing here because **the woman I share my life with** has taught me and demonstrates for me every day just what love is.*
   (18) *And **Mother**, I don't care what they say about bringing you to award shows. I will always bring you to award shows because I'm proud of you and I love you. And thank you, thank you, thank you.*

(19) *I'd like to dedicate this award to William Darrid, Diana Douglas-Darrid, Anne Douglas and Kirk Douglas,* **my parents and step-parents**, *who have been extremely supportive and loving to me over the years. And in particular to my father, who I don't think ever missed one of my college productions, for his continued support and for helping a son step out of his shadow. I'll be eternally grateful to you, Dad, for that.*

(20) *I would like to thank Bruce Dern,* **my friend**, *for his encouragement and his wonderful performance, and his friendship.*

(21) *The great, great cast that I had to work with,* **my friends**. *Where do you go? Dennis Lehane, Brian Helgeland. Ma. Dad. Robin, for being an undying emotional inspiration on this roller coaster I'm learning to enjoy. Thank you all very much.*

Addressing family values creates an attractive *quality face*, manifested by the roles of a "careful", "grateful", and "sincere" person, matching the individual roles in other types of thanking. Such role invariants are triggered by positive politeness of friendliness and proximity, relying on exaggeration (*extremely supportive*) as well as on the lexical items with the connotations of "feeling" and "emotion": *loving, eternally grateful, undying emotional inspiration.*

Gratitude to the Academy in general (*members of the Academy, Thank you, the Academy*), makes up 9%, twice less than to the Peers. The main trigger of the quality face here is the metonymical personified appeal as the means of proximity and positive politeness. It is fairly formal to show politeness to the hosts of the event on behalf of its members, founders, and organizers of the reward.

Eight percent of thanks are given to people inspiring the winners' roles, as in (22-24). Leading actors acknowledge the power of the personality of their inspirations, their unparalleled lifestyle, and outstanding achievements. Associating themselves with such great and frequently eccentric personalities, winners attribute the merit of masterful performance to these characters.

(22) *... all the strength that we needed, all the pleasure that we took in making the film came from Christy Brown*;

(23) *And to the unstoppable David Helfgott. The front of my script said that this story was inspired by the events of your life. You truly are an inspiration. And to those people who say it's a circus, then with your celebration of life you show me that the circus is a place of daring and risk-taking and working without a safety net and giving us your personal poetry. Thank you.*

(24) *Wow. I guess we got to do it again. [Sings:] "Oooh!" [Audience repeats back.] [Sings:] "Aaah!" [Audience repeats back.] Yeah, you're ready. That's the Ray Charles. Give it up for Ray Charles and his beautiful legacy. And thank you, Ray Charles, for living.*

Other categories, which are much more rarely chosen to appeal to actors' gratitude, include representatives from the film industry: screenwriters; cinematographers, musicians, cameramen; and even the production company. They are less meaningful because they are also dependent on film producers and directors. In this case, the expression of gratitude testifies to the recognition of professional mastership and experience, especially when the person is mentioned by name, as in (25-27).

(25) *DreamWorks, a great company and a vital and adrenalized contributor to the art form.*

(26) *And to all you movie buffs, I just really appreciate, for making this a wonderful moment for me.*

(27) *I thank the writers, Barry Morrow and Ron Bass.*

It is necessary to note that the category "others" is represented by "audience" (only two winners mentioned it), although the viewers are a target group watching the ceremony and award-winning films. We can explain such a low frequency by the absence of audience's influence on awarding decisions and the choice of Best Actor.

Addressing and thanking God, as in (28-30), amounts only to 4%, but the presence of this category in the list of thanks tells about the high spirituality of the person who chose it. It also demonstrates the level of intellectual development of the society that accepts and shares the spiritual values.

(28) *God bless you all.*

(29) *God have mercy on us all.*

(30) *And God bless America, God bless you, guys.*

In our opinion, this type of thanking in spite of its low frequency is primarily associated with the personality trait of the awardee as a spiritual person, disclosing their quality face. Such a face is additionally emphasized by the operative role of the "warm-hearted" indexed by the politeness in-group marker *"you, guys"*.

Thanking great actors, as in (31-32), is used by winners to implicitly attribute themselves some professional and human qualities of personalities with outstanding achievements in the film industry.

(31) *I really thank Clint Eastwood professionally and humanly for coming into my life;*

(32) *if George Valentin could speak, he'd say: Wouaou!*

Alongside a more explicit facet of the quality face, all categories of thanking reveal certain properties of the social identity face.

The expressions of gratitude are rather pretentious involving the connotation of distant politeness. It is achieved by means of (a) bookish phrases (*God have mercy, God bless America; etc.*), (b) gerunds (f*or teaching me so much, for coming into my life; for being an undying emotional inspiration, in making the film*), (c) hedges: *in what I'd call,* conditional, *would*; (d) passive forms: *who are so strongly represented.*

At the same time, the thankings are rather precise in the selection of sequence, amount and wording of the gratitude. For example, repetition (*all the strength that we needed*, *all the pleasure*), especially emphasized by polysyndeton (*for his encouragement and his wonderful performance, and his friendship*), is aimed at distinguishing each positive quality of a grateful addresser. All of this maintains the *social identity face* of the actor since it discloses a well-thought-through strategy to construct a desired image that meets the behavior patterns sanctioned by a certain society.

Other types of a quality face also reveal both personal and social attributes of the award winners – with the obvious predominance of the former ones.

## 4.2 Role facets of Quality Face: Pragmatic and stylistic ambiguity

The thematic scope of speeches together with the regular means of emotion expression and verbalization indicates the repertoire of the quality face constructing roles, such as "sincere and devoted person", "impressible person", "man of feeling", "appreciative to others", "humorist", "non-deserving reward", "persistent", "hardworking", and "ambitious".

If viewed within the framework of speech act theory, all individual roles and the ways of their expression fully satisfy the criteria of the speaker's psychological state and sincerity conditions congenial to expressive illocution. Therefore, a considerable part of assertiveness in the awardees' speeches is intended to perform the indirect acts of expressives, marked by the dominant connotations of "feeling" and "emotions". However, the "display" of emotions does not only foreground the awardee's quality / personal face but partially reveals his / her social faces since it follows the "sanctioned" models of emotion expression derivative of "membership feelings" – "through the mechanisms of a shared evaluation system, common emotion display, and interpretation rules that determine further patterns of collective decision procedures" (Pinich 2017: 265).

The conclusion about the sophisticated nature of quality face is confirmed in the frame of politeness strategies: quality face roles balance between the positive and negative politeness strategies. On the one hand, the awardee employs such strategies as "Exaggerate interest, approval, sympathy with Hearer", "Presuppose, raise, assert common ground" and "Joke" specifying positive politeness. In particular, jokes, as in (33-34), are used with the purpose of masking the violations of rules and regulations accepted on ceremonies, for example, exceeding time limit for acceptance speech (34).

(33) *I'd like to thank my parents for not practicing birth control.*
(34) *I know Gil Cates is starting to sweat back there*.

On the other hand, the awardee employs the negative politeness strategies using hedges, as in (35-36), the passive voice, as in (35), giving deference, as in (35-36), and being pessimistic with regard to his / her own positive qualities and achievements, as in (37).

(35) *Let me say before continuing any further that I was overwhelmed to be mentioned in the same breath as the other four gentlemen who were nominated with me.*
(36) *It's a great honor to be here, especially with such great actors like ....*

Demonstrating respect to other nominees, the winners explicate the quality face constructing roles of "capable to pay tribute" and "appreciative of others". Such personal roles involve maximizing praise for others and, therefore, correlate with the approbation maxim (Leech 1983), usually paired with the modesty maxim, which applies to the acts of a self-deprecating nature. In particular, in order to hide his own obvious dominance and save the individual face (since designation of other nominees implicitly fastens the winner's self-recognition as being the best among others) the awardee minimizes praise and maximizes dispraise of self by performing the self-criticism role of "the one non-deserving reward", as in (37).

(37) *Thank you to all in Italy, for the Italian cinema, grazie al Italia who made me. I am really, I owe to them all my, if I did something good. So grazie al Italia e grazie al America, land of the lot of things here. Thank you very much. And I hope, really I don't deserve this, but I hope to win some other Oscars!*

In (37), the awardee combines the approbation maxim (maximizing his praise of others *I owe to them all my*) with the modesty maxim manifested by dispraise of self, expressed both explicitly *really I don't deserve this*, and implicitly *if I did something good* with the meaning of doubt in their own achievements.

Regardless of the fact that such self-criticism role contributes significantly to the creation of the quality face, winners rarely use it, as the image of a modest, uncertain and unambitious man is rather an exception for the acting profession.

Some roles do not correlate either with negative or positive politeness, e.g., when winners acknowledge their own merits and represent themselves as persistent, hardworking and ambitious personalities fulfilled in the profession, as in (38-39).

(38) *on this given night I was the best that I could be.*
(39) *That's the closest I'll ever come to getting a knighthood*.

From the perspective of the social status, the opposition of positive and negative politeness corresponds to the opposition of personal and social distance. Positive politeness is communication among *"us"* (insiders) while negative politeness is communication with *"them"* (outsiders). However, genre properties of awardees' speeches presuppose the interplay of proximity and distance as well as friendliness and deference aimed at quality-identity face balance.

In terms of cooperative principle and implicatures, the devices for personal roles realization flout the maxims of quality (by use of exaggeration, metaphor, irony and

underestimation) and quantity (as exemplified earlier, awardees are too eloquent using repetition, polysyndeton, semantic pleonasms, numerous flowers of speech in the expressions of thanking, feelings, etc.) to convey additional meanings intended for the Speaker's positive evaluation according to his motives, capabilities, sincerity, etc.

From the above examples, one may notice that the stylistic properties of the identified personal roles involve:

(a) lexical units with the denotative or connotative seme of "feeling" – often combined with exaggeration / hyperbole and metaphor: *tremendously moved*; *I feel as though, a sinking feeling*; *I am not able to express; in tumult*; *overwhelmed, I really admire*;

(b) overuse of personal pronoun "*I*";

(c) superlative degree of comparison aimed at producing emphatic effect (*the closest I'll ever come, my worst qualities*);

(d) numerous stylistic devices, i.e., epithets, periphrasis (*the other four gentlemen who were nominated with me*; *getting a knighthood*), epic simile (*I feel as though I'm standing on magic legs in a special effects process shot that is too unbelievable to imagine and far too costly to make a reality*), metaphorically motivated idiomatic expressions (*in the same breath*, *You broke my streak*), exaggerated repetition (*some great, great, great actors*).

From a rhetorical viewpoint, the defined means appeal to pathos as they evoke sympathetic feelings and excite emotions.

*4.3 Hybrid roles: Balance of identity and quality faces*
The analysis of the data has shown that there are certain types of faces that are equally (proportionally) manifested by both social and individual faces. As an example we have identified the role of an "encourager", as in (40-45), correlating with social roles by its thematic scope (see Table 3) while mostly relying on stylistic and pragmatic devices of personal roles.

Table 3. Thematic facets of the awardees' hybrid roles

| Encouragements |
|---|
| for disadvantaged children to make their dreams come true |
| for mainstream people to achieve a great deal |
| for discouraged people to keep living |

(40) *I can't forget the kids out there who may be thinking tonight that if he can do it, I can do it*;

(41) *And for anybody who's on the down side of advantage and relying purely on courage, it's possible*;

(42) *who believes in his dreams, commits himself to them with his heart, to touch them and to have them happen*;

(43) *whatever it is we look up to, whatever it is we look forward to, and whoever it is we're chasin'. …: Just keep livin'*;

(44) *in honoring me with this award you're encouraging Christy to carry on making his mark*;

(45) *believe me, the power and the pleasure and the emotion of this moment is a constant the speed of light.*

Similar to the functions and subject scope of the identity face, the role of "encourager" focuses on the important social issues of disadvantaged children, discouraged people, and mainstream people not able to achieve something worthwhile, offering the audience socially relevant ways to follow. On the other hand, the emphatic aspect of the speech reveals personal qualities of the awardee corresponding to their quality / individual face since the role is used to impact the audience emotionally while explicitly showing encouragement and support for those disadvantaged social categories.

Quality face is manifested by:

(a)     repeated personal pronouns (*I, me*);

(b)     personal names (*Christy*);

(c)     emphatic inclusive *"you"* and *"we"*;

(d)     parenthesis (*believe me*), calling for confidence in a speaker;

(e)     numerous emphatic stylistic devices: metaphor (*i.e., on the down side of advantage, to touch the dreams*), intensified by enumeration and polysyndeton (*the power and the pleasure and the emotion of this moment is a constant the speed of light*); emphatic inversion and gradation highlighted by anaphora (*whatever it is we look up to, whatever it is we look forward to, and whoever it is we're chasin'*), simple repetition, etc.

In addition to the abovementioned means, feelings and emotions are expressed by lexical units with the semes of "confidence", "hope", "warm-heartedness", including the words "encourage", repeated "believe", "heart", etc., alongside pathetic rhetorical moves appealing to pathos.

According to the salient *psychological state*, Sincerity conditions in (40-45) are more appropriate to Expressives than to Assertives, resulting here in two illocutionary meanings – the literal / secondary meaning of assertion (since the speaker actually describes a state of affairs) and a primary illocutionary meaning (which is the speaker's utterance meaning) of Expressives (feeling and emotions of compassion for disadvantaged people).

Simultaneously, the feeling of compassion, sympathy, and understanding expressed stylistically and rhetorically, correlates with positive politeness strategies.

To sum up, the role of the "encourager" is a device of "double face" realization. On the one hand, it distinctly reveals the actor's quality face through reference to his personal experience or examples from the life of his heroes together with his good personal characteristics displayed by sincere desire to encourage the disadvantaged and average people to achieve a great deal. The individual (personalized) facet of the winner relies

on personal and inclusive pronouns, personal names, parenthesis inspiring confidence in a speaker, as well as on emphatic stylistic devices (see Table 4).

On the other hand, the social (identity) face is displayed by means of addressing the social issue, and by creating an image of a hero deserving glory and recognition. It introduces the image of a winner-survivor intended to be the social role model in showing the ways to win reduced circumstances by means of hard work and faith.

Vice versa, through appropriating all the merits and personal qualities of their hero the speaker implicitly strengthens their own personal attractiveness that is the "quality face".

Table 4. Quality face: roles, pragmatics, rhetorical features and stylistic tools

| Roles | Pragmatics | Rhetorical features | Stylistic tools |
|---|---|---|---|
| "sincere and devoted", "impressible", "man of feeling", "humorist", "non-deserving reward", "persistent", "hardworking", "ambitious", "capable of paying a tribute", "appreciative of others" | direct and indirect acts with expressive illocutionary force; balance between the strategies of positive politeness (exaggeration, compliments and flattery) to create a closer rapport with the audience, and negative politeness (hedges, pessimism with regard to his/her own positive qualities and achievements, etc.); approbation maxim paired with the modesty maxim in acts of self-deprecation; flouting maxims of quality (exaggeration, metaphor, irony, underestimation) and quantity (eloquence) | appealing to the sympathetic feelings and emotions | informal address; metonymical personified address; overuse of personal pronoun "*I*"; inclusive pronoun *my* as an in-group marker with positive evaluative connotations; lexical items with the denotative or connotative semes of "feeling" and "emotion"; intensifiers of the gratitude degree; evaluative positively connoted epithets, metaphors, hyperboles; informal and playful address*;* periphrasis, epic simile*,* metaphorically motivated idiomatic expressions, |

| | | | repetition, enumeration; climax, gradation with gradual increase of the intensity of the expressed emotions |
|---|---|---|---|

## 5. Conclusions

To reveal the regularities in the winners' claim for their "*identity face*" and "*personality face*" we relied on a qualitative approach consisting in differentiating, describing, comparing, and theoretical substantiation of the roles manifested by the faces, based on stylistic, rhetorical, pragmatic and thematic criteria of their identification.

We argued that the "*identity face*" is the awardee's meeting the socially approved patterns of the communicative behavior involving the invariant social roles of the "member of society" and "member of film industry". The face-building capacity of social roles relies: (a) on their addressing the urgent social issues, which appeals to the awardee's values and principles thus referring to ethos, syntactic reference to logos and stylistic appeal to pathos as well as (b) on the role-performer identification with a community or "inner group". Triggers of identification include inclusive pronouns as well as lexical items with the denotative or connotative semes of "solidarity" and "consolidated effort".

Viewed within the framework of pragmatics, the (social) identity face manifested by operative roles of a "civil libertarian" and "eco-warrior" correlates with speech acts bearing directive illocutionary force to inspire the audience to take a particular social action. Indirectness and verbosity result in the flouting of the Quantity Maxim triggering the conversational implicature "wants others to believe in their proactive social attitude". In terms of politeness theory, the social roles and their inducing identity face are based on the balance of positive and negative politeness fostering social solidarity and unity, emphasizing the *"we"-facet'* of the winner's identity. Positive politeness strategies are mostly based on the tactics of in-group identification

and establishing common ground while negative politeness is triggered by generalization, compound structures, bookish words, slogans, etc.

We argued that both quality and identity faces are "acceptable" in the social roles of the winners due to the emphatic constituents inherent to all awardees' speeches as their genre peculiarity.

The "quality face" is the awardee's meeting the socially approved patterns of the communicative behavior relating to personal characteristics of the winner (grateful, friendly, sincere), involving the invariant individual roles of "grateful", "sincere and devoted", "impressible", "man of feeling", "appreciative to others", "humorist", "non-deserving reward", "persistent", "hardworking" and "ambitious".

Examined from the pragmatic viewpoint, the majority of individual roles are expressed by assertives with the illocutionary force of expressives, marked by dominant connotations of "feeling" and "emotions" and, therefore, satisfying the sincerity conditions appropriate to expressive speech acts. Similar to the identity face, "quality face" roles balance between positive and negative politeness. The winner uses the positive politeness strategies such as "Exaggerate interest, approval, sympathy with Hearer", "Presuppose, raise, assert common ground" and "Joke" along with the negative politeness strategies being conventionally indirect, explicating deference to other nominees as well as being pessimistic about their positive qualities and achievements. By that the approbation maxim pairs with the modesty maxim, which applies to the winner's acts of a self-deprecating nature.

Comparing politeness strategies as the triggers of both the identity and quality faces, we concluded that the genre properties of awardees' speeches presuppose interplay of proximity / friendliness and distance / deference aimed at quality-identity face balance.

Viewed within the framework of Cooperative Principle and implicatures, individual roles and their indexing devices flout the maxims of quality and quantity of information aimed at conversational implicatures pertinent to the speaker's positive evaluation.

We demonstrated that individual roles rely on linguistic and stylistic devices primarily appealing to pathos as they evoke sympathetic feelings and excite emotions by means of exaggeration, metaphor, superlative degree of comparison, lexical items denoting or connoting the seme of "feeling", overuse of personal pronoun "*I*", etc.

We argue that the subtype of the hybrid (double) face of the winner equally (proportionally) manifests both social and individual faces. The role of the "encourager" specifies the individual roles by the emotional appeal together with linguistic, stylistic, and pragmatic devices. At the same time it relates to social roles by both its thematic scope and the function of creating the social role model.

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**Résumé**

The paper addresses one of the important issues in the field of pragmatics – the problem of choice between personal or social faces of speakers delivering acceptance speeches. Our primary concern has been to identify a set of pragmatic, stylistic, and rhetorical tools in construction of awardees' faces, which contribute to the multifacet meanings of the term "face", as well as to the scholarly literature on the genres of speech, and impression management in popular culture. The analyzed data have been collected from transcripts of the 37 acceptance speeches in the category of the "Best Actor in the Leading Role" recorded from 1977 to 2015. The major findings refer to the face-building capacity of particular roles in construction of two types of the celebrities' faces, as well as the pragmatic, stylistic, and rhetorical tools for the management of faces / roles. We distinguished between the roles appropriate to "*identity face*" and

"*quality face*" and determined the hybrid role subtype as a device of "double face" realization. The "*identity face*" is the awardee's meeting the socially sanctioned patterns of invariant social roles of a "member of film industry" identifying the role-performer with his "inner group" and a "member of society", introduced by the roles of a "civil libertarian" and "eco-warrior". The "*quality face*" intentionally foregrounds personal characteristics of the winner, involving the roles of "grateful", "sincere", "impressible", "appreciative", "humorist", "non-deserving reward", "hardworking" and "ambitious". The hybrid role subtype of "encourager" foregrounds the identity face and its roles while specifying the quality face and relating roles in stylistic and pragmatic devices. Comparing politeness strategies as the triggers of both the identity and quality faces we proved the interplay of proximity / friendliness and distance / deference as the genre property of awardees' speeches aimed at quality-identity face balance.

# COGNITIVE AND SEMIOTIC DIMENSIONS OF PARADOXICALITY IN CONTEMPORARY AMERICAN POETIC DISCOURSE

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**Abstract:** The article focuses on revealing various manifestations of paradoxicality in contemporary American poetic discourse. It defines paradoxicality as a cognitive and discursive category realized in a dynamic semiotic unity of its content and form. A number of categorial foci structure the category. They are actualized to a different extent in contemporary American poetic discourse through paradoxical poetic forms, namely micro-, macro-, and megaparadoxical ones.

**Key words:** paradoxicality category, cognitive and discursive paradoxology, paradoxical poetic form, multimodal construal, foci of paradoxicality category.

> *The world is just one vast paradox,*
> *the old man concluded.*
> *And I defy you to prove the contrary*
> (Pérez-Reverte 2004)

## 1. Introduction

When scholars undertake to do a research in a certain area, they, as a rule, get absorbed in an object of their study to the extent that they discern its manifestations in any material as well as form. In this vein, about 18 years ago, **paradoxicality** turned into my research chimera, fascinating and 'obsessive' academic fancy. However, the fancy came true and I defended my Doctor habilitated thesis on paradoxicality in

contemporary Anglophone poetic discourse viewed through transdisciplinary lens (Маріна 2015).

Creative personalities resort to figurative ways of explaining what poetry, actually, is. Namely, it appears as "truth in its Sunday clothes" (Roux, *s.a.*), "eternal graffiti written in the heart of everyone" (Ferlinghetti, *s.a.*), "an echo, asking a shadow to dance" (Sandburg, *s.a.*). It is believed that "poetry can be dangerous, especially beautiful poetry, because it gives the illusion of having had the experience without actually going through it" (Rumi, *s.a.*). In academic terms, poetry is a result of a special cognitive activity. It activates precategorial (unconscious) sensory cognitive prosesses (Tsur 2012: 1). Poetic discourse is not merely overwhelmed by precategorial data, but, what is more, it evokes sensations and emotions, representing irrational elements (Freeman 2013: 92; Tsur 2012: 1). This article elucidates poetic discourse in two aspects. Namely, as a creative, emotive and intellectual communicative environment, in which various poetic forms and images are constructed. They are products of poets' literary mind and poetic reasoning. Poetic discourse appears also as a cognitive and communicative activity aimed at poetic (quasi-) communication between addressor(s) and addressee(s).

Generally, contemporary poetic discourse has turned into the field of conflicting schools and movements. Their contradiction gives impetus to generating new and recasting existing poetic forms as well as novel means and ways of senses construal. The present-day poetic discourse becomes to this or that extent paradoxical. In other words, it is an environment, which hosts construction of multitude of paradoxical poetic forms. In their turn, they embody knowledge about unusual, anomalous, contradictory, or impossible state of affairs, deconstructing stereotypical conceptualization of the world.

My earlier research (Маріна 2015) proved that British, American, and Canadian poetic discourses of the 20th and 21st centuries are characterized by paradoxicality. However,

this paper will focus solely on paradoxicality workings in contemporary American poetic discourse. Chronologically, the analysis will embrace the period of late 20th – early 21st centuries.

I suggest that, in linguistic terms, paradoxicality is a product of conceptualization of objects, phenomena, and events of real or imaginary world through the lens of rational (logical) and irrational (emotional, sensory) cognition. As a consequence, addressors' (writers', poets', painters', composers') creative linguistic activity generates (special, defamiliarized) verbal and non-verbal forms. The latter express contradiction, incongruity, illogicality, weirdness, unexpectedness, originality, and opposition (Marina 2017b: 41).

Notwithstanding my 'strong bias' towards paradoxicality, which, indeed, is not solely restricted by poetry, I will for a while turn into an outside observer. The purpose of the transformation is to open mindedly display some facts about the state of affairs with paradoxicality today. Firstly, to confirm that paradoxicality is in the forefront of transdisciplinary academic attention. Secondly, to show that the time has come to consider paradoxicality in a broad context and not to limit its interpretation by merely addressing paradoxicality in terms of paradox, particularly in linguistic studies. Thirdly, today conceptualization of events, phenomena and/or objects of real and imaginary worlds is to different extents paradoxical. Various manifestations of paradoxicality in fiction and non-fiction serve as evidence for this statement.

I have just recently found confirmation of validity of my research logic, i.e. proceeding in the direction of expanding horizons of long-standing tradition of paradox treatment as a rhetorical figure or trope. To be more precise, this article views **paradoxicality** rather as a **cognitive and discursive category** realized in cognitive and semiotic unity of its content and form (Маріна 2015: 33). It is a central category of contemporary American poetic discourse, which takes different manifestations in its various genres to be discussed further in the article.

To underpin this train of thought in Hanebeck's "Understanding Metalepsis: The Hermeneutics of Narrative Transgression" (2017: 11-31), published a year after my defence, I encountered the following chapter title, which, undoubtedly, mirrors the essence of the research: "Rhetorical Metalepsis and Narrative Metalepsis: From **Rhetorical Trope** to Narratological **Category**". A "motion pattern" from trope → to category reveals "shifts in emphasis, a widening or narrowing of the phenomenon's scope or a reconceptualization of one or more of its constituent parts and/or fields of reference" (Hanebeck 2017: 11). In my monograph "Semiotics of paradoxicality in cognitive and communicative elucidation (on the material of modern English poetic discourse)" (Маріна 2015) and other recent publications (Marina 2017a: 113-131) I demonstrated similar evolution of the concept of paradox. Namely, paradox has travelled a long way from being interpreted as a statement contrary to a commonly accepted opinion or to earlier evoked expectations (see e.g., Aristotle 2006) to being viewed as a manifestation of paradoxical reasoning (see e.g., Baudrillard 1995; Deleuze 1990; Popper 2002).

The ubiquitous nature of paradoxicality in the 21st century is globally recognized. First of all, there is a growing number of research in the fields of cognitive poetics, cognitive semiotics, literary criticism focusing on the phenomena adjacent to or fostering paradoxicalization of fiction and poetry. In particular, it concerns absurd, nonsensical (Gavins 2013), surreal (Stockwell 2017), impossible, unnatural (Alber 2016; Hanebeck 2017; Martín-Jiménez 2015: 1-40; Ryan 2013: 131-150), ambiguous (Vorobyova 2017: 428-496), transgressive (Ihina 2017: 90-127), uncreative, unoriginal, and anomalous (Goldsmith 2011; Perloff 2012) facets of present-day literary (multimodal) discourse.

Secondly, in 2014 the 39th Annual Meeting of the Semiotic Society of America focused on *Paradoxes of Life: Challenge – Determination – Resilience*. The call for papers stated as follows (Paradoxes of Life: Challenge – Determination – Resilience 2014):

*Contemporary societies seem to be especially challenged by paradoxes in all aspects of life. And yet antinomies in life are not fortuitous, nor do they result from incompetence. They are inherent in the human condition and innate forces in cultural and natural systems. <...>Paradoxes present contradictions between irresolvably opposing aspects of life. <...>The evolution of life itself is paradoxical. Because we are born into a world of paradoxes <...> we are compelled to thrive in a reality that is constantly in a state of disequilibrium. <...> the resulting paradoxes can offer unique opportunities for engaging in crucial meaning-making processes. <...> how we deal with paradoxes can give us insight into the nature of complex semiotic processes.*

In other words, "signs of paradox", in Pelkey's parlance (Pelkey 2014: v), can be traced in various linguistic and extralinguistic contexts, thus considered from different perspectives, i.e. linguistic, pragmatic, psychological, sociological, historical, mathematical, etc. However, semiotic approach is hypothesized to be the most effective in exploring paradoxes due to its 'openness' to insights from all domains of inquiry (ibid.) as semioticians are involved in an inquiry of "how things are, not being subordinated to the ideology of any kind" (Deely 2009: 119). I would specify these ideas in two ways. Firstly, what proceeds from the given reflections is that it goes rather about paradoxicality as an umbrella phenomenon embracing its various manifestations, but not merely about paradoxes as one of the forms, which paradoxicality might take.

Secondly, absolutely agreeing to the interdisciplinary trajectory of paradoxicality research, bearing in mind broad understanding of semiotics within the presented context, this article admits a general theoretical and methodological principle of paradigmatic dialogue or a jigsaw pattern (Воробьёва 2013: 44). The paradigmatic dialogue in this paper occurs among cognitive poetics, including multimodal, cognitive semiotics, and mobile stylistics, which envisages integration of their key notions, techniques, and methodological tools. Such an approach facilitates developing a completely new view on paradoxicality as cognitive and discursive category, as well as launches a new transdisciplinary direction in cognitive poetics that is **cognitive and discursive paradoxology**.

## 2. Theory, methods, and material

*2.1 General theoretical and methodological remarks to the "portrait" of paradoxicality*

This paper **aims** at outlining cognitive and semiotic dimensions of paradoxicality category, taken in their interaction in contemporary American poetic discourse. Taking into consideration multifaceted character of paradoxicality, as well as conflicting nature of contemporary fiction and poetry, revelation of a fully-fledged "portrait" of paradoxicality entails application of cross-paradigmatic toolkit, including, but not limited to the methods used within the framework of the above-mentioned paradigms.

For further terminological precision, I will briefly define what this paper views as a cognitive and discursive category of paradoxicality. The latter involves mental and semiotic processes, as well as discourse configurations taken in their interaction. Synthesis of cognitive and discursive in the category mirrors specificity of rational and irrational conceptualization of the world embodied in paradoxical poetic forms emanating various senses and being constructed in different poetic (inter)discursive contexts. Paradoxicality as a category is a dynamic unity of content and form. The formal facet embraces different paradoxical poetic forms emanating various senses grouped in a number of categorial foci. The latter represent the content of the category. Interrelation between content and form in the category is dynamic as paradoxicality of poetic discourse is realized via interaction of various paradoxical poetic forms and multitude of paradoxical senses they generate. Moreover, being constructed in poetic discourse, the senses can move from one form to another. A detailed description of content and form correlation in the category is given further in the article.

On the one hand, to decode paradoxical senses (multimodally) constructed in the contemporary American poetic discourse one should resort to a complex methodology of research, which this article, actually, represents. On the other hand, to disambiguate conceptualization and interpretation of paradoxical poetic forms, complexity of the chosen algorithm of the analysis should be as transparent as possible. No matter to what extent heterogeneous the methods are.

Following the transdisciplinary path, this article intermixes traditional and novel linguistic methods with transdisciplinary ones to configure a new methodological toolkit able to explain diverse workings of paradoxicality category in contemporary American poetic discourse. At every stage of the research pursuing different goals, the paper applies various sets of methods.

Generally, theoretical and methodological landscape of cognitive and discursive paradoxology within the present research looks as follows (Marina 2017b: 41 'after') (Fig. 1):
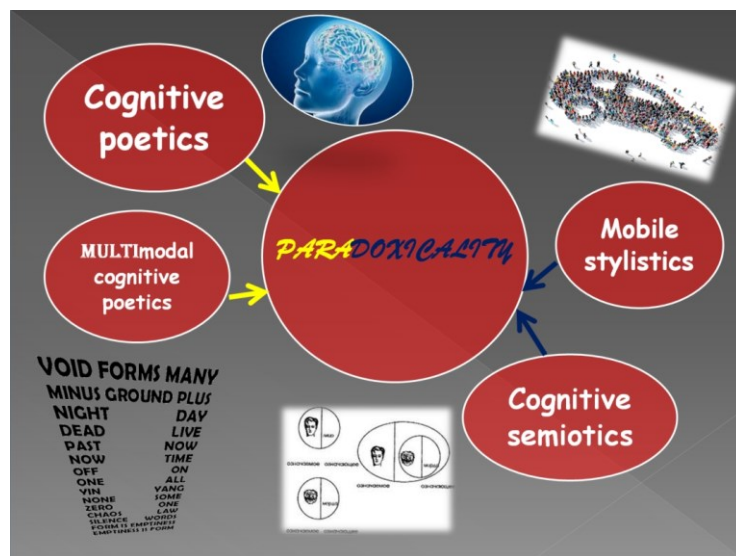


Figure 1. Theoretical and methodological framework of
paradoxicality category research

Generally, the word landscape means "the distinctive features of a given area of intellectual activity, regarded as an integrated whole" (Collins dictionary 2018). The picture (Fig. 1) shows paradigms, namely, cognitive poetics, multimodal cognitive poetics, cognitive semiotics, and mobile stylistics, which enter into dialogue to form a theoretical as well as methodological integrated whole, i.e. cognitive and discursive paradoxology. In the center of the picture, there is paradoxicality. As stated above, it is a cognitive and discursive category, an epistemological tool, able to expose knowledge about how poetic discourse becomes paradoxical due to various interactions of paradoxical poetic forms and senses they generate. Further, I will explain step by step what every paradigm adds to the 'portrait of paradoxicality'.

Contribution of cognitive poetics to the research of paradoxicality and, consequently, to its definition as cognitive and discursive category relies on a number of notions. The latter include conceptual oxymoron (Бєлєхова 2002; Маріна 2004; Gibbs 1994), verbal poetic image as linguistic and cognitive textual construal (Бєлєхова 2002), precategorial information, thing-destruction and thing-free qualities (Tsur 2012), delayed categorization (conceptualization), the TOT phenomenon (on the tip of the tongue) (ibid., 37-51).

Conceptual oxymoron is a way of understanding and experiencing objects, events, or phenomena of real and fictional worlds via contrasting their value-charged features. It presupposes that conceptualization of the world is not just metaphorical, but also paradoxical. This article transgresses the boundaries of traditional, or classical, conceptual schemata theories, i.e. conceptual metaphor (Lakoff & Johnson 1980), conceptual metonymy (Kövecses & Radden 1998), and conceptual oxymoron. The paper rather expands the horizons of metaphorical, metonymical, and oxymoronic (paradoxical) conceptualization of reality proceeding to the theory of multimodal metaphor (Forceville 2006: 379-402). It is applied not solely to the studies of literary discourse, but also to the research of such social and political phenomenon as BREXIT (Morozova 2017: 250-283). Besides, the article uses contextual theory of metaphor (Kövecses 2015), and the 'Stack of Counters model'. The latter explains the process of novelty in metaphorization (Denroche 2015). This model is a feature model, which offers (ibid., 42):

*A way of recording which features are selected during metaphorization and where they occur on the denotational-connotational continuum. <...> The Stack of Counters model assumes that information about each word, and each sense of a polysemous word, is stored as features in an encyclopaedic entry in the Mental Lexicon. Each entry is pictured as a stack of counters in which each counter represents a semantic feature. The features are in a continuum from denotational, or 'core', features at the base of the stack to connotational, or 'non-core', features at the top.*

Such an image of the model emphasizes that the features in the mind of the individual are stored in a certain order. The features at the base are more stable that the ones on

the top. Each feature is independent and can be selected separately (Denroche 2015: 42-43). This model to some extent echoes Tsur's concept of low and highly categorized, or highly differentiated features in semantic structure of a word (2012).

In terms of cognitive semiotics, it is worthwhile mentioning that cognitive and semiotic facets of paradoxicality cannot be regarded independently. On the one hand, the label "Cognitive semiotics" does **not** represent a completely **new field** of research as, actually, the cognitive sciences and structural semiotics, i.e. "two separate trends in the study of meaning have been crossing each other's paths since the 1980s" (Brandt 2004: 2). On the other hand, cognitive semiotics even in recent years has been recognized as "an **emerging** field for the transdisciplinary study of meaning" (Zlatev 2012). Why emerging? The question is not at all rhetorical. The response is quite simple: it is emerging, because it has the "ambition of true transdisciplinarity" and focuses on dynamism to provide new insights into meaning-making processes (ibid.). Within the framework of cognitive semiotics, meaning can be understood both in terms of "the biology of our mind and as a highly 'spiritual' semio-sphere" (Brandt 2004: 2). All cognitive processes, being mediated by verbal and/or non-verbal signs, are involved in semiosis as a dynamic process of sign making (Алефиренко 2010: 56).

Interchange of prefixes in the terms 'interdisciplinarity' and 'transdisciplinarity' is not just an academic whimsy. Interdisciplinarity envisages integrating knowledge and methods from different disciplines, using a real synthesis of approaches (Jensenius 2012). In its turn, transdisciplinarity presupposes creation of a unity of intellectual frameworks beyond the disciplinary boundaries (ibid.) and allows to creatively re-imagine the disciplines and the possibilities for combining them (Bernstein 2015) in studying such multifaceted phenomena as paradoxicality along with paradoxical meaning making. No doubt, paradoxes are pregnant with meaning (Pelkey 2014: v).

"The ambition of new transdisciplinarity" in cognitive semiotic research is fostered by one of the most popular and influential **semiotic** theories and methodologies of the 21st

century – multimodality theory (Jewitt 2009: 28-40), including multimodal cognitive poetics. Multimodal studies are "excellently equipped to tackle the changes across the communication canvas of modern time" (Seizov & Wildfeuer 2017: 1). Being revisited today, multimodality is defined as 'a modus operandi' for conducting research on mediated and face-to-face communication (ibid., 3).

In its turn, multimodal cognitive poetics has emerged as a response to multimodal literary texts through integrating methods of cognitive poetics and multimodality studies (Gibbons 2012). From a stylistic perspective, the latter focus on meaning making as a *multisemiotic* phenomenon that allows the illumination of how other semiotic modes, except for the printed word, such as typography, colour, layout, visual images, etc., participate in meaning construction (Nørgaard 2010: 30). From a cognitive perspective, multimodal forms are regarded as manifestations of mental construal. In cognitive psychology, a term construal is understood as the way in which (or the process of) people perceive, comprehend, and interpret the world around them (Trope et al. 2007). Cognitive linguistics treats meaning as construal, i.e. *construction* of meaning appears as one of the cognitive processes that govern language use (Croft & Cruse 2004: 2).

In poetic discourse, in-built multimodality, in Vorobyova's parlance (2012: 5-11), is explicated, first and utmost, in visual, or concrete poetry. In concrete poetry, verbal units are shaped visually. In other words, graphic patterns of letters, words, or symbols rather than the meaning of words convey a poet's intent. The creator of concrete poetry uses typeface and other typographical elements in such a way that chosen units – letter fragments, punctuation marks, graphemes, morphemes, syllables, or words – and graphic spaces form an evocative picture (Concrete poetry 2018). However, a visual image is not merely an accompaniment, decoration, or enhancement of a verbal image. Visual and verbal codes interplay in concrete poetry's meaning making as in Barnes's poetic text "Shoes" (Barnes 2015) (Fig. 2):

```
        Sho
        es, Shoes
        everybody loves s
        hoes. Red          ones, gre
        een ones                        and purple
        ones too!
        Heels, flat
        s, even ten
        nis shoes
        are what i
        love to shop
        for....I can handle ab
        out one            hundr
        ed pairs          mor
        e! Wea          r the
        m with              blue
        jeans,              lea
        ther, e              ve
        n with              a
        swea              ter!        If you
        know          me as well as you think  you
        do y          ou'll know just how much I love
        sho          es. Shoes are what I live for. All I wa
        nt f          or Christmas is more shoes. Hey Mom that's
        good          news! Please or please get me more shoe
        s. N          ow you know I how much I love shoes, yo
        get          the clue.  Morghan Barnes
```

Figure 2. Barnes's poetic text "Shoes"

Visual image of shoes in the poem is evident and exquisite. The addressor's intent is, at least, to make her mother buy another pair of shoes (for her) as a Christmas present: "*Shoes are what I live for / All I want for Christmas is more shoes / Hey Mom that's news! / Please or please get me more shoes"*. This poetic text is not devoid of paradoxicality features. On the one hand, the visual shape of the text aesthetically satisfies an addressee-viewer's eye. On the other hand, when an addressee-viewer turns into an addressee-reader, a positive response dissolves as split words impede cohesive perception of this multimodal art form and prompts to intellectual activity.

In multimodality context, the paper distinguishes intersemioticity and multimodality of paradoxical poetic forms. Intersemioticity is an interaction of various codes in paradoxical poetic forms creation, in particular: verbal and non-verbal, i.e. visual, auditory, and audiovisual. Multimodality envisages construction of paradoxical poetic forms on the verge of different modalities of a poetic discourse, which appeal to this or that addressees' sensory system. In other words, paradoxical poetic forms are multimodal construal incorporating preconceptual, conceptual, verbal, and non-verbal facets. Each facet is constructed and reconstructed on the verge of two or more modalities of contemporary American poetic discourse. In particular, these are verbal,

visual, auditory, and audiovisual modalities. Poetic texts represent verbal modality, while paintings accompanying the latter, pertain to the visual modality. Auditory modality is an outcome of videogames or street noise's acoustic environment and/or rhythm of current musical genres. Finally, screened or animated versions of poetic texts as well as poetic readings embody audiovisual modality.

The paper elaborates a methodological procedure **of analyzing categorization types**. Namely, precategorization, acategorization, and categorization. The methodological procedure is aimed at inferring and interpreting various types of knowledge realized in paradoxical poetic forms' semantics. It becomes possible due to detecting and elucidating cognitive and semiotic mechanisms of their multimodal construction (Fig. 3):
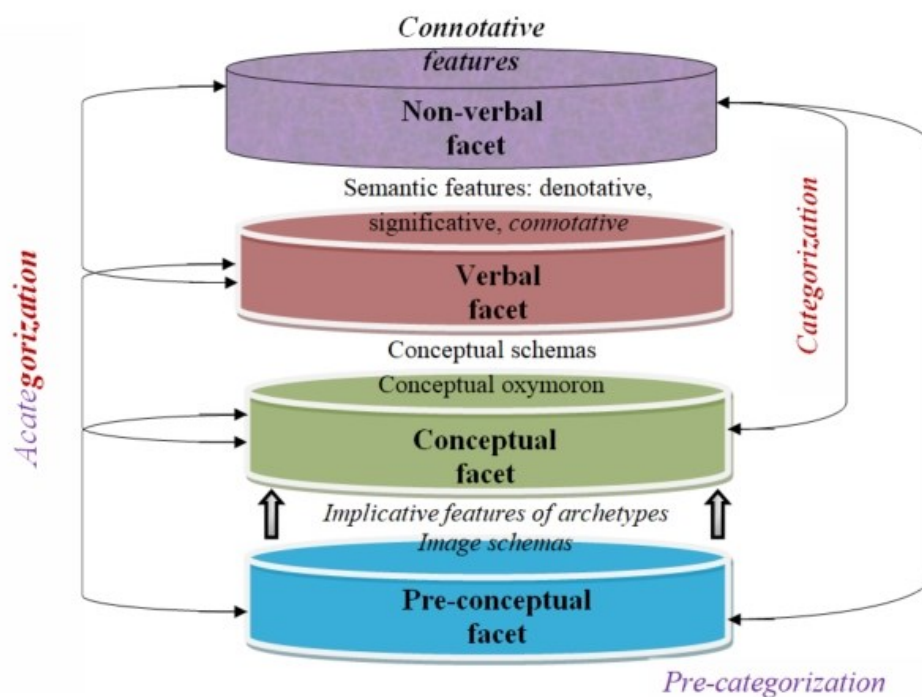


Figure 3. Paradoxical poetic form as a multimodal construal. Picture made by the author with the use of standard Microsoft Office gallery.

**Precategorization**, **acategorization**, and **categorization** are linguistic, cognitive, and semiotic processes ensuring formation of paradoxical poetic forms. Cognitive and semiotic operations as well as procedures accompany each process at a certain facet of

a form. At every stage and facet, different features of paradoxical poetic forms are activated and triggered.

Before explaining how the processes of paradoxical poetic forms' construal work, I will terminologically specify on the features involved. As is known, a word's semantic structure embraces denotative (thingness, action, manner of action, process, state, quality) and significative features (minimum of the most general and typical features needed to single out and recognize a thing, object or phenomenon) (Уфимцева 1986). In Tsur's parlance (2012: 49), denotative and significative features are highly categorized ones. In their turn, connotative features (axiological, emotive, expressive, functional and stylistic, and socio-cultural) are low-categorized ones (ibid.).

So, step by step methodological procedure of analyzing categorization types works as follows. First, categorization includes linguistic and cognitive operations aimed at determining denotative and significative features of nominative units, which constitute paradoxical poetic forms. Second, precategorization (Бєлєхова 2015: 6-17; Tsur 2012) is meant to explicate senses of paradoxical poetic forms' preconceptual facet activated by archetypes. It presupposes cognitive operations with their low-categorized implicative features embodied in lexical units, which are paradoxical poetic forms' constituents, whose connotations are signals of archetypes activation. Third, acategorization (Atmanspacher & Fach 2005: 181-205; Gebser 1986) embraces linguistic and cognitive operations (extrusion, absorption, clash, overlapping) as well as cognitive and semiotic ones (intersemiotic transformations, discursive import). They link sound symbolic associations of phonological units, connotations of morphological and lexical units (verbal facet) with implicative features (preconceptual facet) and accord them with senses explicated from paradoxical poetic forms' conceptual facet. Moreover, acategorization links the enumerated features with connotations encoded in visual, auditory, and audiovisual paradoxical poetic forms (non-verbal facet). Acategorization ensures integrity of all paradoxical poetic forms' facets.

Generally, the German philosopher, linguist, and culture expert Gebser to denote one of the key features of what he referred to as an integral structure of consciousness (1986: 103) first coined the term *acategoriality*. He argues that acategoriality describes experiences that transgress thinking in categories while preserving their differentiation and autonomy (ibid., 112). The scholar employs the Greek prefix *a-* – *alpha privativum* – not as the one adding negative sense to a word, but as the one denoting the process of 'liberation from' as *privativum* derived from Latin *privare* means 'to liberate'. For instance, *aperspectival* should not be regarded as an opposite of *perspectival*. Its antonym is *unperspectival*. *Aperspectival* rather integrates, makes whole of both *perspectival* and *unperspectival* states (ibid., 2).

From the standpoint of cognitive neuroscience, acategoriality is viewed as an unstable, transient state of a dynamic mental system, such states being crucial for creative processes (Atmanspacher & Fach 2005: 184). This paper, as it is stated above, defines acategorization as one of the cognitive and semiotic processes underlying paradoxical poetic forms construal. It is an *in-between*, bridging, integrating link, which connects the processes of pre-categorization and categorization proper. Acategorization presupposes glimmering, pendulum-like oscillations and simultaneous co-existence of different formats of knowledge representation, various conceptual schemata actualized in verbal and non-verbal (paradoxical) poetic forms.

Processes of (paradoxical) sign- and, correspondently, meaning making are characterized as dynamic. A dynamic character of paradoxicality, as well as paradoxical poetic forms and senses they generate might be explained from the standpoint of a new "turn" (Sheller & Urry 2006), which displays another vector of cross-area research in linguistics, allowing us to explicate dynamism of various linguistic phenomena. Given the recently emerging trends in sociological studies, the notion of mobility is undergoing refinement. The emphasis is laid not merely upon its traditional understanding as a social status shift, i.e. movement of people in social space, but rests on the hypothesis that "all the world seems to be on the move" (ibid.,

207). It entails a new notion of multiple mobilities, involving movements of people, information, imagery, materials, vehicles, places, etc., viewed in their correlation, interaction, and interdependence (Mincke 2010; Sheller & Urry 2006). Thus, in the contemporary society a number of manifestations are distinguished, such as a corporeal travel, physical movement, or imaginative, virtual, and communicative travels (ibid.). The latter three have a direct link to language and discourse. Essentially, mobile stylistics aims to investigate further the diverse ways, in which (stylistic) mobilities emerge in (literary) texts and the way we analyse them (Büsse 2013: 1).

Besides, scholars characterize new mobility as paradoxical (Филиппов 2012). On the one hand, new means of information transmission and communication – mobile phones, laptops, the Internet, etc. – in the context globalization make a person mobile, as well as dynamic, able to solve strategic issues in different places of the world just within a couple of seconds. Cars and airplanes assist people to move rapidly across continents. On the other hand, mobile means transform a person into an immobile creature. Drivers get stuck in huge traffic jams. If you have a mobile phone, a laptop, etc., you do not need to visit your relatives as you can get in touch with them from any place you wish. What is more, there is no need to travel in a real time and space mode as you can travel virtually with the help of your computer. In other words, a mobile world turns into its counterpart, i.e. an immobile world.

Generally, mobility manifested via continuous oscillations of senses is ontologically inherent to poetic forms. The latter may be compared to diamonds, through which the light is refracted, simultaneously permitting light through and detaining it. The angle of light refraction is constantly changing (Гачев 2008: 101). Similarly, senses generated by poetic forms shimmer depending on the context, as well as addressees' point of view.

Taking the above stated points into consideration, mobility of paradoxical poetic forms is expressed in gestalt-free character of words – components of paradoxical

poetic forms' semantics, in Tsur's parlance (2012). In other words, this is embodied through freeing of various semantic features of a paradoxical poetic form and achieving the highest degree of their abstraction via their unrestricted 'movement' and hardly discernable manifestation in other paradoxical poetic forms constructed in poetic discourse. Empirical design of how this mechanism works will be presented further in the article.

In broader terms, mobile stylistics' concepts and tools foster explanation of the workings of paradoxicality category from the standpoint of mobility of its **boundaries** (Marina 2017b: 42). Etymological analysis of a word *paradox* confirms validity of paradoxicality research applying a concept of **boundary**. Due to prefix *para-* it appears as a semantic primitive (Wierzbicka 1992) lexicalized as the mentioned morpheme in a number of words (in the English, Ukrainian, and other languages) denotingdeviant*,* incongruent, anomalous, and unusual phenomena, including paradoxical poetic forms.

## 2.2 Paradoxicality: Modeling the category

In this article, I model paradoxicality category proceeding from a "fuzzy sets" principle. A world-famous mathematician and logician professor Zadeh (1965), the father of "fuzzy logic", who "originally envisioned fuzzy sets as simply a framework for harnessing language, introduced a concept of "fuzzy sets". But the idea expanded into other areas" (Metz 2017). Fuzzy sets, as classes of objects with a continuum of grades of membership between zero and one, are applied to define concepts having ambiguous or blurred boundaries (Zadeh 1965: 338-353). Relations of inclusion, union, intersection, complement, relation, and convexity characterize fuzzy sets' properties (ibid.).

In evolutionary vein, boundaries of the category of paradoxicality are characterized by **rigidity** within a classical approach in Antiquity. They become more **flexible** in the 20th century, based on Wittgenstein's "family resemblance" principle (1961), and

transform into absolutely **blurred** from cognitive standpoint in the late 20th – early 21st centuries. In other words, today paradoxicality category boundaries are elastic, its formal and conceptual features are asymmetrical, which fosters the category's multifocal structure, and constant accessibility for new members (Fig. 4):
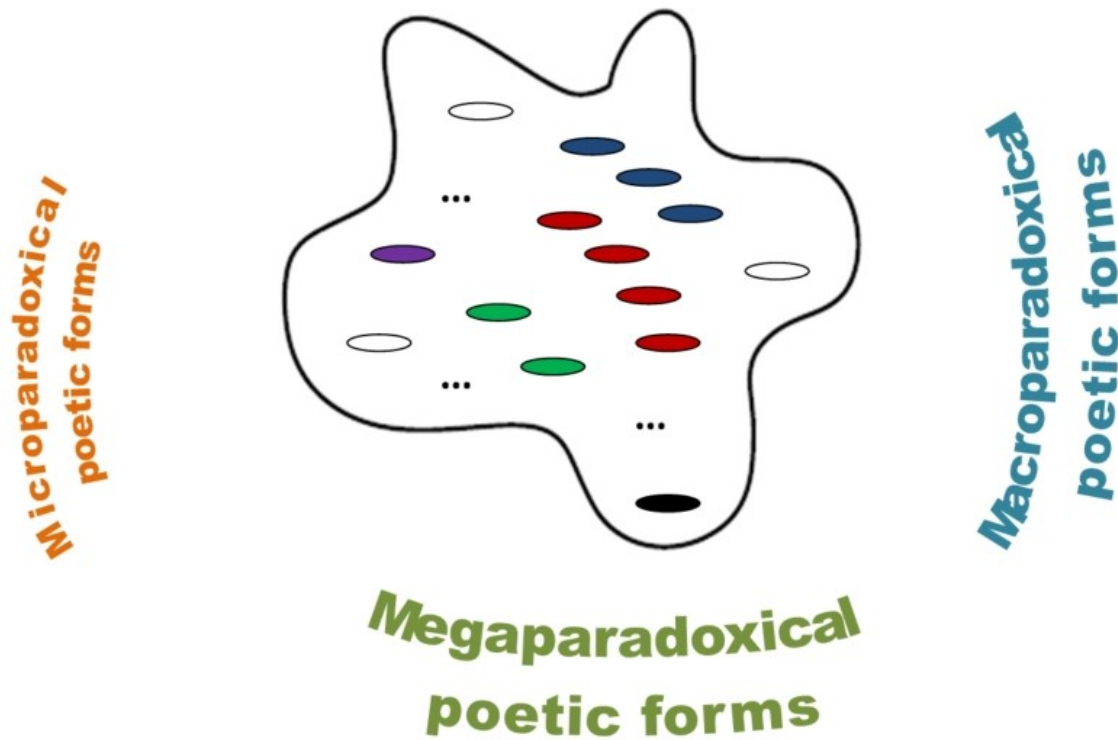


Figure 4. Model of cognitive and discursive category of paradoxicality. Picture is made by the author with the use of standard Microsoft Office gallery.

The shape of the suggested model of paradoxicality category (Fig. 4) reminds that of an amoeba (Fig. 5). The choice of such shape as basic in the category's model is predetermined by the following facts. Amoebas possess an ability to alter shape and move around. They do not form a single, homogeneous taxonomic group (Vidyasagar 2016).
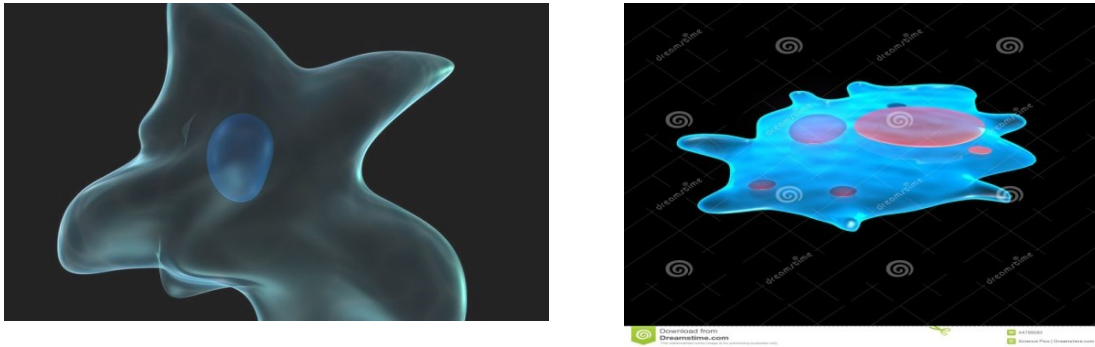
Figure 5. Visual representations of amoebas (Dreamstime 2018; Telegraf 2012)

The cognitive and discursive category of paradoxicality is manifested via different types of paradoxical poetic forms, which emanate various senses. The model (Fig. 3) represents the foci, i.e. key features of the category. Namely, conceptual and semantic features (content of the category), and three types of paradoxical poetic forms, i.e. microparadoxical, macroparadoxical, and megaparadoxical poetic forms (formal facet of the category). As proceeds from the model, the category is multifocal. In other words, it embraces a number of heterogeneous foci (Table 1):

Table 1. Foci of paradoxicality category

| **Contradiction** | **Unusualness** | **Anomality** | **Mobility** | **Boundedness** |
|---|---|---|---|---|
| illogicality | weirdness | deviance | flexibility | |
| opposition | unexpectedness | | graduality | |
| impossibility | mysteriousness | | | |
| incongruence | | | | |

In Fig. 4 and Table 1, the colours of ovals correspond to a relevant focus they represent, while quantity of ovals displays a number of features accumulated in a relevant focus. In particular, contradiction, unusualness, anomality, mobility, and boundedness are the foci actualized to a different extent in contemporary American

poetic discourse through paradoxical poetic forms. I suggest that foci of paradoxicality are, on the one hand, its **semantic nodes**, which accumulate and at the same time generate a wide range of semantic features of paradoxicality and, on the other hand, serve as **anchors** of poetic texts' **interpretation**. The stated foci of the paradoxicality category serve as umbrella concepts embracing other adjacent semantic features of paradoxicality. Ellipsis in Figure 3 points to vacant spots to be filled up with new foci, presumably unlimited in number, constantly emerging due to the category's mobility, or dynamics. To determine and differentiate the foci of paradoxicality category, the article applied semantic, interpretative, textual, and conceptual analytic tools, as well as the analysis of dictionary entries.

Now, the article will present a sketch about the formal facet of paradoxicality. Microparadoxical poetic forms are words, whose outer shape is distorted, or ruptured, as in *dr ape, c loud, b read* (Bennett 2015), nonsensical quasi-lexical units, authors' nonce-words, for instance, *erriff. ceol pliney/bracsp. ceid,oeuf,loet. seaid. ithpr.* (Inman, *s.a.*).

Macroparadoxical poetic forms include paradoxical poetic imagery expressed by a number of stylistic means. Firstly, these are phonographical or phonetic stylistic means, when clash of heterogeneous phonemic clusters, phonesthemes, homophones, and homographs generates implicit and contradictory senses. Secondly, such stylistic means are deviant syntactic constructions based on the principles of deformation, destruction, and asymmetry, created with the help of, particularly, enjambment, when a syntactic construction transgresses the limits of a poem line or stanza. Violation of a syntactic whole causes restructuring of syntactic links and relations within a poetic text, which is accompanied by appearance of unexpected semantic shifts. Thirdly, contrastive tropes and figures, which actualize various categorial features of paradoxicality, such as oxymoron, antithesis, paradox, catachresis, adynaton, and irony.

Megaparadoxical poetic forms are impossible poetic worlds constructed in contemporary American poetic discourse. As a rule, these worlds are metaleptic ones, whose creation proceeds from the following principles. In particular, ontological contradiction or incongruence of poetic worlds, that prompts their clash, flicker or immersiveness. Besides, distortion of poetic worlds' boundaries, which causes absorption of non-fiction worlds (legal, newspaper, medical discourse) by fiction (poetic). Blurring the boundaries of poetic worlds caused by compression of virtual non-fiction worlds constructed by means of the Internet search engines. Finally, discrepancy between state of affairs in poetic and real worlds.

## 3. Results and discussion

At the turn of the 20th – 21st centuries postmodernism has unquestionably gone (Hutcheon 2002) and has been displaced by either of or multiplicity of other *-isms*, including digimodernism (Kirby 2009) and/or metamodernism (Vermeulen & van den Akker 2010: 10-24).

This article looks at contemporary American poetic discourse represented by its main varieties – digimodernist and metamodernist ones. Digimodernist poetic discourse embodies digital text- and discourse construing based on "aesthetics" of intentional appropriation, plagiarism, and copying by means of uncreative techniques "copy-paste" and "search-compile" (Goldsmith 2011; Perloff 2012). It presupposes involvement of digital technologies and unfolding in virtual space, i.e. the Internet. Actually, today we are witnessing the development of a new digitally born textuality that is **digital textuality**. Digital texts are described as onward, haphazard, evanescent, anonymous, social, as well as undergoing multiple authorship and divergent readership (Analyzing digital fiction. Routledge studies in rhetoric and stylistics: 2014).

Metamodernist poetic discourse evolves in constant mobility of literary forms, including poetic, between naïve modernist enthusiasm, striving for experiment, and cynical postmodern irony actualized in pendulum-like oscillations of co-existing heterogeneous verbal and non-verbal poetic forms.

Further, the article will present case studies of two poems, which foster heterogeneous manifestations of paradoxicality category. The first poem by Andrew Joron "Spine to spin, spoke to speak" (2010) presents a case of in-built multimodal construal of paradoxical poetic forms and correspondently the senses they generate. The second poem is "Paradoxes and oxymorons" by Ashbery (1980) and its multimodal reincarnation on YouTube created by a group of authors (collective authorship), namely DJ Spooky (reads the poem), Ray Chi (music), Liam Callanan and Bred Lichtenstein (executive producers), and, finally, Tim Decker and Jenny Plevin (producers) (YouTube 2008).

*3.1 Andrew Joron's "Spine to spin, spoke to speak": A case study of the metamodernist poetic discourse*

Andrew Joron is an American experimental poet. He creates "speculative lyrics" merged with science fiction and surrealism. The poet plays with the auditory matter of language, rather than relies on its semantics (Poetry Foundation, *s.a.*). Joron's poems can be viewed as multimodal. Verbal and auditory codes intermingle in creating paradoxical poetic imagery. The analyzed fragment from "Spine to spin, spoke to speak" actualizes several foci of paradoxicality, namely that of contradiction, unusualness, anomality, and mobility, which foster potential multiplicity of its interpretation.

*Point of view*
*Hovers, a circular cloud, over evacuated*
*Time.*

*That heard its herd bellow below*
*the terraced cities, the milled millions*

*as sold as unsouled, ghost-cargos.* (Joron 2010)

The poetic text generates various senses, which co-exist in its poetic world, thus integrally constructing an idea of *unfailing human desire to conceive true essence of being through its core landmarks – time and space* and *impossibility to attain this goal caused by their violation, i.e. destruction*. The poem re-conceptualizes the notion of truth, which consequently acquires contradictory features due to semantic features of a word collocation *point of view* being a component of a paradoxical poetic form *Point of view / Hovers, a circular cloud, over evacuated / Time*, expressed by a paradox. *Truth* loses semantic features of *uniqueness*, *precision,* and *stability*.

The poem is full of paradoxical poetic forms. Namely, poetic oxymoron *Spine to Spin*, whose components are divided by the preposition *to*, along with the oxymoronic epithet ***evacuated*** time. Morphological oxymoron – authors' nonce-word *un**soul**ed*, constructed on opposite notions of material and spiritual, thingness and abstractness, complements the oxymoronic ensemble. Next comes the poetic paradox *Point of view / Hovers, a circular cloud, over evacuated / Time*, which syntactically is an example of enjambment. A number of phonetic means foster paradoxical senses construal as well.

Implicative features of the archetypes of Orientation and Spirit as well as the features of image schema CYCLE structure the pre-conceptual facet of a macroparadoxical poetic form *Point of view / Hovers, a circular cloud, over evacuated / Time*. Generally, *orientation* is associated with human self-identification in the world, or exterior reality, with their abilities to recognize or be aware of the time, the place, direction of the body, movement, activity, or interests (Nugent 2013).

A number of lexical units – the paradoxical poetic forms' constituents – are signals activating and at the same time modifying the archetype of Orientation. That is reiterated in the poem's title the preposition *to* pointing to *movement in space in a certain direction*. The list includes the following words. First, *spine* meaning *spinal column, something resembling a spinal column or constituting a central axis, the part of a book to which the pages are attached, a stiff pointed plant process, spicule,*

*a stiff in ray of a fish* (Merriam-Webster dictionary 2018a). Second, *spin – to draw out and twist fiber into thread, to revolve rapidly, to feel as if in a whirl, to move swiftly* (Merriam-Webster dictionary 2018b). Third, *speak* and *spoke – the past tense of speak, any of the small radiating bars inserted in the hub of a wheel to support the rim, something resembling the spoke of a wheel* (Merriam-Webster dictionary 2018c). Fourth, *time* and *circular – having a form of a circle, moving in or describing a circle or spiral,  having a circular base or bases, indirect, marked by or moving in a cycle* (Merriam-Webster dictionary 2018d).  Fifth, *cloud – a visible mass of particles of condensed vapor (such as water or ice) suspended in the atmosphere of a planet, something resembling or suggesting a cloud, a great crowd or multitude, something  that has a dark, lowering, or threatening aspect* (Merriam-Webster dictionary 2018e).  Sixth, *hover – to hang fluttering in the air or on the wing, to remain suspended over a place or object, to move to and fro near a place,  fluctuate around a given point, to be in a state of uncertainty, irresolution, or suspense* (Merriam-Webster dictionary 2018f). The word collocation *point of view* is on the list of signals as well. Interpreting *to* as a preposition becomes possible due to its combination with two nouns, i.e. *spine* and *spin* possessing opposite semantic features.

**Archetypal analysis** of the archetype of Orientation content, which presupposes working with etymological dictionaries as well as dictionaries of myths and symbols, ensures extraction of the implicative features activated by the word *spine*. Consequently, conceptualization of *spine* as a symbol of the *world axis* uniting Heaven and Earth, sacral and secular activates implicative features of *craving for sublimate* and *divine*, for *stability* and *immovability* (in space) (image schemata UP – DOWN).

*Mobility, instability,* and *fluidity* are semantic features of the word *spin.* They appear to be opposite to the semantic features of the word *spine.*  The direction of movement from *spine* to *spin*, given by the preposition, signals about the modification of the archetype of Orientation. *Stability* and *carving for the sublime in search of sense of*

*being* are implicative features of the mentioned archetype. They are realized in the poetic text due to clash with the contrastive semantic features of *spin* and the conceptual integration of the features of *stability* and *instability*, *mobility* and *immobility*. The clash and integration foster generation of the senses of *chaotic, fluid,* and *unstable movement*. The latter violate stereotypical schemata of human orientation in space. The paradoxical poetic form *spine to spin* actualizes the categorial features of opposition and incompatibility united by the dominant sense associated with the focus of contradiction.

The poetic paradox *Point of view / Hovers, a circular cloud, over evacuated / Time*, whose component is the oxymoronic epithet *evacuated time*, embodies categorial features of deviance (deformation of the syntactic construction in the stanza, violation of lexical combinability), weirdness, illogicality, and impossibility, whose realization is predetermined by the foci of contradiction, unusualness, and anomality. The word collocation *point of view* appeals to the concept of TRUTH, which undergoes re-conceptualization in the poem. In particular, it loses the features of *uniqueness* and *stability*.

The word *time* actualizes the concept of TIME possessing the features of *cyclicity, continuity, linearity, abstractness,* and *duality*. Such a conclusion is based on differentiation of physical and psychological time, its scientific and non-scientific interpretation (Бондаренко 2012). The past participle *evacuated* can be combined solely with concrete nouns, i.e. names of animate and inanimate objects, for instance, *evacuated people, evacuated things*, or denote an action of *discharge or removal of something as waste from the body or some space*. Violation of lexical combinability rules causes shifts in the semantic structure of the word *time*. Violation of stereotypical conceptualization of time and thus deviation from the entrenched associations embodied in the oxymoronic epithet *evacuated time* triggers delayed categorization and emotional disorientation, in Tsur's parlance (2012). The paradoxical poetic form construes the senses of *deprivation of a person of time and space localization*. Moreover, the concept

of TIME becomes a landmark of human disorientation in the world due to their inability to grasp the real essence of being. Such search for truth as if glimmers in the fractions of the absent time.

Congruence and combinability of the subject *point of view* with the predicate *hover* and apposition *a circular cloud* foster construal of the senses of *glimmering* as well as of *point of view being in a state of uncertainty*. The semantic structure of the adjective *circular* embraces highly categorized features, such a *cyclic, round, revolving*, and negative connotative low-categorized features, i.e. *indirect, uncertain, ambiguous*. On the one hand, the word *cloud* symbolizes Theophany and the presence of God (Tresidder2005: 154), carving for the sublime and sacral. On the other hand, clouds are the symbol of *fluidity* and *deceitfulness*, borderline state between concrete, tangible, and abstract, shapeless things in the world. It is a result of clouds being visually similar to fog (ibid.).

Conceptual oxymora TIME IS CYCLE vs. TIME IS NON-CYCLE and TIME IS ABSTRACT SUBSTANCE vs. TIME IS CONCRETE THING (SUBJECT), TRUTH IS UNIQUENESS vs. TRUTH IS MULTITUDE → TRUTH IS MULTITUDE OF POINTS OF VIEW structure the conceptual facet of the paradoxical poetic forms under analysis. Each conceptual oxymoron is an outcome of incongruence of two related conceptual metaphors.

The linguistic and cognitive operation of a categorization ensures integrity of all facets of the paradoxical poetic forms functioning in the poem under study due to linking their implicative, connotative, and conceptual features. Consequently, it fosters construction and reconstruction of their senses. Here, phonetics, namely phonetic symbols, ensembles of alliteration, assonance, onomatopoeia patterns really matter in creating and interpreting poetic imagery in general (Stashko 2017: 299-335) and paradoxical poetic images, in particular. For instance, assonance, namely repetition of vowel phonemes /e/ /i/ – *bellow below* / *terraced cities, milled millions*, creates an auditory

image emanating the features of *lightness, sublimity, easiness*, *certainty*. On the one hand, sound symbolism of phonemic clusters (verbal facet) correlates with the implicative features of the archetypes of Orientation and Spirit (*spine, unsouled*) (pre-conceptual facet), particularly, *carving for the sublime in search for the real essence of being*. Reiteration of the stated features predetermines their link with the features of the TIME concept (component of the conceptual facet), such as *cyclicity* and *regularity*, which directs the poetic text's interpretation towards the idea of a person's irresistible desire to cognize the real essence of being.

On the other hand, the features of phonetic euphony in the word collocation *milled millions* contradict the semantic features of its components. It causes establishment of a link with the implicative features expressing disorientation in time and space (*evacuated time – violation of cyclicity, regularity,* acquiring the semantic feature of *thingness, concreteness of time; spin, hover, circular cloud – constant, chaotic movement in no direction*). The sound symbolic associations *darkness, moving down, indeterminacy, vagueness* generated by the reiterated diphthong /eʊ/, homophones (*heard*, *herd*) and paronyms (*bellow*, *below*) along with alliterative repetition of the consonants and phonesthemes /h/, /l/, /m/, /s/, /st/ via combination with the above listed implicative features underpin the possibility to explicate the sense of constant glimmering of the truth and impossibility to grasp it.

The author's neologism *unsouled* (a microparadoxical poetic form), created due to adding the negative prefix *un* and the flexion *-ed* to the stem *soul*, becomes a result of acategorization. It provides for the possibility of co-existence of several opposite connotative features within one word, among which are negative and positive, abstract and concrete ones. The paradoxical senses construed in the poem, i.e. "carving for grasping the real essence of being" and "glimmering of multitude of points of view" do not merge, they rather co-exist in the poem. Paradoxical senses become mobile. They show through phonological, morphological, semantic, and syntactic structures of paradoxical poetic forms. They move from one word to another (multitude – *cloud,*

*herd, bellow, cities, millions*, vagueness, indeterminacy – *point of view, hover, evacuated time, unsouled, ghost-cargos*), being linked in constructing an impossible poetic world, where there is no time and space, and, consequently, it appears impossible to grasp the real essence of being as it is "*ghost-cargos*".

*3.2 "Paradoxes and oxymorons" by Ashbery: A digitized animated poem and digimodernist discourse*

Many "classical" poems have acquired their "new multimodal life" due to appearance of the Internet and development of digital technologies. Poetic heritage of one of the best 20th century American poets John Ashbery is not an exception. Let us make a virtual analytical trip to the poem "Paradoxes and oxymorons"(1980).

> *This poem is concerned with language on a very plain level.*
> *Look at it talking to you. You look out a window*
> *Or pretend to fidget. You have it but you don't have it.*
> *You miss it, it misses you. You miss each other.*
> *This poem is sad because it wants to be yours, and cannot.*
> *What's a plain level? It is that and other things,*
> *Bringing a system of them into play. Play?*
> *Well, actually, yes, but I consider play to be*
> *A deeper outside thing, a dreamed role-pattern,*
> *As in the division of grace these long August days*
> *Without proof. Open-ended. And before you know*
> *It gets lost in the steam and chatter of typewriters.*
> *It has been played once more. I think you exist only*
> *To tease me into doing it, on your level, and then you aren't there.*
> *Or have adopted a different attitude. And the poem*
> *Has set me softly down beside you. The poem is you.*

The poetic text (*this poem*) is speculation over poetry and poetic creativity. The addressor offers the addressees to float through as if simple language of the poetry (*This poem is concerned with language on a very plain level*). In reality, the poem develops a certain imaginary dialogue of the author, his verbal creation, and reader (*What's a plain level? It is that and other things*), constructed in the format of a *play*. The latter is embodied via oscillations between presence and absence of senses, possibility and impossibility to grasp meanings and construe (and reconstruct) senses of any poetic text by the reader. Such a play is an outcome of paradoxical poetic forms functioning in the poem. They are macroparadoxical poetic forms, expressed by the following stylistic means: oxymoron (*I consider play to be / A **deeper outside thing***), paradox (*You have it but you don't have it. / I think you exist only / To tease me into doing it, on your level, and then you aren't there. / Or have adopted a different attitude*), antithesis, rhetorical questions, and unexpected personifications (*This poem is concerned with language on a very plain level. / Look at it talking to you. / What's a plain level? It is that and other things, Bringing a system of them into play. Play?*). The title of the poetic text actualizes the senses of *ambivalence, contradiction, impossibility*, and *vagueness*, generated by the words denoting contrastive tropes – *paradoxes* and *oxymorons*.

The archetypes of Labyrinth, Mask, Trickster, and Metamorphosis, as well as the image schema BALANCE constitute the pre-conceptual facet of the paradoxical poetic forms functioning in "Paradoxes and oxymorons". They are activated by the paradoxical poetic forms' semantics. At the same time, the archetypes of Anima and Animus are activated when analyzing the audiovisual version of the poem.

The word *play* with inherent to it highly categorized features of *abstractness* and *concreteness* (*play* can be both an abstract and a concrete noun), simultaneously realized in the poem, are the signals to activate the archetypes of Labyrinth, Mask, Trickster, and Metamorphosis. At the beginning of the poem the poetic antitheses and paradoxes (*You have it but you don't have it / This poem is sad because it wants to*

*be yours, and cannot / What's a plain level? It is that and other things*) embody the abstract character of the *play* as *manipulation* of the addresses' consciousness. The image schema BALANCE serves as the basis for oscillations between *assertion* and *objection* (implicative features of *balance – imbalance, harmony – chaos, tranquility – anxiety*).

The concrete nature of *play* is embodied via conceptualizing play as a certain *concrete* action, which triggers mechanism of ambiguous components (*that and other things*) as if constituting "simplicity, transparency of poetry" (*Bringing a system of them into play. Play?*). However, in the next line the play becomes abstract again due to its paradoxical conceptualization *I consider play to be / A deeper outside thing, / a dreamed role-pattern*. The poetry appears both as an intricate pattern of implicit senses and as a train of explicit meanings (*A deeper outside thing*).

The archetypes of Mask, Trickster, and Metamorphosis are also activated while analyzing semantics of the word collocation *dreamed role-pattern*. Its components have low-categorized features, such as *ostensibility, irreality, abstractness, masking, transforming, pretending*, as well as the word *fidget – nervousness, anxiety, mobility, oscillation*. The poetic form *window* as a symbol of sacral and secular, new opportunities, distancing, penetration, and sensibility, consciousness (Tresidder 2005: 358-359) realizes the opposite features of *external* vs. *internal*, *visible* vs. *invisible*, *safe* vs. *hazardous*. The semantics of *window* activates the archetype of Labyrinth, which triggers explication of the senses as to existence of a certain *border*, even *obstacle* in solving the dilemma of "What is the quintessence of poetry?", "How can the addressees find a way out of *labyrinth* of intricate senses?", or "Is it really necessary to look for it?", *Labyrinth* of ambivalent poetic senses is *open-ended*.

The multimodal animated version of the poem constructs a love story on the verge of different modalities – visual, auditory, and verbal (YouTube 2008). It appears that the

woman embodies poetry and poetic creativity, while the man represents the reader, who is ready to apply the best of his efforts to reveal her hidden senses (ibid.) (Fig. 6):



Figure 6. Fragments of "Paradoxes and oxymorons" animated version

In the visual modality the archetypes of Anima and Animus, activated by non-verbal (visual) forms of the woman and the man, structure pre-conceptual facet of paradoxical poetic forms. In the animated version specificity of visual poetic forms, i.e. abrupt character of their movements, visualization of the *window* as a *border*, behind which it is impossible to grasp senses, mediates reconstruction of *contradictory, opposite,* and *unexpected* senses. Dark blue colour signals about *strong feelings* and *inconceivable*

*poetic senses*. Visual image, perhaps, of a *drop of water* or a *tear* (Fig. 6), triggers the archetype of Water (implicative features of dead and living water).
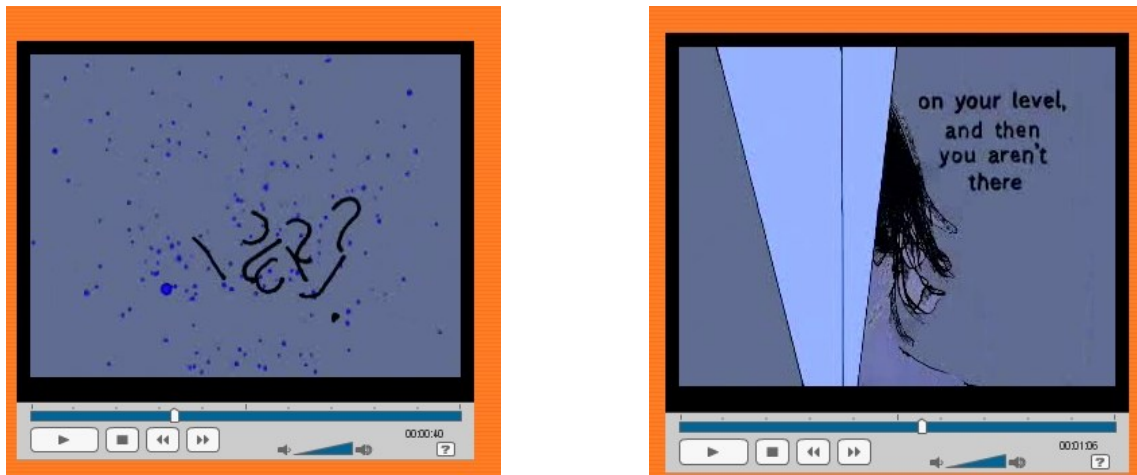


Figure 7. Fragments of "Paradoxes and oxymorons" animated version

In the animated version of the poem, verbal poetic forms undergo visual destruction (Fig. 7). However, the form destruction fosters construal of multitude of senses, which is visually embodied in multitude of drops-dots. A semi-visible image of the woman correlates with verbal antitheses, oxymora, and paradoxes. They jointly conceal the implicative feature of *seduction*.
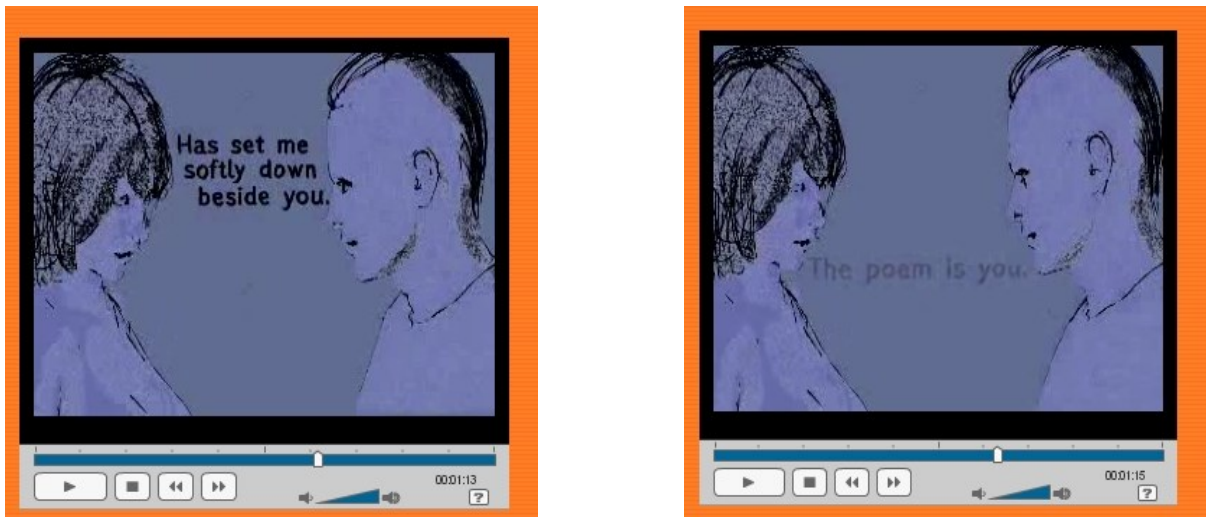
Figure 8. Fragments of "Paradoxes and oxymorons" animated version

At the end of the animated version of the poem, the man appears (Fig. 8). Allegedly, he tells his beloved that she is his poetry.

So, this example shows paradoxical poetic senses' construal across several modalities. Due to intersemiotic transformations, the verbal poetic forms acquire their visual and auditory equivalents.

## 4. Conclusion

The article suggests a novel transdisciplinary direction of cognitive and discursive paradoxology, which opens vast projects to explore not solely non-stereotypical, unnatural, impossible, deviant, and ambiguous phenomena, but also a wide range of forms, functioning in contemporary fiction, including poetry and non-fiction.

Cognitive and discursive paradoxology is a result of a theoretical and methodological paradigmatic dialogue of cognitive poetics, multimodal cognitive poetics, cognitive semiotics, and mobile stylistics.

The paper demonstrates that paradoxicality has become a central cognitive and discursive category of contemporary American poetic discourse and its core varieties, i.e. digimodernist and metamodernist ones. Cognitive facet of paradoxicality lies in specificity of rational and irrational conceptualization of the world, which, in its turn, is embodied in paradoxical poetic forms emanating various senses and being constructed in different poetic (inter)discursive contexts (a discursive aspect). The model of the category proceeds from the "fuzzy set" principle, which predetermines elasticity of its boundaries and constant accessibility for new members.

The results of the research show that the category of paradoxicality is a dynamic unity of content and form. The formal facet embraces different paradoxical poetic forms emanating various senses grouped in a number of categorial foci. The latter represent the content of the category. Interrelation between content and form in the category is dynamic as paradoxicality of contemporary American poetic discourse is realized via interaction of various paradoxical poetic forms and multitude of paradoxical senses they generate.

Categorial foci, structuring the category, are, on the one hand, its semantic nodes, which accumulate and at the same time generate a wide range of semantic features of paradoxicality. On the other hand, they serve as anchors of poetic texts' interpretation. The foci include: contradiction, unusualness, boundedness, anomality, and mobility. The contradiction focus of paradoxicality accumulates such features as illogicality, opposition, impossibility, and incongruence. The focus of unusualness projects the parameters of weirdness, unexpectedness, and mysteriousness. The focus of mobility embraces flexibility and graduality, while the anomality focus predetermines instances of deviance in contemporary American poetic discourse. The focus of boundedness governs the creation of paradoxical poetic forms per se.

In contemporary American poetic discourse a typology of paradoxical poetic forms includes microparadoxical, macroparadoxical, and megaparadoxical poetic forms.

Microparadoxical poetic forms are words, whose outer shape is distorted, or ruptured, as well as nonsensical quasi-lexical units, authors' nonce-words. Macroparadoxical poetic forms include paradoxical poetic imagery expressed by various stylistic means. Megaparadoxical poetic forms are impossible poetic worlds constructed in contemporary American poetic discourse.

The paper explicates that paradoxical poetic forms are multimodal construal, incorporating preconceptual, conceptual, verbal, and non-verbal facets. Each facet is constructed and reconstructed on the verge of two or more modalities of contemporary American poetic discourse – verbal, visual, auditory, and/or audiovisual.

One of the key methodological findings of the article is a procedure of analyzing categorization types, in particular, precategorization, acategorization, and categorization. This procedure fosters explication and elucidation of cognitive and semiotic mechanisms of paradoxical poetic forms' multimodal construction in contemporary American poetic discourse. Cognitive and semiotic operations as well as procedures accompany each process at a certain facet of a form. At every stage and facet, different features of paradoxical poetic forms are activated and triggered.

Categorization includes linguistic and cognitive operations aimed at determining denotative and significative features of nominative units, which constitute paradoxical poetic forms. Precategorization is meant to explicate senses (low-categorized implicative and connotative features) of paradoxical poetic forms' preconceptual facet activated by archetypes. Acategorization embraces linguistic and cognitive operations (extrusion, absorption, clash, overlapping) as well as cognitive and semiotic ones (intersemiotic transformations, discursive import). It ensures integrity of all paradoxical poetic forms' facets.

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**Résumé**

The article focuses on revealing various manifestations of paradoxicality in contemporary American poetic discourse. An interdisciplinary trajectory of the research fosters a "paradigmatic dialogue" between cognitive poetics, including multimodal, cognitive semiotics, and mobile stylistics, which envisages integration of their key concepts, techniques, and methodological tools. Such an approach launches a new direction in cognitive poetics that is cognitive and discursive paradoxology, developing a novel view on paradoxicality as cognitive and discursive category realized in a dynamic unity of its content and form. It is modelled on the basis of a "fuzzy set"

principle. The latter predetermines the elasticity of the category's boundaries and constant accessibility for new members. A number of categorical foci structure the category, i.e. contradiction, unusualness, boundedness, anomality, and foci to a different extent in multimodal poetic discourse through paradoxical poetic forms (micro-, macro- and megaparadoxical). On the one hand, the paper treats the foci of paradoxicality as its semantic nodes, which accumulate and at the same time generate a wide range of semantic features of paradoxicality. On the other hand, the foci serve as anchors of poetic texts' interpretation. Paradoxical poetic forms are multimodal construal, incorporating preconceptual, conceptual, verbal, and non-verbal facets. Each facet is constructed and reconstructed on the verge of two or more modalities of contemporary American poetic discourse – verbal (poetic texts), visual (paintings accompanying poetic texts), auditory (poetic discourse as an outcome of videogames or street noise's acoustic environment and/or rhythm of current musical genres) and/or audiovisual (video clips – screened or animated versions of poetic texts; poetic readings). Formation of paradoxical poetic forms is a result of linguistic and cognitive activity of addresser and addressee ensured by linguistic and cognitive processes of precategorization, acategorization, and categorization.

# WHERE, WHY, AND HOW?

# TOPOPHONES IN RAY BRADBURY'S SCIENCE FICTION

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**Abstract:** The article highlights the category of literary space, connecting different topophones with the author's worldview. Topophones in the works by Ray Bradbury are used not only for identifying the place where the events unfold but they equally serve as the background to the expression of the author's evaluative characteristics of the modern world, his attitude to science, the latest technologies, and the human beings who are responsible for all the events, which take place not only on the Earth, but also far away from it.

**Key words:** chronotope, chronotype, topophone, author's worldview, microtoponym, Biblical allusions.

> *Almost no one can imagine*
> *a time or place without the*
> *fiction of Ray Bradbury*
> ("Washington Post")

## 1. Introduction

The literary critic Butyakov (2000) once called Ray Bradbury one of the most prominent writers of the 20th century, "A Martian from Los Angeles". This metaphor containing two topophones shows how important literary space was for the author who represented the genre of science fiction. Bradbury violates the laws of nature and sends his readers to the distant future to conquer other planets or readily makes them travel to the past. Literary

time and space in works by Ray Bradbury form the author's unique worldview, which can be described in the terms introduced by Bakhtin (1986: 121-122) as "chronotope" and "topophone".

In Bradbury's works, we can name unreal worlds represented by such topophones, as Venus, Mars, nameless planets, cosmic space and a rocket in it, or real worlds with easily identifiable places on the Earth. The latter are specific countries: the USA, Mexico, China, Ireland, with corresponding cities and towns, or places, which we will call microtoponyms, like a (farm) house, its parts, and surroundings: the house itself in general, rooms, garret, porch, and field; other important topophones: Ferris wheel; children's playground; cave; square, maternity home, and some others. Places connected with the Bible deserve special attention. My aim is not only to describe all the above-mentioned topophones, but also to explain why the author puts his characters into this very place and how he connects them with his personal worldview. To realize this aim I have processed 200 short stories with a total volume of 1802 pages using the method of complete selection, I have chosen only those texts, which contain specific topophones. In the article, I mention around 50 short stories, 36 of which have been thoroughly analyzed. I have also applied semantic and stylistic, contextual-interpretative, and linguo-cultural analyses.

To explain specific topophones and their connection with literary time we must take into account Bradbury's worldview, his attitude to modernization and the latest technologies, family values, and his great love towards humanity in general.

## 2. Ray Bradbury and his worlds

We have described in details specific features of his style in previous publications (Панасенко 2013; Панасенко & Гудименко 2004; Davydyuk & Panasenko 2016; Panasenko & Šestáková 2013). When a reader takes Bradbury's novels or collections of

short stories, (s)he is always surprised by the author's non-standard manner of writing: a reader can fly in a time machine to the distant future or step into another world, conquer the forces of evil or fight against enemies. Over his lifetime, Bradbury published more than eight hundred different works: novels, stories, essays, short stories, poems, and plays (Биография и творческая деятельность, *s.a.*).

Bradbury easily changes the style and genre of his works. In the stories written in the same year one can find science fiction, melodrama, detective and fantasy, historical sketches, poems, etc. In Bradbury's works protagonists burn books ("Fahrenheit 451"), travel through time ("The fox and the forest"), irrepressibly fall in love ("A medicine for melancholy" and "The great fire"), meet mermaids ("The shoreline at sunset") or prehistoric animals ("The fog horn"), and line up in a queue to spit upon Leonardo's Mona Lisa ("The Smile") (Davydyuk & Panasenko 2016: 15). As regards this article, all the examples are borrowed from works by R. Bradbury, therefore the author's name will not be mentioned.

Bradbury tests a "reasonable person" by unexpected and paradoxical exams, prompting this person to choose: dark – light, war – peace, or love – hate. The heroes of Bradbury's stories are minded, controversial, and extremely active people: a fantastic frame is usually only a background for the development of purely human dramas (Безниско 2003). Notwithstanding where they are – on Venus or on the Earth – his characters demonstrate their best qualities: friendship, devotion, love, and respect, though sometimes the evil or dark sides of the characters can be seen: greediness, weakness, envy, egoism, hatred, etc.

While analyzing Bradbury's creative works we must always bear in mind that he had never owned a car, had never travelled by plane, and had never used a computer. He was against globalization and the total power of machines; he describes "a conflict between human

and technology and a conflict between human and nature" (Davydyuk & Panasenko 2016: 16) and shows the consequences of these conflicts.

As Sibirtseva (Сибирцева 2014) writes, Bradbury expressed deep concern that the development of technological advances would make people lonely and make life useless because machines would replace the functions of people not only in manufacturing but also in the family. He was confident that human emotions and feelings could not be explained or substituted by a computer's actions.

Now I want to highlight the theoretical background of my research.

## 3. Chronotope, chronotype, and topophone

The author, as the creator of a literary text composes complex, multilayered individual space, which is very often entwined with literary time; the latter consists of characters' and narrator's chronotopes (Панасенко & Гудименко 2004). At the same time, chronotope is an inseparable part of the author's worldview (Новикова 1991), since it greatly influences the system of images that function in the literary text, its structure, composition, semantic space and many other important items. Ogneva (Огнева 2016: 4) considers the text as a cognitive-plot matrix, accumulating the underlying ethno-meanings in the writer's worldview projections; as the unity of different-formative models represented by the symbols of the Past, Present, and Future of people.

The Russian scholar Bakhtin (1986) has not only made a detailed analysis of literary time in texts belonging to different genres, but has also introduced the term "chronotope", which he understands as a formal-substantial category of literature. In literary chronotopes spatial and temporal features merge into the intelligent and definite whole. The chronotope constitutes a matrix where the principal temporal and spatial sequences of a work of art meet, where dialogues, encounters, and events occur. It expresses the inseparability of

space and time (time as the fourth dimension of space). It refers to the manner, in which time thickens, becomes artistically visible while space becomes charged and responsive to the movements of time, plot, and history. It is literally translated as "time-space".

Chronotopes are often genre specific, forming chronotope fields, which make the former not only a feature of language but a cognitive concept as well. Within the chronotope, the time is allowed to either compress or extend, whereas real space responds to the flow of time and plot. Each chronotope can include within itself an unlimited number of minor chronotopes. Each comprising element of a major chronotope can actually have a chronotope of its own. Elements of chronotopes are seen as four-dimensional mental images, combining the three spatial dimensions with the time structure of temporal action (Bemong, Borghart et al. 2010).

Such important aspects of text analysis as the image of the author, the first person narrative, the entrusted narration, the type of narrator and many others are closely connected with the spatial-temporal text structure. Ogneva (Огнева 2013) connects the literary concept of TIME with the category of temporality. I would like to consider the position of the narrator on the time axis. Usually the speaker perceives the world as a spatial-temporal continuum, on the axis, of which one's position in definite time is fixed: "I – here – now". At the same time a man describing what is behind him speaks about what had already taken place – about the past. I offer my own term for time description – "chronotype" (and "chronomatrix" as its variety), because in some texts the localization of heroes is not *real*. The main types of chronotype are connected with the position of the narrator on the time axis as well as the number of these axes and literary time features. Moreover, specifying different time models helps us better understand and explain Ray Bradbury's topophones.

I offer the following six models: one time axis (← left-side and → right-side arrows); absence of time dynamics ("chronomatrix"); time condensate; two-time axes combination; several time axes combination; spiral (Панасенко 2002a; Панасенко 2002b; Панасенко & Гудименко 2004; Panasenko 2009), which are connected with the position of the narrator on the time axis, the number of these axes, and the literary time features. Let us discuss them in short.

**Model 1**: **One time axis**. The author talks about events that had taken place in the past (← left-side arrow) – historic novels, sagas, chronicles, etc. Variety – the author ("I – here – now") entrusts the narrator (character) to talk about something, which had occurred earlier; it will make the exposition of events more trustworthy.

Another variant is, when with the help of a topophone, which can be treated as a "magic tool", a man returns to his childhood or youth. This "magic tool", which permits travel in time, is often called a time machine. A book about time machines by Nahin (1999) has been recently republished several times, which testifies to the fact that this topic has been pressing since Herbert Wells until now. R. Bradbury names the attic "Time Machine", in which old people can depart for 40 years back ("A scent of sarsaparilla"); that is what Finch does at the end of the story. One can do left-side movement on the time axis with the help of the "magic tool". To this model belong such stories by R. Bradbury, as "Patterned man", "Henry the ninth", and "The murderer".

The time arrow can also be directed at the future (→), as in Bradbury's stories "February 1999: Ylla", "Tomorrow's the end of the world", "The end of the beginning", "The rocket man", "The garbage collector", and others. Many of his works had been published in the 20th century and Bradbury believed that by the beginning of the 21st century people would have conquered Mars and other planets, and will start living there happy and satisfied.

**Model 2. Absence of time dynamics**. I name such a type "chronomatrix". Time may stop ("freeze") either for one character or for all. E.g., in the story by R. Bradbury "Hail and farewell" a man of 43 looks like a boy of 12.

**Model 3. Time condensate.** Time is condensed and what seems several days for somebody is in reality several minutes. A classical example of this model is "An occurence at Owl Creek Bridge" by Ambrose Bierce. This chronotype is not typical of Bradbury's science fiction.

**Model 4. Two-time axes combination.** One of the axes is real time, on the other the narrator constantly travels from the past into the future and vice versa. Another variety: blending of past times in the present, which is indicated by chronological landmarks, e.g., the stories by R. Bradbury "The exiles", "All summer in one day", "The visitor" or by personal names corresponding to different epochs – in "Icarus Mongolfier Wright".

**Model 5. Several time axes.** There are several times in the text; heroes exist in their own worlds and may not know about the existence of one another. This type is more typical of works of a large volume.

**Model 6. Spiral.** Time as well as the type of plot development can be presented in the form of a flexible spiral. One may make any shape of it (a circle, an oval), stretch or compress it. It is like the Deoxyribonucleic acid (DNA) formula, which means life. Most vividly this model is displayed in R. Bradbury's story "The visitor".

I mention this classification because in some of Bradbury's works topophones cannot be analyzed without chronotypes; the author shifts the events on the time axes here and there. My hypothesis is that there is some interdependence between topophones and chronotypes in Bradbury's short stories. If it is an unusual place like a far planet, then it will be Model

1: one time axis with the right-side arrow. The year is very often mentioned: now it looks like the past – 1999, or it may be still the future – 2052. There are also real topophones in his works, like specific countries (China, Mexico, etc.) – these are short stories with the left-side arrow. In some texts, the heroes easily move from one epoch to another with the help of the magic tool ("The sound of thunder" and "The fox and the forest").

Topophones connected with the Bible deserve special mention. On the one hand, we easily recognize familiar places from the Bible, like Sodom and Gomorrah, the Promised Land or Bethlehem; on the other hand, events unfold in cosmic space, in a rocket, on Mars, etc. (Panasenko & Šestáková 2013).

In this article, I would like to offer another principle of classifying topophones. There are a number of topophones, which are connected with certain situations, tradition, and belong to ordinary life (the museum, the porch, the attic, the cemetery, the bridge, the field, the playground, school and so forth) or are employed by science fiction writers for the creation of certain images (rocket airfield, the spaceship, planets of solar system, distant galaxies and so forth). Some of them have already been analyzed by scholars. I will give more examples below. Pravdikova (2009; 2010) names all the places mentioned above "microtoponyms" and claims that they have text forming and stylistic functions, actively participating in the expression of the author's idea.

It is also possible to allocate certain cities: Paris – the trendsetter of fashion and luxury; London – a symbol of business life, Athens – a cradle of a world civilization and many others. We may speak about specific countries: China – a symbol of time overcoming, the USA – a symbol of efficiency, activity, and relaxed personality, Germany – on the one hand, a symbol of the technical and philosophical genius, on the other hand – a symbol of militarism, fascism, death, etc. (Панасенко 2013).

Thus, from global topophones (cosmic objects) we come to the Earth with specific countries and their cultures, then – to well-known places of interest, and then – to ordinary objects, like a bridge, a house, a museum, a field, a maternity house and many others. What makes all these places so specific? Why does Bradbury use them so often? I hope that the answers to these questions can be found in my paper below. Let us discuss Bradbury's most typical topophones.

## 4. Bradbury's topophones. Where?

### 4.1 Unreal topophones

Here belong some definite and unknown planets, the transport means of reaching them, and the route to them.

### 4.1.1 Mars ("The Martian chronicles")

The first book that brought him fame was "The Martian chronicles", which, in fact, was a collection of short stories, united by a common theme – the history of Mars exploration by people, the fate of the former inhabitants of the planet, and most importantly – the fate of ordinary people caught up in difficult situations. The "Martian" theme will always be important for the writer – the "Martian" cycle includes many short stories, such as: "The concrete mixer", "Dark they were, and golden eyed (the naming of names)", "The strawberry window", "The blue bottle", etc. (Davydyuk & Panasenko 2016).

When R. Bradbury wrote his book "The Martian chronicles", the dates when event in the texts unfolded were too remote (January 1999, March 2000, October 2002, October 2026, etc.). Now some of the stories describe events, which have proved to be in the past, the rest still preserve nature of the future features of literary time are vividly displayed in this phenomenon (Panasenko 2009: 78). In his interview with the "Chicago Tribune Magazine", the writer expressed his hope that in 200 years "The Martian chronicles" would be read on Mars. Some events in Bradbury's works take place in the future, but the author plays with

time to attract the readers' attention to the problems of today.

When we discuss all the unreal topophones, we must take into account that they fit Type 1 chronotype model with the right-side arrow. Some of the dates mentioned by R. Bradbury in his science fiction now belong to the past (1999; 2002); others have kept the character of the future; we have right-side (→) and left-side (←) arrows. Though the dates look like old ones, the events described in these short stories are still connected with the future, like "February 1999: Ylla".

There are many interesting stories united by the Martian cycle. They have one common motif: people come to Mars because horrible events take place on the Earth. They leave their native planet to escape nuclear war and its consequences. In some stories, they contemplate the explosion of the Earth from Mars. People celebrate their arrival and burn all the documents and papers connected with their previous life: "*He laid the papers in a clutter in an old courtyard and set them afire… He dropped a leaf in the fire. 'I'm burning a way of life, just like that way of life is being burned clean of Earth right now… Wars got bigger and bigger and finally killed Earth'* " ("Million-year picnic").

In "The exiles", at the beginning of the story women (the three witches) made a fire and performed a ritual dance to stop the arrival of people from the Earth onto Mars ("*Their eyes were fire and the breath flamed out…*"). At the end of the story the men, who had arrived on Mars, made fire to burn the books (Davydyuk & Panasenko 2016: 33-34). I present the analysis of this text below because most of the events described in the text take place in rockets.

Another idea, which is distinctly traced in the stories having unreal topophones, is the conquering of other peoples and races by the white man or by the team haunted by the desire to be the rulers of the universe. We know that many civilizations have been

conquered and totally destroyed. On the Internet, you may find a list of civilizations conquered by Rome, Egypt, Mongols, etc. 40,000 Incas governed a territory with 10 million subjects speaking over 30 different languages (Inca civilization, *s.a.*) but now only old ruined monuments remain.

In some texts, the situation is the same: a team with a captain comes from the Earth and starts dictating to Martians what they should do. The Martians resist in a specific way. People see their relatives who had passed away a long time ago, have a party with them, taste traditional meals, but the next day "*The mayor made a little sad speech, his face sometimes looking like the mayor, sometimes looking like something else. ...Mother and Father Black were there, with Brother Edward, and they cried, their faces melting now from a familiar face into something else. ...The coffins were lowered. Someone murmured about 'the unexpected and sudden deaths of sixteen fine men during the night –'* " ("Mars is heaven", vol. 1: 102).

A couple has come to Mars to sell hot dogs and has installed the sign "SAM'S HOT DOGS". How does Sam treat Martians who use telepathy and look like blue masks? Sam threatens them: " *'Look here,' said Sam. 'I'm from New York City. Where I come from there's ten million others just like me. You Martians are a couple dozen left, got no cities, you wander around in the hills, no leaders, no laws, and now you come tell me about this land. Well, the old got to give way to the new. That's the law of give and take. I got a gun here. After you left this morning I got it out and loaded it.'* " ("The off season", vol 1, 125-126). He had used his gun twice and killed two Martians. He didn't want to listen to them. Finally, they announced that they would leave the planet to him. When Sam is surrounded by Martians and he sees that they outnumber him, he explains " *'I didn't do anything!'* " (ibid., 129). Finally, Sam owns half of Mars, the Martians fly away in ships. Sam is calculating profits when the Earth explodes. Nobody will come to taste his hot dogs,

perhaps there will be "*a batch of customers along in about a million years*" (ibid., 133). Sam and his wife are and will definitely be "off season".

Some people who come to Mars gradually accept the Martian language and in five years they look like Martians: " *'Your books,' she said. 'Your fine clothes.' 'Your **illes** and your fine **ior uele rre**,' she said. ...The daughter wove tapestries and the sons played songs on ancient flutes and pipes, their laughter echoing in the marble villa*." ("Dark they were, and golden eyed", vol. 1: 520). Some people bring their old furniture with the purpose of making themselves at home on Mars ("The strawberry window").

Though people are shifted by the author into the future, their natures and habits are the same. Some men do not want to court a woman and marry her but prefer to stay alone in a silent city ("The silent towns"). Another situation is grotesque: people have travelled 60 million miles but nobody wants to listen to them; they are sent from Mr Ttt to Mr Aaa, then to Mr Iii. Nobody believes them; at first, they are put into an asylum and finally are killed ("The Earth men").

In the short story "The wilderness", a definite date is mentioned – 2003. Using the dating service Leonora and Janice have found their grooms on Mars. They have doubts if they will be happy there, covering the distance of 60 million miles. They try to speak to their men, but because of this distance, they hear only one word and this word is '…*love*…' (vol. 1: 250).

We may see that the traditional quest for a magic tool takes place on Mars. The events follow clichés typical of this genre: bad people possess this miracle first, and then they kill each other or die because they misuse this tool and magic kills them. Finally, Craig finds the Blue Bottle. Everyone sees in it one's long cherished dream. But Craig takes it

only as a bottle of bourbon: "*All that trouble for a little bourbon*" ("The Blue Bottle", vol. 1: 875). He smiles and drinks it happily, whereas other people are lying somewhere dead.

A woman may face family problems, feel ill-treated, unhappy, abused and the like even when her name is Ylla and she lives on Mars ("February 1999: Ylla").

We tried to discover what Bradbury's confession of faith was and found out the following (Panasenko & Šestáková 2013: 192). An obit recorded two quotes of his views on God and love. According to the obit, he told a *Times* reporter in 2010: "My religion encompasses all religions. I believe in God, I believe in the universe. I believe you are god, I believe I am god; I believe the earth is god and the universe is god. We're all god." (Ford 2012). In the short stories "The Messiah" events also unfold on Mars where Bishop Kelly, Rabbi Nittler, Father Lipscomb, and Reverend Smith over coffee and a drink discuss St. Thomas Aquinas dreaming of having a Baptist Church, a St. Mary's Chapel, and a Mount Sinai Synagogue "*here, here on Mars*" ("The Messiah", vol. 2: 264). Reverend Smith confesses that he "*came to Mars not only to work with Christians, but hoping to invite* **one** *Martian to Sunday supper, to learn of his theologies, his needs*.' "Father Lipscomb explains: " '*We are still too new to them… In another year or so I think they will understand we're not buffalo hunters in search of pelts*. *Still, it is hard to keep one's curiosity in hand*." (ibid., 265). They also speak about the possibility of seeing the Messiah on Mars and He does come to one of them.

Other short stories connected with Mars include "Night call, collect", "The lost city of Mars", "The visitor". This topophone is very specific and serves as "a scenery to wonderful tragedies of the great master" (Циклы рассказов Брэдбери, *s.a.*).

*4.1.2 Venus (Venusian cycle)*

The Venus cycle, called the "Venusian chronicles" includes only two short stories but they belong to Bradbury's best works. The author describes the planet Venus where it is constantly raining.

The first story, "All summer in a day" is about children who live on Venus. They do not know what the sun looks like because it had been raining for seven years. The only exception is Margot who came from the Earth later. She tries to describe the sun: "*It's like a penny," she said once, eyes closed. "No it's not!" the children cried. "It's like a fire," she said, "in the stove." "You're lying, you don't remember!" cried the children*." Taking advantage of their teacher being away they "*caught her up and bore her, protesting, and then pleading, and then crying, back into a tunnel, a room, a closet, where they slammed and locked the door*." Then their teacher came back and "*The sun came out. It was the color of flaming bronze and it was very large. ...the children, released from their spell, rushed out, yelling into the springtime*." They had only two hours to enjoy. Then the heavy rain came back. Their next meeting with the sun will be only in seven years. "*They unlocked the door, even more slowly, and let Margot out*."

We have already described the second short story, "The long rain", in a previous publication (Davydyuk & Panasenko 2016: 50). According to the plot of this story, men seek Sunny Dome on Venus, to hide there from the rain, as the rain was constant on this planet: "*It never stops raining on Venus. It just goes on and on. I've lived here for ten years and I never saw a minute, or even a second, when it wasn't pouring*", (vol. 1: 226). On Venus, the heroes are constantly exposed to various tests but they show the best features of human character: support, friendship, care, sacrifice, and many others. The first Sunny Dome is cold and broken, but the next one welcomes overtired people who were soaked to the skin with warmth and safety.

I would say that these two short stories from the Venusian cycle show the worst and the best features of human nature: bullying at school and mutual aid.

*4.1.3 Rocket, cosmic space, and nameless planets*

These are very specific topophones. People in a rocket are limited in space, and they have a specific destination and aim. If it is a long journey, they know that they will never come back home but realize and sacrifice their own lives for some noble aims: medical experiment, research of unknown planets, preparing new cities for the generations to come, etc. If the author gives no name to the cosmic object, I understand it that it makes no difference where the events unfold. **What** happens there is more important than **where** it happens.

As far as the literary space of the short story "Fly away home", the rocket with a final destination of Mars, makes obvious reference to the Bible, I will analyze it later. A rocket is also the topophone of the story "The golden apples of the Sun": "*Their rocket was the* **Copa de Oro**, *also named the* **Prometheus** *and the* **Icarus** *and their destination in all reality was the blazing noonday sun*" (vol. 1: 312). Their aim was to take a sample of the Sun's mass for the research. Notwithstanding some technical difficulties and the death of their colleague, Bretton, they reach the Sun and take a part of it with them: "*It took all of four seconds for the huge hand to push the empty Cup to the fire. So here we are again, today, on another trail, he thought, reaching for a cup of precious gas and vacuum, a handful of different fire with which to run back up cold space, lighting out way, and take to Earth a gift of fire that might burn forever*." (vol. 1: 315).

The short story "The exiles" has a very unusual plot. The title can be applied to a team, which is heading for Mars, and equally to the writers, whose works were forbidden on Earth and whose books were burnt. Now these authors, Edgar Allan Poe, Algernon Blackwood, Ambrose Bierce, and some others send different plagues on the people in the

rocket who die one by one because of nightmarish visions and dreams: "*Smith, did you see any bats, or have other nightmares?" "Yes, sir. The month before our rocket took off from New York, sir. White rats biting my neck, drinking my blood. I didn't tell. I was afraid you wouldn't let me come on this trip*." (vol. 2: 315). The captain supposes that Martians do these things: "*They began frightening us off eight weeks ago, before we started. They've killed Perse and Reynolds now. Yesterday they made Grenville go blind. How? I don't know. Bats, needles, dreams, men dying for no reason. I'd call it witchcraft in another day. But this is the year 2120, Smith. We're rational men…*" Not Martians did all these things. Those were the three witches from Shakespeare's "Macbeth". When the surviving members of the team arrive on Mars, the captain burns the books, which he has brought with him. The Emerald town in the valley is cracking; they hear moans and cries, and then silence.

The topophone in the short story "The Man" is not specified. The author wants to tell us that events of such kind may take place on any planet. I will analyze this text below because it makes reference to the Bible.

*4.2 Real topophones*

*4.2.1 The Earth.* Topophones connected with the Earth are specific and should be considered together with literary time.

**Real countries.** In Bradbury's short stories, we encounter many countries. First of all, it is the USA where he lived and worked. Then his favourite places like Paris ("We'll always have Paris") or Dublin (the Dublin cycle) and many others. However, I would like to present here only two countries, found in the short stories – China and Mexico – because of the unusual combination of literary time and place contained in them.

**China.** "The Golden Kite, the Silver Wind" reminds us of a fairy tale for adults. The author transfers us to China, however neither the time, nor a concrete place are mentioned though the story abounds in culturological realities of the past time (*Mandarin, town of Kwan-Si, caravans, magnificent Emperor of ideas*). Here the time of writing of the story – 1953 – the period of the Cold War, a condition of the long conflict between the capitalist world and the socialist camp, the period of a race of arms, is important. Using such a stylistic device as allegory, Bradbury shows what negative consequences rivalry can bring between two leaders of great states (Mandarines in the story) when huge amounts of money are spent not on the development of the economy in the country and an increase in the welfare of the people, but on senseless numerous reorganizations of a city wall, giving her various forms (a pig, a bludgeon, a fire, water, etc.): *"They have built their city's walls like a great bonfire to burn our stick! "Tell my stone-masons,… to build our walls in the shape of a shining lake." "And with this lake of water," said the whisper and the old man, "we will quench the fire and put it out forever!"*). This continued endlessly; city walls were built as lightning to act as a shield (*they have worked all night and shaped their walls like lightning*) and then like the sun as opposed to their rival's city wall in the form of the moon (Davydyuk & Panasenko 2016: 47-48). All this reminds us of the situation in the world during this period of time when new types of weapons were created, and there was a rivalry in development (vol. 1: 287-290).

In the story "The flying machine", the author transfers us to China, drawing a parallel again between the modern world where cybernetics and genetics were called bourgeois sciences and ancient China where the emperor executed the person who had invented the flying device, had risen in the air and had seen the wonderful world. The emperor wanted his people to admire only the fine model of his country, in which artificial birds sang on trees, figures of people worked in fields – a model, which he had created himself.

In these two stories, Bradbury expresses his opinion about the political situation in the world by means of allegory, sending the reader to ancient China though similar events are taking place in our time. Here both literary space and time are very skillfully combined, forming a surprising chronotope.

**Mexico.** In the short story "The fox and the forest" the real country and real time are mentioned – 1938. The only problem is that William Trevis and his wife have come to this year from 2155: "*My name is Ann Kristen; my husband's name is Roger. We were born in the year 2155 A.D. And we lived in a world that was evil. A world that was like a great black ship pulling away from the shore of sanity and civilization, roaring its black horn in the night, taking two billion people with it, whether they wanted to go or not, to death, to fall over the edge of the earth and the sea into radioactive flame and madness*." (vol. 1: 144). They use Travel in Time, Inc. to escape all these things. But "*the functionaries of Travel in Time, Inc., were not foolish. In your brain, before you left on your trip, they placed a psychological bloc. You could tell no one your true time or birthplace, nor could you reveal any of the Future to those in the Past*" (vol. 1: 148). They are hunting this couple like a hunter is looking for a fox and to try to persuade them to come back to their time because they need people " *'To fight your wars,' said William at last*" (vol. 1: 149). Pretending to be an American motion-picture company, they kidnap them and take them back to the time they belong to. It is interesting to mention that in the translations of this story into Russian the titles are different: "Cat-and-mouse" and "Back to future".

*4.3 Microtoponyms*

Microtoponyms usually denote small geographic objects known to the limited number of people living in this locality, though some microtoponyms constitute symbols of the culture they belong to, such as the White House, Champs Elysees, Red square, etc. (Правдикова 2009). If we understand the meaning of microtoponyms, we will be able to

decode the author's intentions and better understand the system of values typical of this or that society.

Concerning microtoponyms in Bradbury's short stories, we will see that he mainly uses common places, typical of any culture, like a house, a field, a maternity home, and the like. But common places play an important role in the plot development, have something unusual in them, and thus express the author's individual worldview. Let us consider several short stories and analyze the microtoponyms found in them.

**A (farm) house, its parts and surroundings**

Though in Bradbury's texts we see familiar places, e.g., a cottage, the events, which take place in it, are in the future ("August 2026: there will be soft rains" or "Veldt").

**A house.** I would like to start with the short story "August 2026: there will come soft rains". Here we have Chronotype model 1 with the right-side arrow, because the events described in this story take place in 2026. We have described this futuristic story in our previous publication (Davydyuk & Panasenko 2016: 46-47): there in an abandoned house; people do not live in it, because there are no humans on the Earth any more. All housework is done by robots – mechanical mice clean the house, a cooker prepares food and a bath waters itself: "*At eight-thirty the eggs were shriveled and the toast was like stone. An aluminium wedge scraped them into the sink, where hot water whirled them down a metal throat, which digested and flushed them away to the distant sea. ...Five o'clock. The bath filled with clear hot water.*". Suddenly a fire starts in the house; the house tries to survive: mechanical mice spray water, trying to put out the fire, but even the quenching rain cannot overcome the fire. Notwithstanding all these supermodern appliances, the house is being destroyed.

**A farmhouse with a field.** I would say that the short story "The scythe" occupies a special place in the creative works by Ray Bradbury. It starts with the description of hungry children in the family car, of white lips of Molly, the driver's wife, of Drew, the main character of the story who are running away from famine and other misfortunes. Then there is the sudden end of the road and a house ahead where they hope to find someone who "*would spare them something to eat*" (vol. 1: 60). Instead of the house being full of people, they find an old man lying on a clean bed in grave clothes: "*There was nothing inside but silence... He knew it before he went in. He knew there was death in the house.*" (ibid., 61). They find there the scythe and the will that the owner has left the house and everything in it to anyone who comes next. The engraving on the scythe, "*He who wields me wields the world*" reinforces the idea that the scythe represents a kind of ultimate power.

From now on, the family is quite content in the new arrangements. There is enough food to feed them for years ahead and the wheat grows well enough though in clumps. Drew was a farmer. He wanted to work, to work hard and with pleasure in order to make his family prosperous and happy. He goes to the wheat field, which was too big for one man to tend, and starts cutting the wheat. Drew notices that the wheat is very strange: it rots in a few hours and the next day in place of the cut wheat there is new wheat. Then he understands that a name is written on each ear. And finally he comes to the terrifying realization that he is killing people ("*Every time you use the scythe on the wheat a thousand people die*", ibid., 65), and that he has even killed his own mother.

He wants to take his family away from the house, from the farm, from the scythe, but his wife Molly is strictly against going away. She does not want to return to poverty and see the hungry eyes of her children: "*I'm not starvin' my children down again, ever!*" (ibid., 66).

Molly reads Drew from the Bible every evening to keep him calm, though it does not help. Once he sees that it is time to cut the wheat with the names of his family; he omits this spot and runs back home. Drew sees the house all on fire with his family inside: "*The fire settled contentedly down to feed. ...Molly was still alive. She slept among fallen timbers... She slept as if nothing had happened. ... She didn't move or hear him, and she didn't speak. She wasn't dead. She wasn't alive. ...He touched her cheek, and it was cold, cold in the middle of hell.*" (ibid., 69).

When his family died in the fire, at first he refused to cut down the wheat. Then he fully understood his role in the field and the role of the scythe. His destiny was to work on the field until perhaps someone would substitute him. With the scythe, he became the tool of death himself. He was the one now who still cut the field, he was the one now who killed people because somebody had to end their life someday, nobody can live forever, and that is the reason why there always had to be somebody to scythe the field: "*It wanted cutting. Certain parts needed cutting now. ...Among these grains there were many who were old, weary, wanting so very much to sleep.*" (ibid., 68). In such a way, the author metaphorically describes death (Uberman 2016).

This text hides many specific topic, which will be analyzed below in the discussion.

**Rooms.** I have chosen "Veldt" because it is an excellent example of using common microtoponyms in science fiction, especially when it concerns the topics of technical progress, artificial intelligence, and the coexistence of people and machines (Сибирцева 2014). George and Lydia Hadley live in a super modern house: "*They walked down the hall of their soundproofed Happylife Home, which had cost them thirty thousand dollars installed, this house which clothed and fed and rocked them to sleep and played and sang and was good to them. Their approach sensitized a switch somewhere and the nursery light flicked on when they came within ten feet of it. Similarly, behind them, in the halls,*

*lights went on and off as they left them behind, with a soft automaticity*." (vol. 1: 214). For their children they have bought a nursery room, the interior of which was changing according to the wishes of its visitor: "*And again George Hadley was filled with admiration for the mechanical genius who had conceived this room. A miracle of efficiency selling for an absurdly low price. Every home should have one*." (ibid., 215). This mechanized room is, on the one hand, a brilliant work of art, on the other – a terrible illusion that becomes a reality (Макарова & Бочкарёва 2008). The contact between parents and their children is lost. Though, alas, it still happens in some families, here the children's protest ends in tragedy: lions from the veldt become real and kill the parent who understood what the lions were eating and what the cry they heard meant but it was too late: "*The lions on three sides of them, in the yellow veldt grass, padding through the dry straw, rumbling and roaring in their throats. The lions. Mr. Hadley looked at his wife and they turned and looked back at the beasts edging slowly forward crouching, tails stiff. Mr. and Mrs. Hadley screamed. And suddenly they realized why those other screams bad sounded familiar*." (ibid., 225).

**Attic.** Very often, fantasists send their heroes to the future or to the past using a specific tool called a "Time Machine". Old Finch goes to the attic where the smell of sarsaparilla evokes a very strange feeling: "*For three days in late November, he stood alone, feeling the soft white flakes of Time falling out of the infinite cold steel sky, silently, softly, feathering the roof and powdering the eaves. He stood, eyes shut. The attic, wallowed in seas of wind in the long sunless days, creaked every bone and shook down ancient dusts from its beams and warped timbers and lathings. It was a mass of sighs and torments that ached all about him where he stood sniffing its elegant dry perfumes and feeling of its ancient heritages*." ("A Scent of sarsaparilla", vol. 1: 530). The plant Smilax ornata (Len.) is used as the basis for a soft drink frequently called sarsaparilla. The root of another variety of this class of lianas, Smilax officinalis (Kunth.) is said to be the magic plant of the Aztecs (Сарсапарилла, *s.a.*).

William Finch calls the attic "Time Machine": *"Cora," he said, eating his lunch, relaxing, beginning to enthuse again, "you know what attics are? They're Time Machines, in which old, dim-witted men like me can travel back forty years to a time when it was summer all year round and children raided ice-wagons"* (ibid., 531). He explains it by the fact that in the attic there are many things belonging to different periods of time: *"He closed the trap door down. The flashlight, snapped on, was company enough. Yes, here was all of Time compressed in a Japanese paper flower. At the touch of memory, everything would unfold into the clear water of the mind, in beautiful blooms, in spring breezes, larger than life… Yes, Time was here. You could feel it breathing, an atmospheric instead of a mechanical clock."* (ibid., 533). Finch starts travelling in time and once he came back in a "*a red candy-striped coat, a high white, choking collar, and ice-cream pants*" (ibid., 532), surprising his wife. He invites her to join him and to go to 1909, or 1900, or 1905, or 1898. When she refuses, he warns her that he has taken some money from their account and disappears in the past. Cora, searching for her husband, goes to the attic and sees in one window blossoming apple-trees and a ladder, and in another – November snow: "*Outside the opened frame the apple trees were lush green, it was twilight of a summer day in July. Faintly, she heard explosions, firecrackers going off. She heard laughter and distant voices. Rockets burst in the warm air, softly, red, white, and blue, fading. ...Wintry November light glowed up through the trap in the attic floor behind her. Bent to it, she saw the snow whispering against the cold clear panes down in that November world where she would spend the next thirty years*." (ibid., 535).

**Porch.** It is a typical part of a private house especially in the country. But this topophone conceals a certain implication. Ray Bradbury starts the short story "Embroidery" with a description of the porch: "*The dark porch air in the late afternoon was full of needle flashes, like a movement of gathered silver insects in the light…*" (vol. 1: 308). Three women, whose names are not mentioned (allusion to three Fates or Moirae?), are sitting on the evening porch busy with embroidery. This place is not chosen by Bradbury

accidentally. Bakhtin claims that such a place, as the porch is characterized with emotional-evaluative intensity. The porch embodies crisis and a turning point in one's life, life-changing decisions or, on the contrary, indecision, and fear to step over the threshold (Бахтин 1986: 280-281).

The text describes a trivial situation: the women complain that they have to do a lot of housework whereas their men are constantly away. They are waiting for something bad to happen, though we do not know what precisely will happen: bombing, a dangerous experiment, or a nuclear weapons test: "*What time is it?" asked someone. "Five minutes to five." "Is it supposed to happen at five o'clock?" "Yes." "And they're not sure what it'll do to anything, really, when it happens?" "No, not sure." "Why didn't we stop them before it got this far and this big?*" (vol. 1: 309).

What the women depict on the canvas is also a piece of the world, but this piece is limited with a tambour: "*The second woman was working on the finest, most delicate piece of embroidery of them all… A flower, a man, a road, a sun, a house*". (ibid., 308) This is the world surrounding them, the world they long for, but the strict frames of domestic life, like a tambour, limit their freedom.

The women sitting on the porch are carried away by their hobby to such a degree that they simply do not want to know what is happening in the world: "*…they didn't glance about to see what was happening to the country, the town, this house, or even this porch*." (ibid., 310).

On one hand, the stylistic device of anticlimax points to the word arrangement in decreasing order, from semantically more essential to less essential ones: from the world to the porch. On the other hand, the author's use of demonstrative pronouns ("*this house*", "*this porch*") may be treated as anticlimax as well. In this case, this very porch is

incredibly important; it becomes the centre of the universe. As one of the women states, "…*our souls are in our hands. For we do **everything** to the world with our hands*" (ibid., 308); we may interpret it in a different way, but everyone will agree that it is a woman, a guardian of the family hearth, who may keep the balance of the whole world.

Thus, the porch with three women sitting on it becomes the centre of the universe (see Fig. 1)
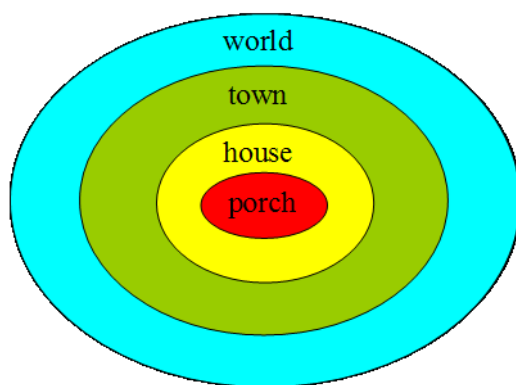


Figure 1. Topophone of the short story "Embroidery" (Panasenko 2009)

Bradbury ends this story in an unusual way using sustained metaphor and aposiopesis. The author gives the reader the opportunity to interpret the end of this real or invented story. The women heard no explosion, there was no natural disaster; nevertheless Bradbury reminds us about all these things, which take place in the world, setting the embroidery and the woman who was making it on fire: "*Then the fire caught upon the moving point of the needle while still it flashed; she watched the fire come along her fingers and arms and body, untwisting the yarn of her being so painstakingly that she could see it in all its devilish beauty, yanking out the pattern from the material at hand. What it was doing to the other women or the furniture or the elm tree in the yard, she never knew. For now, yes, now! it was plucking at the white embroidery of her flesh, the pink thread of her cheeks, and at last it found her heart, a soft red rose sewn with fire, and it burned the fresh, embroidered petals away, one by delicate one...* (ibid., 311).

**Other important topophones**

**Ferris wheel.** To this group belongs such a chronotype, in which, thanks to the "magic tool", time for some characters flows backwards, whereas other people stay in real time ("The black Ferris"). Two little boys, Peter and Hank, discovered that Mr. Cooger, the carnival man, became a boy of ten when the Ferris turned anticlockwise. They followed him and recognized Joseph Pikes, "*a li'l orphan boy who moved in Mrs. Foley's*" (vol. 1: 921). Her son died some time ago and she gave all her love to this little boy. Peter and Hank were clever enough to understand Mr. Cooger's plan: to worm himself into her confidence, to find out where she keeps money, and to rob her. The little boy disappears, and Mr. Cooger is not suspected. They tried to explain all these things to Mrs. Foley but she didn't believe it and asked them never to come back.

Then they decided to spy on Joseph Pikes at night. They saw the boy with a bundle of money enter the black Ferris. At first, a 35-year-old man appeared in the cabin but then something went wrong: "*The Ferris wheel went around and around and around*" (ibid., 925). Mr. Crooger, "*a man, a different man and voice this time*" (ibid., 925), prays to stop the wheel: "*Now the carnival was ablaze with sudden light. Men sprang out of tents, came running*" (ibid., 925). When the Ferris stopped at last, they saw a skeleton on the wooden seat, "*a paper bag of money in his hands, a brown derby hat on its head*" (ibid., 926). Here the literary place is closely connected with literary time; we have a chronotype model with the left-side and right-side arrows.

**Children's playground.** Playgrounds can be found in any place. Why does the author make a proper name of it using the definite article and capital letter? Bradbury deliberately exaggerates common things, which usually take place in it: "*Now he saw the children! They were dashing across the Playground meadow, fighting, pummeling, scratching, falling, every wound bleeding or about to bleed or freshly caked over. A dozen cats thrown among sleeping dogs could not have shrieked as loud*." ("The Playground", vol. 1: 342).

These words belong to Charles Underhill, a widower and a father of a three-year-old son. Charles calls the Playground "*the pen of misery*". It is for him "*an immense iron industry whose sole products were pain, sadism, and sorrow*" (ibid., 343). He signs an agreement with the owner of this Playground for 12 years, transforms into a child and occupies the place of his son. Here we have a shift on the time axis to the left.

**Maternity home.** What does it have to do with science fiction? The events take place in the future when every family owns a helicopter as an everyday means of transportation; rockets are seen in the sky and people enjoy different appliances, which greatly facilitate their life. When it is time for Polly to bear a child, her husband Peter Horn takes her to the maternity home in the helicopter and Dr. Wolcott persuades her to use a new birth-mechanism. But something goes wrong and they see a blue pyramid because the child was born into another dimension. It is very interesting to observe how the baby perceives the world, the sounds produced by his Mom and Dad, and many other things: "*Baby looked upward through clearing mists. Baby saw the shapes moving over him and knew them to be friendly. Baby was newborn… There were moving objects above and around Baby. Six cubes of a gray-white color, bending down. Six cubes with hexagonal appendages and three eyes to each cube… One of the cubes was white. It had three eyes, too. There was something about this White Cube that Baby liked… There was an odor to the White Cube that reminded Baby of itself.*" ("Tomorrow's child", vol. 1: 757).

As the boy looked like a blue pyramid, Polly called him Py. He was growing, started walking and he was able to say Father, which sounded like Wheelly. Life went on: "*The New Year, the year 1989, arrived. Rocket ships flashed on the sky, and helicopters whirred and flourished the warm California winds.*" (ibid., 761). As the scholars failed to bring Py back to this world, Dr. Wolcott offered the parents to put them in the fourth dimension and join their baby there. This time the clever machines worked well and Polly found their son on the floor: "*A living, pink-faced, blue-eyed boy lying in her arms, gasping and*

*blinking and crying. The pyramidal shape was gone. Polly was crying with happiness…*
*Dr. Wolcott …only watched the White Oblong and the slim White rectangle holding the*
*Blue Pyramid…*" (ibid., 766) leaving the maternity home.

**Square.** The short story "The Smile" is based on defeated expectancy (see more in
Davydyuk 2013; 2013a; Kupchyschyna & Davydyuk 2017). At first, a queue in the square
is described: "*In the town square the queue had formed at five in the morning, while cocks*
*were crowing far out in the rimed country and there were no fires... Down the road, in*
*twos and threes, more people were gathering in for the day of marketing, the day of*
*festival.*" (vol. 2: 661). The small boy got up very early "*to get his place in line*". The two
men standing behind him call the boy "*an appreciator of arts*". Taking into account that
there was "*the long line of men and women ahead*" (ibid., 661) we can easily imagine that
this is the queue for an exhibition in the museum situated in this square. Whenever a
masterpiece is taken somewhere, there is always a tremendous crowd of people patiently
waiting for their turn to touch the world of beauty. All over the world, people in this crowd
are special, very patient, and the topics of their talks are also special.

What are the intentions of the people in the queue in the square? They are waiting for an
old picture, very old, painted in 2061 or 3000 or 5000 and which has a smile, in order "*to*
*spit on it clean and true*" (ibid., 661-662). Their only entertainment now is festivals.
During one festival "*they tore up all the books in the square and burned them and*
*everyone was drunk and laughing. And the festival of science a month ago when they*
*dragged in the last motor-car and picked lots and each lucky man who won was allowed*
*one smash of a sledge-hammer at the car.*" The only feeling they have towards the years
before 5000 is hatred to their past. The man explains to Tom, the small boy, that they can
only hate their country with "*roads like jigsaws from bombs and half the cornfields*
*glowing with radio-activity at night*" (ibid., 662).

When his turn comes to spit on the picture of Mona Lisa, Tom cannot do it, his mouth is dry, and he is overwhelmed by her beauty. A policeman on horseback announces that, as it is a festival day, people " *'may participate in the destruction of –' Tom hadn't even time to scream before the crowd bore him, shouting and pummelling about, stampeding toward the portrait. There was a sharp ripping sound. The police ran to escape. The crowd was in full cry, their hands like so many hungry birds pecking away at the portrait. Tom felt himself thrust almost through the broken thing. Reaching out in blind imitation of the others, he snatched a scrap of oily canvas, yanked, felt the canvas give, then fell, was kicked, sent rolling to the outer rim of the mob*." (ibid., 664).

It took much time for Tom to get home "*down the bomb-pitted road*" to "*the ruined farm dwelling*" (ibid., 664). Though it was only 9 o'clock, his family were sleeping already. Perhaps they had no electricity. At last Tom opened his hand and "*uncrumpled the fragment of painted canvas. All the world was asleep in the moonlight. And there on his hand was the Smile… And he thought, over to himself, quietly,* **the Smile***, the lovely Smile*." (ibid., 665). With his eyes closed, he still saw in his inner mind *the Smile*, and then, tired after a day of walking, he fell asleep. Here Bradbury again uses personification taking the Smile as a living creature and shows what will happen to a nation if it starts hating its past.

## 5. Allusions to the Bible

Ray Bradbury, as a representative of classical American culture, which is based on the Christian worldview, was not a Christian in the strict sense of this word; perhaps he was an ecumenist in the broad sense. As a great writer, he touched upon eternal problems in his works and did it skillfully, in an encoded way, with the help of Biblical allusions (Panasenko & Šestáková 2013: 192).

We have already found the connection between the Bible (we mainly used Holy Bible 1990) and the topophones in Bradbury's short stories. If we analyze the geographic places

mentioned in the Bible, we will see that some of them are definite (Egypt, Assyria and Babylon, etc.), others are of general character, like Northern and Southern kingdoms, but they are important and belong to principal Bible motifs, like the Promised Land, for "the journey with Moses to the Promised Land defines Israel's religion, laws, and customs" (Themes, motifs & symbols, *s.a.*). It can be illustrated in the following way (see Table 1).

Table 1. Places in the Bible, reflected in Bradbury's short stories
(after Panasenko & Šestáková 2013)

| Biblical place | Reference to the Bible | The short story title |
|---|---|---|
| Sodom and Gomorrah | (Genesis 19:21-28) | "The fire balloons" |
| Nineveh | (Book of Jonah) | "The fire balloons" |
| The Promised Land | (Exodus 12:1 – 18, 27) (Exodus 16:2-3) (Joshua 1) | "Fly away home" |
| Bethlehem | (Matthew 2:1-12) | "Fly away home" |
| Nazareth | (John 19:22) (Luke 4:29-30) | "The flying machine" |
| Jerusalem | (Luke 2:41-52) | "Bless me, Father, for I have sinned" |
| Jericho | (Joshua 6) | "The miracles of Jamie" |

Though Bradbury places his characters in rockets, their final aim is the same – to find the place, which will surpass their expectations ("Fly away home"). Captain and 30 men from the rocket can be compared to the Biblical prophet Moses and the Israelites. These men flew to Mars, to the waste land. They did not know what would be there. When they reached Mars where the most part of it was desert, the men became angry and wanted to go home, back to the Earth. In the Bible, Moses led the Exodus of the Israelites out of Egypt through the desert into the Promised Land (Exodus 12:1-18, 27). When Moses took the Israelites into the desert, the people grumbled against Moses and against God. They did not believe that they would survive and they also wanted to come back to Egypt, where they had everything they wanted (Exodus 16:2-3). The Relief Rocket can be compared to the Promised Land. The men in the short story found there everything they needed or they longed for. There were familiar buildings or shops to remind the men of their home. In

the Bible, it is said that it should be a land, which is flowing with milk and honey. When the Israelites came to the Promised Land, they were happy, and so were the men in the short story, when they stepped into the Relief Rocket (Joshua 1) (Panasenko & Šestáková 2013).

In the short story "The visitor", the events take place on Mars where it is always silent. The main characters suffering from tuberculosis have been transported by rockets to Mars to die there. They dream of New York, noisy, crowded, and dirty. New York becomes for them the embodiment of the Earth, to which they aspire in their thoughts and are ready to give everything to come back to the multimillion megalopolis. Here we have two opposed topophones: New York (the Earth) and Mars, i.e. noise versus silence.

It is a paradox: the civilization, which is able to send regular rockets to Mars, can not find proper treatment of TB on the Earth. It makes a strong parallel with the Bible: people who have the plague of leprosy are sent to desert places outside of the camp (Leviticus 13:45-46).

We have described in details all the characters of this story (Saul, Mark, Peter, and others) in our paper (Panasenko & Šestáková 2013). Now I would like to specify one more important place. It is the **cave**. Saul is the main character in the story "The visitor"; in historical books, Saul is the first king of Israel who disobeyed God. The two protagonists of this story, Saul and Mark, were hiding in a cave. Using hypnosis, Mark could create different worlds. At first, he brought them back to New York. Then, when they were in the cave "*New York soared up around them, out of rock and cave and sky. Sun glinted on high towers. The elevated thundered; tugs blew in the harbor. The green lady stared across the bay, a torch in her hand. 'Look, you fools!' said Mark. Central Park broke out constellations of spring blossoms. The wind blew fresh-cut lawn smells over them in a wave.*" (vol. 2: 245).

In the Bible, Saul was chasing David; David was hiding in a cave. Saul went to the cave to relieve himself. David had a chance to kill Saul but he did not do it (Samuel 1 24:1-16). Saul is the symbol of treachery and dishonesty and, in this story, the protagonist acts according to his name, which may be considered as metaphoric antonomasia. Saul wanted Mark and all his miracles only for himself and "*in the center of New York, bewildered, the men stumbled. Johnson fired his gun three times more. …There was a terrible silence. The men stood watching. New York sank down into the sea. With a hissing, bubbling, sighing; with a cry of ruined metal and old time, the great structures leaned, warped, flowed, collapsed. Mark stood among the buildings. Then, like a building, a neat red hole drilled into his chest, wordless, he fell*." (ibid., 245). All these unreal topophones have been destroyed forever because of human meanness, jealousy, and envy. In the cave, one of the men kills Mark. They have killed the miracles he was able to create; they have killed New York; they have killed their hope to return to the Earth.

The short story "The scythe", which I have described in detail above, is based on the biblical allegory of the Grim Reaper, whose name is Death. In the allegory as well as in Bradbury's story, this reaper has absolute control over life and death. The Grim Reaper in this text is bound to the field of wheat, which he cuts killing many people.

The list of examples is long enough. I would like to complete this paragraph with the short story "The Man", a brilliant analysis of which has been done by Thornton (2011). The events unfold on a nameless planet where one day a rocket arrives. Its captain is waiting for "*the welcoming committee with a brass band to shake hand*" (vol. 2: 247) but nobody comes, and he feels neglected and abused. His behaviour does not differ much from those invaders who had destroyed many civilizations; only the topophone is not savannahs or prairies on the Earth but a planet with a humanoid population: "*We build rockets, we go to all the trouble of crossing space, searching for them, and this is what we get. Neglect. Look at those idiots wander about in there. Don't they realize how big this is? The first*

*space flight to touch their provincial land*." (ibid., 248). He sends a member of his team, Martin, to find out what has happened. When Martin comes back, he explains that the town inhabitants are not interested in the rocket because one day ago the Man came, who had no definite name, because it would be different on every planet. He "*healed the sick and comforted the poor. He fought hypocrisy and dirty politics and sat among the people, talking, through the day*." (ibid., 249). The captain doesn't believe him and goes downtown to find witnesses. Captain Hart supposes that it was Burton who stole his victory but Burton died several days ago. Then the captain decides to go to other planets and to find that Man there because in this place he could not be found. Most members of the crew together with Martin decide to stay on this planet. Hart names them "fools" and leaves. Seven men go to the mayor who asks them to hurry up because " *'We mustn't keep him waiting.'* " (ibid., 257).

## 6. Discussion and conclusion: Why? and How?

Ray Bradbury, a classic of modern American literature has created his own literary world, in which he highlights human relations, eternal moral values, problems of globalization and many others in the light of science fiction and of city fantasy. He persistently and consistently enters Space not to create fascinating phantasmagorias of interplanetary contacts, but to embody the human thirst for knowledge of boundless worlds and self-knowledge. In this sense, his Space is a metaphor of the soul, which has been directed to the active transformation of the Universe (Маркина 2006). Bradbury's heroes, thanks to the opportunities of literary time and space categories, have no restrictions on their actions either in time or in space. In one of his works a hero lives in 2056, in another he goes back 60 million years. In another short story we can fly to Mars and Venus or to see our planet hundreds of years in the future. Bradbury's real and hypothetical text worlds can exist concurrently or be united into certain moments of time.

**Short stories with unreal topophones.** Though Bradbury sends his heroes to Mars and Venus, he wants to attract our attention to problems which are still pressing on the Earth: bureaucracy ("The Earth men"), bullying at school ("All summer in one day"), loneliness and misunderstanding in the family ("February 1999: Ylla"), the desire to find a reliable partner and friend ("The wilderness"). Some of his short stories reconstruct the behaviour of people who lived centuries ago and who contributed greatly to the destruction of ancient civilizations: members of the rocket team are people from the Earth. They try to conquer Martians or other humanoids showing their superiority and exclusiveness ("The off season", "The Man").

People have to leave the Earth because it is impossible stay there anymore: nuclear pollution, wars and military conflicts, dangerous diseases ("Million year picnic"). Some people who come to Mars try to accept the ancient culture and keep their own ("Dark they were, and golden eyed (the naming of names)").

Bradbury puts his heroes into dangerous situations that reveal the worst and the best features of the human character ("The long rain", "The golden apples of the Sun"). Some of Bradbury's short stories reveal his great sense of humour. Writers who have created many horrors and thrillers live on Mars and send misfortunes onto the members of the rocket team ("The exiles"). Interrelations between unreal topophones and chronotypes are displayed in Table 2.

Table 2. Interrelations between unreal topophones, chronotypes,
and means of their verbalization

| Location (where?) | Implication (why?) | Stylistic and other devices and means (how?) | Short story title | Chronotype model |
|---|---|---|---|---|
| **Unreal topophone** | | | | |
| **Mars** | Unhappy family, female loneliness | Temporal structure of the text: total absence of Future tenses | "February 1999: Ylla" | Model 1. → |

| | | | | |
|---|---|---|---|---|
| | Allusion to the Bible | Patterned repetition (framing): identical beginning and end of the text; it looks like a spiral turn | "The visitor" | Model 4, Model 6. |
| | A man should respect other cultures and accept them | Specific Martian vocabulary | "Dark they were, and golden eyed (the naming of names" | Model 1. → |
| | Unlike destructed civilizations from the Earth Martians try to defend themselves | Grotesque | "Mars is heaven" | Model 1. → |
| | A man on Mars still behaves like an invader did centuries ago | Irony, satire and grotesque → a moral lesson | "The off season" | Model 1. → |
| | Bureaucracy is ineradicable | Irony, satire and grotesque | "The Earth men" | Model 1. → |
| The Earth – Mars | Female natural desire to find a partner for life | Emotively charged words | "The wilderness" | Model 1. → |
| Venus | Bullying at school and childish nostalgia | Simile | "All summer in one day" | Model 4. |
| | Quest and the best features of the human character | Allusion to the Bible | "The long rain" | Model 1. → |
| Unknown planet | Quest | Mild humour | "The Blue Bottle" | Model 4. |
| | Allusion to the Bible | Allegory | "The Man" | Model 1. → |
| Rocket | Allusion to the Bible | Grotesque, irony, and sarcasm | "The exiles" | Model 4. |
| | Boundless devotion to work, self-sacrifice | Sustained metaphor | "The golden apples of the Sun" | Model 1. → |

As it is next to impossible to describe all the stylistic devices and expressive means employed by the author in accentuating the role of literary time and place (it looks like a special research), I will make comments only in some specific cases. In Table 2 I mention the temporal structure of the text. It is really very peculiar (Panasenko 2009). Very often

Bradbury does not gives us information directly. In this text, it is encoded by the total absence of future tenses. It means that this family is doomed and has no future, notwithstanding where it is: on the Earth or on Mars.

In texts with unreal topophones, Chronotype model 1 prevails with the right-side arrow pointing at the far future.

**Short stories with real topophones.** The examples of them are not numerous and are presented in Table 3. To accentuate the problems of the Cold War period, Bradbury sends us to old China and, using the style of a fairy tale narrative, shows what an arms race leads to ("The Golden Kite, the Silver Wind").

Table 3. Interrelations between real topophones, chronotypes,
and means of their verbalization

| Location (where?) | Implication (why?) | Stylistic and other devices and means (how?) | Short story title | Chronotype model |
|---|---|---|---|---|
| **Real topophone** | | | | |
| **The Earth** | Great responsibility of all of us for every deed | Time travel, grotesque | "A sound of thunder" | Model 1. ← and → |
| **Mexico** | Decent people refuse to produce lethal weapons | Travel in time | "The fox and the forest" | Model 1. ← and → |
| **China** | Warning about Cold War consequences | Fairy tale mode of the narrative, antonomasia | "The Golden Kite, the Silver Wind" | Model 1. ← |
| | Disapproval of the rulers who ignore innovations | Fairy tale mode of the narrative | "The flying machine" | Model 1. ← |

The first two stories are connected with time travel and, at the same time, considerable distances are covered on the time axes (here we have the Chronotype 1 with the right and left-side arrows). The short stories, in which the events take place in old China, have correspondingly the left-side arrow but the questions they highlight are still pressing. As

I have already mentioned Bradbury has encoded his warnings about the consequences of an arms race using the fairy tale genre.

**Microtoponyms.** Within the literary text, microtoponyms directly participate in forming a literary image of the world, national mentality and express the individual author's worldview. Microtoponyms, which are one of the means of national, cultural, and historical information storage and transfer, play an essential role in the realization of that model of reality, which is put in the literary text. Moreover, under certain conditions, the microtoponymic designations are capable of becoming peculiar ideologems of the public consciousness of an era and of rendering ideas of the material and cultural wealth of the nation at separate stages of its development (Колокольникова 2015).

A "clever house" is on fire and there is no one in it, in the city, on the Earth to save it because of nuclear war ("August 2026: there will be soft rains") (see Table 4).

In "The scythe" we have several very important microtoponyms. Wars on our planet go on and many people perish. Metaphorically, Bradbury presents us the Grim Reaper who was a common farmer, Drew, who first found a scythe and later became a murderer. The house represents hope, luck, happiness, and comfort for the family at the beginning of this story, then it figuratively turns into a cemetery, where the mother and her children lie as if in deep sleep not touched by the fire. Thus, this house is a big "curse".

Another important microtoponym is a huge wheat field that is supposed to be full of life and sun but as we see, it is full of death and sorrow. This wheat field at first represents something good (enough food, prosperity, and long life) and then it also represents all the senseless deaths of innocent people, children, as well as soldiers who obeyed commands in WWII (this story was written in 1943). The farm with the field becomes a big slaughterhouse. The author gives us a serious warning and completes the story describing

horrible events: "*Bombs shattered London, Moscow, Tokyo. …The blade swung insanely. And the kilns of Belsen and Buchenwald took fire. The blade sang, crimson wet. And mushrooms vomited out blind suns at White Sands, Hiroshima, Bikini, and up, through, and in continental Siberian skies. The grain wept in a green rain, falling. Korea, Indo-China, Egypt, India trembled; Asia stirred, Africa woke in the night. …The farmer in the field is too busy, even after all these years; too busy slashing and chopping the green wheat instead of the ripe.*" (vol. 1: 71).

The super modern and very expensive nursery room, which changes according to the wishes of its owner, does not help parents who have lost contact with their children. Rich presents can not substitute a cordial family atmosphere and mutual understanding ("Veldt").

When one reads the story "Tomorrow's child" (its basic microtoponym is a maternity home), one may think that it is a story about the world of technology, machines, and engineering devices. But I think that it is a story about love. The love of Polly and Peter – for each other and for the child – saves them; Polly was losing her mind; Peter was losing his family. Although they fail to accept the unusual appearance of their child, they sacrifice themselves and become different because of love. Having a baby looking like a pyramid is a challenge and a warning against progressive technology development and the dangers that this development brings to humanity. Who is the winner in this story: people or technology? A clever birth mechanism has made a mistake but it was a human being who had invented it. Real love conquers all the hindrances and brings peace, comfort, and happiness to this family.

Ray Bradbury was brought up in a very good family. He had four daughters. Many short stories reflect his attitude to women who have their souls in their hands: "*For we do **everything** to the world with our hands.*" ("Embroidery", vol. 1: 308). The evening porch

becomes the centre of the universe because the three women are sitting there with their embroideries, making the world beautiful and colourful, embellishing it with their everyday routine work.

Though we live in the 21ˢᵗ century, still there are some countries where certain authors are forbidden and their books are destroyed. I concentrate my attention on short stories but I can not fail to mention his futuristic novel "451 Fahrenheit". A square in the far future becomes a place where the Mona Lisa is first spat at and then destroyed. *Ars longa, vita brevis est*, says Latin proverb. Masterpieces of such a kind will live forever notwithstanding people's craziness. The boy keeps the Smile from the portrait as a real treasure, and I hope he will pass it on to his children in future as a great treasure.

Ray Bradbury is a brilliant and sometimes an ingenious narrator. He skillfully uses biblical allusions in many of his texts. As I have mentioned above, the Relief Rocket can be compared to the Promised Land ("Fly away home"). Such characters' names as Saul, Mark, and Peter direct us to some books of the Bible.

The Messiah comes to an unknown planet. What he does and how he is welcomed is extensively described in the Gospel. Even if the names are not mentioned, the reader easily understands that different events from the Bible and their locations are implicitly described by Bradbury: Exodus from Egypt ("Fly away home"), David versus Goliath ("The miracles of Jamie"), Original sin ("Adam and Eve"), ("The fire balloons") and many others.

Microtoponyms are presented in Table 4.

Table 4. Interrelations between unreal topophones, chronotypes,
and means of their verbalization

| Location (where?) | Implication (why?) | Stylistic and other devices and means (how?) | Short story title | Chronotype model |
|---|---|---|---|---|
| **Microtoponyms** | | | | |
| **Attic** | Nostalgia for the past better times | Time travel, metaphor, personification | "A scent of sarsaparilla" | Model 1. ← |
| **House** | Clever mechanisms are useless because the planet is uninhabited as a result of the nuclear war | Means of stylistic semasiology and phonetics | "August 2026: there will come soft rains" | Model 1. → |
| **A farm-house with a field** | *Timeo Danaos et donna ferentes* | Grotesque, allusion | "The scythe" | Model 1. ← and → |
| **Room** | Generation conflict | Grotesque | "Veldt" | Model 1. → |
| **Porch** | Great respect to women | Sustained metaphor, simile, epithet; gradation; aposiopesis, patterned repetitions | "Embroidery" | It can take place at any time |
| **Ferris wheel** | Moral lesson: Commandment 8 *Thou shalt not steal* | Grotesque | "The black Ferris" | Model 1. ← and → |
| **Children's playground** | Parents can give everything but common sense (Yiddish proverb) | Hyperbole, personification, grotesque | "The Playground" | It can take place at any time |
| **Maternity home** | Warning about the conflict between human and technology | Defeated expectancy, personification | "Tomorrow's child" | Model 1. → |
| **Square** | Ars longa, vita brevis est | Defeated expectancy, personification, grotesque | "The Smile" | Model 1. → |

The short stories with microtoponyms are based on the Chronotype 1 model or the events are not connected with a definite period of time. These places are familiar to everyone: attic, square, maternity home, etc. But there is something in these texts, which gives us grounds to call them masterpieces of science fiction.

Nowadays we have "a clever house" managed even by mobile phone. Bradbury foresaw this, though if the Earth is empty, all these mechanisms are useless ("August 2026: there will be soft rains"). Children's love can not be bought even by very expensive presents, like a nursery room in "Veldt". Every short story in this group has something, which triggers on the plot development and enhances the importance of the topophone.

In "Embroidery", there is such a lexico-stylistic means as anticlimax: "*they didn't glance about to see what was happening to the country, the town, this house, or even this porch*" (vol. 1: 310). Thus, the porch becomes the centre of the universe only because the three women who even have no names are sitting, waiting for their husbands and bringing beauty to the world. The second important stylistic device here is sustained metaphor: the second woman "*saw the world brighten and catch fire*" (ibid., 310) and this fire catches her embroidery, her world limited by the tambour, and then gradually catches her heart, "*a soft red rose sewn with fire*" (ibid., 310). The texts ends with aposiopesis and gives the possibility to the reader to complete it in one's own way.

In "The Playground" and "The Smile" we see personification. The Playground lives its (her/his?) specific life and acts like a living monster. Though the portrait of Mona Lisa in the distant future is torn to pieces, the Smile is alive. It lightens the gloomy life of a young boy ("The Smile").

The title "Tomorrow's child" is also based on transposition. Here 'tomorrow' is used in the possessive case, which is traditionally used with animate nouns. It looks like tomorrow has delivered the child and it was born into the fourth dimension.

As we have done a special research on Biblical allusions in Bradbury's literary works (Panasenko & Šestáková 2013), we will not comment here on how chronotopes are verbalized.

Bradbury has created his own unique image of the world reflecting his individual world perception and attitude to modern techniques and appliances. In his works, he touches upon eternal problems: love, women, generation conflict, bullying, bureaucracy, arms race, friendship, nostalgia, and many others.

I have discovered that when the author wants to attract our attention to some pressing problems, he locates his protagonists far away from our planet. Though the topophones are unreal, the problems are earthy. When we have real topophones, there is a time shift on the time axis to the future or to the past. Microtoponyms reflect a typical situation, that is why proverbs, which have the same function, can be easily applied to them while explaining their idea. Though some of these microtoponyms are trivial, like the porch or the attic or the black Ferris, they contain a deep meaning and bear a moral lesson.

The worlds of Ray Bradbury are fascinating and unique. They still do need further exploration. Though it is a very inviting prospect to consider Bradbury's real and unreal spaces using the mental spaces introduced by Fauconnier (1994), I hope it will be the topic of my following study.

**Notes**

I borrowed most of the short stories from a two-volume edition of the text selected for this edition personally by the author. Vol. 1 in the text means this reference: Bradbury, R. (2008). Stories. Vol. 1. London: HarpersVoyager. Vol. 2 in the text means this reference: Bradbury, R. (2008). Stories. Vol. 2. London: HarpersVoyager. If the source with the page is not mentioned, it means that I have used the electronic version of this story downloading it from the following web site: http://raybradbury.ru/library/cycles

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**Résumé**

Literary time and place are very important text categories. For some writers who belong to the genres of science fiction, fantasy, or detective stories, chronotopes help express the authors' worldview and sometimes are the triggers, which direct plot development in a specific way. In Bradbury's science fiction, we can find specific topophones: unreal and real. Mars and Venus, rocket, etc. belong to the first category. Real topophones are represented by specific countries (China, Mexico, the USA, etc.). This group also includes so called microtoponyms: small geographical objects or places well known in a specific locality, like a (farm) house, its parts and surroundings, a field, rooms in a house, an attic, a porch, a Ferris wheel, a children's playground, a maternity home, a square, etc. Toponyms connected with the Bible deserve special mention: some toponyms are of definite (Egypt. Babylon, Sodom and Gomorrah) and general character (Northern and Southern kingdoms). Without literary time all these topophones and microtoponyms would have belonged to fictional texts or to autobiographical or historical novels. Ray Bradbury skillfully unites time and place in a chronotope and shifts his heroes on the time

axis to the far future or to the past; especially it concerns microtoponyms, e.g.: maternity home – people use helicopters to go to the concert or to the hospital; children's playground – time stops for the father who wanted to protect his son and occupied son's place on the playground for several years, etc. All these real and unreal topophones I have managed to specify are closely connected with chronotype models. I have put three research questions for myself: Where? Why? and How? and answered them in the following way. Ray Bradbury puts his heroes into specific conditions and specific places (Venus, rocket, etc.) and tries to give us a moral lesson. People may be friendly to Martians or kill them without warning; children may abuse a little girl and grown-ups may show their best qualities under certain circumstances. The last question is how the author makes the reader believe in what (s)he is reading. It is masterfully done with a set of specific tools (Time Machine) and numerous linguistic means.

# RELIGIOUS IDEOLOGEMES IN TRANSITION:

# A RESIDUE OF THEOLOGICAL VIRTUES IN THE

# EMOTIONALIST ETHICS OF VICTORIAN NOVELS

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**Abstract:** The study investigates the transition mechanisms of religious ideologemes observed in their lexical representation in the Victorian novel corpus. The paper claims that the amalgamation of Anglo-Catholic and Evangelical ideologies made for the subsequent transformation of theological virtues resulting in their internalized translation to the rising ideology of emotionalist moral values.

**Keywords**: ideology, religious ideologeme, linguoideologeme, emotional coherence, virtue, vice, moral value, Victorian novel.

> *"We tend to think of stigma and sanctions as being externally imposed by society, by law and coercion. But in fact, what was most characteristic about Victorian England was the internalization of these sanctions."* (Himmelfarb 2010)

## 1. Introduction

As religion is becoming a sphere of scholarly interest not only for church historians, theologians, and politicians but of discourse analysts too (Von Stuckrad 2010; Wijsen 2013; Wuthnow 2011), especially as regards the mechanisms of ideology cultivation (Brown 2009; Hjelm 2014; Lints 2016), the issue of manifestation and propagation of religious beliefs in literary texts is timely and relevant. The Victorian era proves

especially abundant in religious denominations, whose language and ideas are in constant competition for their parishioners' minds, and the ample proof of that can be found in the specialized literature of the time. At the core of our interests are the mechanisms of ideological changes in the 19th century considered at the level of the internalization of religious beliefs in literary prose. The amalgamation of Anglo-Catholic and Evangelical ideologies of Victorians are brought into the limelight with the purpose of further analyzing the transformation and diffusion of religious ideologemes represented in the novels of the period.

This paper argues that the ideological procedures of shaping the worldviews of community members can be relevant to different systems of social consciousness: economic, political, religious, moral, and emotional; at least one of these performing the function of the dominant ideology of the time. The religious ideology of the Victorian period had strong claims for ideological primacy, and the period evinces the dynamism of ideological systems marked by a merger of the opposing subsystems of Anglo-Catholicism and Evangelical Protestantism (Worsley 2015) as a hallmark of the shift to the moral ideology of emotionalist ethics. The article aims to illuminate the issues of the cognitive-affective potency of the religious ideologies of the Victorian era observed through ideologemes as minimal mental units of ideologies. According to the results of the study, religious ideologemes represented in the literary texts of the period, form a range of dominant religious ideologies and articulate contemporary understandings of emotionalist ethics that gave rise to a competing moral ideology.

The primary concern of the article is to test the hypothesis of ideology amalgamation of Anglo-Catholicism and Evangelicalism in galvanizing the wane of the system of religious ideologemes. The objective of the study is two-fold: 1) to observe the continuity of internalization of religious virtues in Victorian moral values and 2) to reveal the links between religious ideologemes and newly rising political and economic ideologies.

The material of the study comprises 56 fictional novels of the Victorian period manually selected from the Corpus Of Late Modern English Texts (CLMET 3.1), kindly offered by its authors (De Smet, Flach et al. 2015). The time span covered is the period of Queen Victoria's reign from 1837 to 1901. Non-fictional texts are beyond the scope of the present study. The text versions of the corpus have been subject to quantitative content analysis and text mining conducted using KH Coder software, which enables searching and statistical analysis functionalities along with qualitative data analysis.

## 2. Ideologeme as a fundamental unit of religious ideology

A cleavage in the current scholarship with regard to mechanisms of generating ideologies, their functioning, and their correlation to the system of language served as a significant incentive for this research. Notwithstanding that, with the scope of the current paper permitting, the nature of ideology at large and the mechanisms of its promulgation are only partially expounded on. The study focuses mainly on the rise of religious ideologies. Of primary interest is the specification of the notion of ideologeme in the correlation of ideology-ideologeme and establishing its coreference to the system of language through semiotic links.

### 2.1 Approaching definition of ideologemes

The notion of the ideologeme in the current linguistic research on ideologies is blurred and lacks a unified definition. In a pan-semiotic approach the all-pervasive nature of ideologies (Bakhtin & Medvedev 1978) finds its representation in ideologemes as minimal fundamental units of ideologies, the units of an "ideological picture of the world" (Шкайдерова 2007). The ideologeme is defined as a mental universal that is objectified in text and discourse by means of linguistic units of different levels and by means of other semiotic systems (Малышева 2009). Among differentiating features of ideologemes are symbolism, ideologism, axiologicality, emotional load, stereotypicality, complexity, immanence, and universalism. Unanimous agreement on the universalism of ideologemes, though, contrasts the claims about ideologemes

reification. Therefore, multiple approaches to the definition of ideologemes could be distinguished in accord with the correlation of the signifier and signified in the mechanisms of lexical transposition of ideologemes:

1) narrow, linguistic proper, according to which the ideologeme is a lexical unit with an ideological component (Карамова 2015);

2) integrative, gestalt, following which the ideologeme is a mental and stylistic phenomenon, a unit that comprises an ideological component and is represented by a word or phrase (Клушина 2014);

3) cognitive that views the ideologeme as a unit of the cognitive level, a multi-layer concept of a complex structure, ideologically charged features of which are actualized at the core or on the periphery. These features encompass collective, stereotypical and mythological beliefs about a nation, state, power, society, political and ideological institutions (Хмылев 2005);

4) wide, semiotic (linguo-semiotic), within which the ideologeme is interpreted as a sign or a stable combination of signs that determines a flow of communication along the established norms of thought and behaviour (Купина 1995).

A view on ideologemes as mental units of extra-semiotic scope is underpinned by traditional logic (Marling 1994) according to which ideologemes are defined as catalytic to abductive reasoning and pertain to a propositional level as quasi-arguments:

*An ideologeme is a discursive unity of propositional value in which the terms forming the proposition are given as identical or equivalent. It can be composed under the form of a precept or an incontestable judgment of religious character. It makes a semi-argument. The ensemble of ideologemes of a text is a historicized network that orients the constitution of that text* (Van Schendel quoted in Marling 1994: 284).

It follows that ideological investment resides at a meta-semiotic level and serves as a generator of senses and a vector to an infinite number of semes (Eco 1976: 289). The principles of ideological mechanisms are comparable to those of dialectic reasoning and deal with disguised ideological premises open to discussion. Acceptable conclusions, though, are arrived at by using ideological enthymemes subject to extra-logical conditions of pragmatic motivations, emotional elements, and historical evaluations (Pinich 2018: 50). Along with that, ideological possibilities suggest a way of thinking concurrent in all procedures of mental co-elaboration. These claims about the nature of ideologemes exclude their complete coincidence with linguistic units as their "semantic and conceptual representations are generally acknowledged to be distinct and non-isomorphic modes of thinking and therefore two separate levels of analysis" (Komova & Sharapkova 2017: 99).

A nomiotic theory of the mind by Bianca (2017) unveils the mechanisms of nomiosis, a mental process which consists in the generation of inherent significance to all mental configurations simultaneous to the co-elaboration and accumulation of processed information. The term nomiosis "indicates that significance refers to the mental processes – apart from the use of system signs, including the alphabetic ones – with which they can be expressed" (ibid.: 38-39). The nomiosis, as a cerebral activity is defined as a "compositional process which generates nomiotic or significant configurations and more complex significant structures <…> the mental configurations and structures correlate with each other through inherent bonds" (ibid.). The thesis of generating nomiosis maintains:

*The elaboration of information, perceptual or not, is performed in given neural areas of the cortex. In the process of formation/elaboration in a given area, information is spread to other different zones of the same cortical areas, or to other cortical and non-cortical encephalic zones, acquiring or activating other information which is integrated with each other, so generating compositional configurations and structures of different levels of complexity which carry significant information* (Bianca 2017: 41).

The operational architecture of information processing is grounded in nomiotic-semiotic bonds (significant and linguistic). It follows that nomiotic processes that underlie mental operationality are often based on linguistic bonds too. Therefore, "mental configurations can be transformed in signic or language structures" (Bianca 2017: 51), which may also come as a linguistic byproduct. Additionally, the contemporaneous and parallel co-elaboration of nomiotic information involves mental processes along multiple sources of information coming both from the natural and socio-cultural worlds as well as from the body and other minds (ibid.: 25). The statement about the unity of minds provides the ground for explicating the solidarity of ideological group members; their communion is built through the shared information and commonality of "sense generating practices of the subjects of discourse" (Морозова 2009) as visualized in Fig. 1 retrieved from Homer-Dixon et al. (2013).
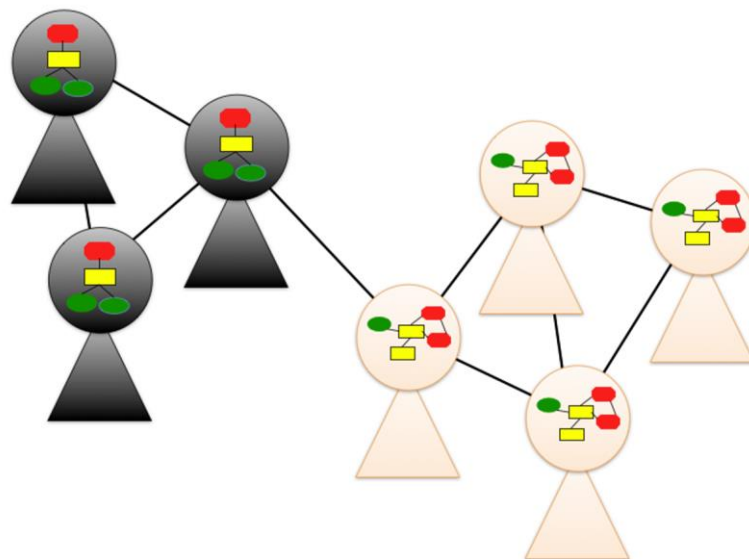


Figure 1. Ideologies as networks of concepts embedded in networks of people
Source: Homer-Dixon et al. (2013)

The complex system of ideologies is two-level: the individual level encompasses beliefs, ideas and values of individuals, and the group level operates with individual minds as its elements that guide the collective actions of the members of social groups. The nomiotic structures of individuals' minds, represented in Homer-Dixon et al.'s scheme as a network of concepts, serve as a means of affiliating with an ideology. The actionality of shared mental processes yields the community bonds that establish an

ideological solidarity of ego, group or system justification. The structures, which can refer both to an individual mind and to a community of minds, are dynamic and capable of connecting with other structures, such as religious with moral or political. The interrelation between the levels of ideologies is two-way and translates to "top-down (institutional) and bottom-up (psychological individual)" factors of ideologies functioning (Jacquet et al. 2014).

## 2.2 Linguoideologeme: Means of ideology objectification

Ideologemes are corresponding nomiotic structures that constitute the networks within ideologies and which can connect to other ideologies. Ideologemes serve mental representations of ideologies and establish cognitive-semiotic bonds in language meaning production when "paired with lexical and grammatical units inside the system of symbolic assemblies that makes up language" (Hart 2017). Lingual representation of ideologemes is observed in ideologically charged units at different language levels. Subsequently, the linguistic objectification of ideologemes establishes a paradigm of linguoideologemes which "cristallise their content" (Ihina 2017: 91) in language units.

Our study is confined mainly to the lexical level of ideologeme objectification. Therefore, the classification of linguoideologemes has been worked out based on the criterion of the status of an ideological component in the structure of the lexical meaning of linguoideologemes (see Fig. 2). Accordingly, the linguoideologemes fall into full and partial and include ideological lexicon and contextual linguoideologemes (Карамова 2015).

Full linguoideologemes encompass lexical units relevant to ideology objectivation in time, space, ritualized procedures and participants involved. These kinds of linguoideologemes involve ideology-bound keywords with direct reference to the name of the religion (*Christianity*, *Christendom*, *Calvinist*, *Protestant*, *and Evangelical*), its doctrine or basis of denomination. Doctrinal statements are refracted in different aspects of the theological lexicon: bibliological (*Bible*, *scripture*, *gospel*,

*catechism*, *Jesus*, *psalms*, *Exodus*), eschatological (*death*, *life*, *heaven*, *eternity*, *purification*, *after-life*, *deathlike*), angelological (*angel*, *spirit*, *Divinity*, *Cherubim*), and demonological (*Satan*, *infernal*, *devilish*, *devilry*, *leviathan*, *legion*).
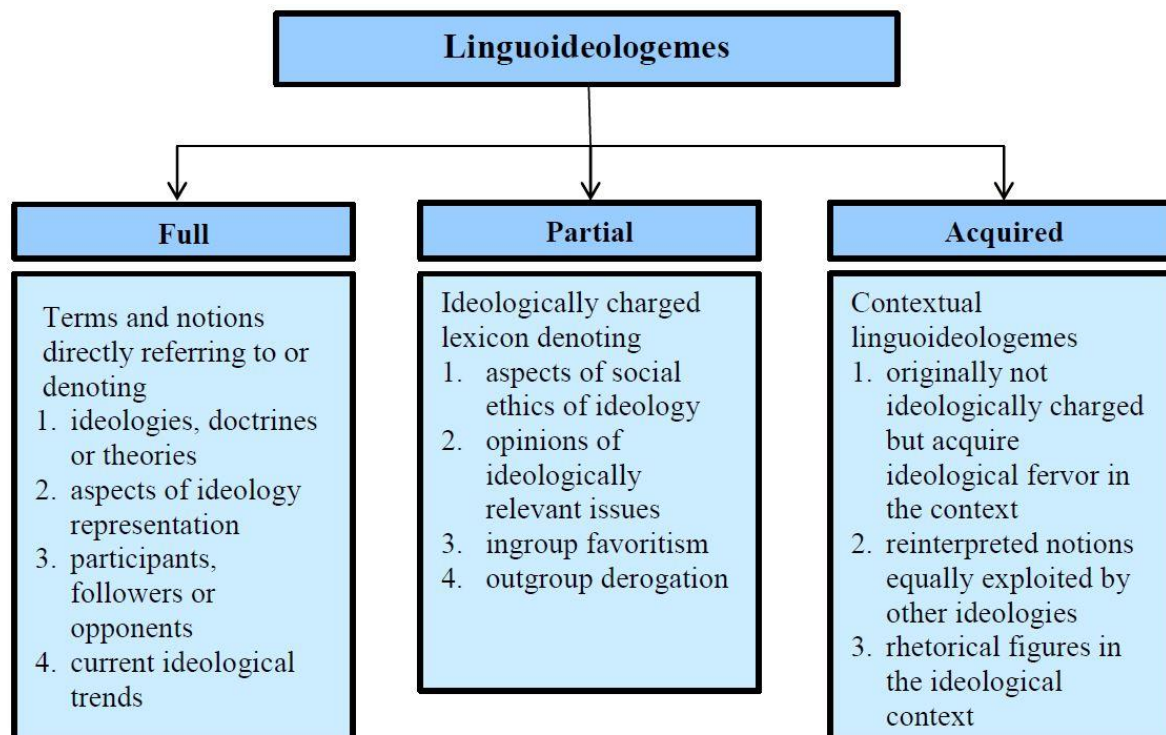


Figure 2. Classification of linguoideologemes

Religious full linguoideologemes are likewise reverberations of religious practices (in the current study Anglo-Catholic and Evangelical): ecclesiology (*church*, *altar*, *sanctuary*, *temple*, *chapel*, *pulpit*), liturgy (*prayer*, *sermon*, *benediction*, *blessing*), clergy and parish (*Pope*, *clergyman*, *abbot*, *practitioner*, *mourner*, *parishioner*).

Ideologically charged lexicon retains archsemes of an ideology, "stereotyped ideological components" in the semantic structure of a lexeme (Булыгина & Трипольская 2015: 70) and lays bare the social ethics of an ideology not devoid of affective and axiological colouring particularly observed in the lexicon to reflect opinions on ideologically relevant issues, ingroup favoritism or outgroup derogation. Religious partial linguoideologemes are imprints of Christian ethics elucidated in the notions of virtues and vices of humanity (*faith*, *hope*, *charity*, *justice*, *humility*, *chastity*

or *greed*, *pride*, *jealousy*, *blasphemy*, and *disgrace*) the latter in the Victorian era were represented in the "lexicon of temperance" (Reed 2006: 215).

Contextual representation of ideologemes translates to transposition of ideological senses to lexical units that originally do not contain an ideological component in their semantic structure or appear as a lingual reification of ideologemes pertaining to other waned ideologies. To illustrate, the virtue of *Justice* that is in the list among other cardinal virtues and consists in "constant and firm will to give their due to God and neighbour" (Catechism of the Catholic Church, *s.a.*) in its lexical form serves as a reflection of the transposition of a religious ideologeme in a moral ideologeme. Subsequently, the moral ideologeme merges with the political ideology of the Victorian justice system as righteous retribution for offences observed in policy and lawmaking, courts, fines and prisons of the time. Ideologeme proliferation is achieved through the mechanisms of simultaneous information co-elaboration along emotional coherence processes, their nature expounded on below in subsection *3.3*. It appears that acquired linguoideologemes are inevitably marked by emo-affective colouring, relate to the conceptual picture of the world and contribute to the system of keywords of ideologies. Therefore, the emotional aspect is indispensible to religious ideologemes both as a means of religious solidarity and dogmatic principles of denominations. Consequently, it is suggestive of the need to look at the cathectic mode of religious ideology generation.

## 3. Religion and ideology: Upstream elements of the origins

The issue of the nature of religion and ideology is put forward in numerous questions: as to whether to relate religion to culture or ideology (Williams 1996) or what differences could be set between the two phenomena when both deal with metaphysical matters beyond logical verification (Jansson 2013), serve the psychological drivers of world affairs and employ emotional fervor to instill their doctrine (Burrowes 2016; Pinich 2017). However, despite differences in defining the notions the research points to the alliance of the phenomena in the mechanisms of cultivation and inculcation,

levels of realization and patterns of functioning. Among others, the key features of religion and ideology are the collective endeavor of mutuality and emotional rapport that could also be disclosed in a psycholinguistic analysis of emotionally appealing units of language as suggested in the study of political discourses (De Landtsheer & Van Oortmerssen 2000).

*3.1 Solidarity preeminence of social co-existence*

The problem of the basis for social mutuality resides in various aspects of human co-existence, but the scope of the tasks of the paper does not permit us to study them fully. Therefore, we intend to discuss only those that have direct reference to the target issue. So, among some of the prerequisites to reciprocality are voluntarism and actionality, which along with Weber's social actions (Max Weber*:* Selections in translation, 2007: 7-33), in Parsons' actional systems translate to motivational significance of actions in the empirical world and are organized around cognitive, cathectic and evaluative modes of interest orientation (1991: 7). Notably, cathexis as a "free emotional energy invested in thought" (Cathectic energy, 2017) is implicated in the expectational structure of an action, and though not so obvious in normative value-orientation as cognitive and appreciative standards, translates to moral standards in its relevance to the integrity of social interaction systems. The integrity is determined by common values in a general sense, when members discern actions as compatible or incompatible with the interests of solidarity and set sanctions against incongruent actions. Institutialization of culturally organized expressive or cathectic patterns internalizes in the moral sentiments of a nation and is observed in affectivity-neutrality and specificity-diffuseness models of emotional cooperation (Parsons 1991: 53).

The quest for solidarity rests on the "legitimate expression of the social feeling of belonging, most clearly expressed within the nation state and expressing a will to cooperate and a strive for order" (Bayerlein, Braskén & Weiss 2017: 4), and its universalism is recognized in the preeminence of establishing commonness among society members, in political and religious rhetoric in particular. Furthermore,

solidarity issues obligations to role-expectation which prescribe particular social roles and negative sanctions against non-compliance with them. The number of roles performed by a member of society explicates collectivity as integrity of multiple collectivities of social groups in the process of continual change.

Another recognized theory of participatory parity by Fraser and Honneth claims mutuality as a "normative binding on all abiding to the fair terms of interaction under condition of value pluralism" (2003: 31) that overarches the concepts of liberty, justice and equality. Axiomatically, recognition of social groups establishes the ethics of social morality and sets the principles of their social esteem. Withheld recognition translates to moral discontent, feelings of damaged recognition, injustice, inequality, and disrespect. Nevertheless, the consequences serve as galvanizers for the oppressed social groups in forging strong solidarity bonds of in-group favoritism.

Humans' willingness to be a part of a "collectivity with specific psychological properties" (Gilbert 1992: 15) and the pursuit of that perception of reality is at the roots of their readiness to jointly achieve a goal by adding their will to a general pool of wills. Accordingly, the commonality encompasses a common knowledge or common sense pool with each individual's will as a part of it and constitutes the basis for systems of shared beliefs for if members share the presuppositional knowledge the institutionalized expectations will trigger their beliefs.

*3.2 Supernatural beliefs at the core of religious ideologies*
A unity of cognitive, evaluative and emotional references to the common sense pool transforms into ideological and religious belief systems differentiated under the principle of relation to the empirical. Ideological and religious belief systems as opposed to scientific and philosophical beliefs take the supernatural as a starting point. A supernatural order of non-empirical reference is defined by Parsons in the system of evaluative beliefs as religious ideas along with ideologies but it is similarly posed along with philosophical existential beliefs as supernatural lore (1991: 103). The

compatibility of religious and philosophical beliefs is attributable to the similarity in attainment of a rationalization: for religious beliefs it is observed in fitting institutionally unexpected experiences of supernatural order, and for ideological beliefs – in legitimization of ideas that do not fit the common belief systems.

Religious empiricism is substantiated by the claim that there is nothing in beliefs, which was not first perceived (Durkheim 2012: 73). Hence, the vagueness of religion is denied for it is recognized as a "system of ideas and practices well founded in reality" (ibid.). The non-empirical beliefs are inherent constituents of culture that are internalized by ritual practices and form a part of collective consciousness. The consciousness is defined as a determinate system with a life of its own that dwells on a totality of beliefs and sentiments common to the average members of a society (Durkheim 1997: 39). The belief in the supernatural or anything that is not a subject of empirical knowledge retains the incentives of the consciousness to produce magical power through the processes of symbolic transcendence (Trnka & Lorencová 2016: 82). The processes seek to transform affected subjects into agential states individually and collectively by means of rituals during which social orders undergo deconstruction and are constructed anew under the principles of arbitrariness and conventionality.

Allan's vision of the interrelation between belief systems and religion is an equation "practices + beliefs → collective consciousness + social solidarity = religion" (2013: 62) where of primary importance are answers to the mechanisms of transformations presented by the arrows. The explanation is underpinned by the high interactionality of members which is favoured by the commonality of group attention and mood in the production of high level emotional energy further transcribed into a set of emotionally infused symbols. The sacredness of the symbols is achieved by common emotional experience and establishes a shared awareness of the world accompanied by a strong sense of solidarity that together make up a group's religion. The movement from magical practices to religion is instantiated by the transition from naturism to symbolism and results in the transformation of humans into "symbolic creatures"

(Allan 2006: 335) whose core target is the symbolic exchange of meaning that marks the cultivation of reciprocality of in-group relations.

In the magical ideology of religion, supernatural beliefs are treated as cognitive by-products (Talmot-Kaminski 2014: 6) with a pro-social function. The category of the supernatural, interpreted as superempirical, *par excellence* sets counter-intuitive representations rooted in a belief system with the pursuit of integration in collectivity. Magical practices are aimed at galvanizing belief in the superempirical through collective rituals of greater solemnity which is marked by the moral attitude recognized in "moral sentiments prescriptions" (Prinz 2007).

To illuminate the distinction between religious and magical beliefs, and other sets of beliefs that motivate pro-social behavior the idea of the non-alethic function of religious claims is introduced (ibid.). It follows that the functionality of beliefs is not connected with the truth and can be equally observed in the systems of religion and ideology. Therefore, the motivation of belief in a magical-religious complex along with the cultivation of communality is akin to the lack of accuracy of claims in ideologies with their potency to coordinate collective behavior (Talmot-Kaminski 2014: 108-109). With religion and ideology sharing the same function of non-alethic modality, direct commitments to action are not compulsory, though commitment may arise through institualization as a token of loyalty to a collectivity, such as an ideological or religious group. Despite the likeness of their mechanisms, religion is viewed as an example of the longest lasting ideology (ibid.: 114) on account of its solidarity potential and a supernatural ideology (ibid.: 98) as regards its two-level organization encompassing magic and religion proper.

*3.3 Emotional coherence in religious ethics*
Self-representation in social groups is central to an individual's network of beliefs and therefore forms an understanding of their social identity. Religious ideologies are deeply affectively internalized and may be of primary significance to a member's sense

of social affiliation. Furthermore, religious identities originate from an individual's sentiment and build up constraints for their behavior mostly outside the "deliberative coherence" of cold reasoning (Thagard 2006: 21).

The theory of emotional coherence by Thagard claims that decision making processes are often closer to intuition than to calculation models and they are beyond the access of human's consciousness (2006: 18). It follows that moral and practical reasoning is by no means the result of unemotional computations. Therefore, concepts and beliefs are emotionally valenced and form an integral part of human perception and understanding. Positive or negative valences put restrictive constraints on significant elements of the system and make them intrinsic further expanding affective tagging by means of connecting to the already valenced elements of "basic estimated categories: advantage – harm, acceptable – unacceptable, good – evil" (Zheltukhina 2015: 917). To illustrate, the value of virtue is highly positive while the valence of vice is negative. Similarly, positive value is attributed to temperance, humility and charity accorded with commonly recognized virtues and negative value is respectively attributed to pride, lust or gluttony viewed as lapses from virtue.

The indispensible nature of emotional cognition or "emotionally competent stimuli" (Brudholm & Lang 2018: 193) in decision making and action production is a primary cathectic form of setting, revision or rejection of beliefs through the mechanisms of emotional judgments. The mechanisms for judgment production lie in coherence as constraint satisfaction which deploys positive constraints represented as symmetric excitatory links, whereas negative constraints are represented in symmetric inhibitory links (ibid.: 20). Thus, it appears that the inexplicable choice of an ideology perceived as a gut feeling comes to consciousness as a result of emotional cognition.

Emotional inference is non-conscious and is based on value activation through excitatory and/or inhibitory links finally resulting in positive or negative emotional attitudes to objects, people's actions, situations, choices and beliefs. These primordial

mechanisms of making inferences are at the roots of knowledge production by religious enterprises. Valence attributing to thoughts and deeds in emotional inference seeks no cold reasoning while computation is done mainly to differentiate between sinful and righteous things.

Nonetheless, decision making and making choices about one's behaviour is not solely based on assigning value, but involves acceptability inferences as opposed to something emotionally aspired to. This opposition sets further distinction between person's vices and virtues and gives ground for subsequent manipulation with this knowledge. Primarily, an inside-view maximizes deliberate explanatory coherence in making up one's mind for their commitment when conscious awareness of non-applicability of one's desire prevents from succumbing to it. This self-surveillance is precautionary against degrading or immoral actions treated as sinful failings.

Under conditions of available hypotheses and evidence, found in decent theological learning and the connection of Christian thought to science and scholarship (Reardon 1996), overt explanatory coherence is maximized. An individual realizes the appropriateness of their behavior by retrieving from their intellectual history the knowledge needed for making choices and the justification of their morality. Otherwise, deliberate violation of the acceptability with an access to mental procedures may galvanize the reasoning for justifying vices as one's foibles or defects of character or trigger further remorse. The latter though is also possible with limited access to the processes of reasoning then, the explanatory coherence gains certain irrationality.

*3.4 Anglicanism and Evangelicalism: Fostering transition of religious ideologemes*
The applicability of the theory of emotional cognition to the issue of religious ideology in the Victorian age can be observed mainly in the transition of ideological beliefs of the High Church and Low Church of England refracted in the fictional novels of the time. The language and the ideas of High-Church and Low-Church parties that professed respectively Catholic dogmatized practice and latitudinarian principles

accompanied by a moral laxity (Schlossberg 2002) were in constant competition for the minds of their parish with reason and emotion at the cornerstone of the practices and theology. Evangelists and Tractarians were other significant theological movements that added significant emotional zeal to the system of beliefs and considerably influenced the minds of Victorians. Nevertheless, these schools of thought and practice were "bound together by a common heritage and common doctrinal and liturgical concerns, and there has always been a considerable amount of interchange of ecclesiastical personnel" (Sachs & Dean, *s.a.*). The interconnectedness of the theological schools despite their diverse ways for internalizing religious claims – reasoning and/or emotional coherence – were epitomized explicitly in the language of the century meanwhile novels evinced the extent of ideology consumption by the outstanding literary minds and their subsequent covert ideology promulgation.

The beliefs preached by the High-Church party of Catholicism were built on the theological dogmatism of ecclesiology. The prevalence of sense in Catholic theology distinguished it from Evangelical emotional practices of sensibility of the early decades of the 19th century. Reason was observed both in the structured and sorted religious thought and an established system of rituals and reached the apogee of its significance in the theological movement of Noetics in the middle of the century (Morris 2017: 592). The liturgy of the Church of England professed a high doctrine that had claims that humanity was corrupt to the core and incapable of redemption. The truth of the Catholic Church, as opposed to the ideological non-alethic grounds of religion, is the concept of atonement that involves the sacred role of the church in the salvation of individual sinners. A true catholic in the face of the church was one to believe that the Christ died not in the broad moral principle for humanity but literally for them who contribute no more to their salvation from the moment of their birth and the only thing they can hope for is mercy as moral virtues were discounted (Reardon 1996). The personal conviction of the dogmas evinces the beginning of conversion and fills the life of the believer with an overwhelming sense of sin. The rise of Anglo-Catholicism therefore as a result of the Oxford movement in the 30s of the century was heavily

underpinned by the concept of vice (Huggins 2015) with an even deeper antithetical affect to the concept of virtue.

Religious association of the Anglo-Catholic community dwelt on the commonality of belief in the irreversible retribution of God for the wrongdoings of humanity and therefore emphasized sacramental worship. The teaching of scripture, tradition and reason are recognized pillars of Anglicanism (Munday, *s.a.*) and speak in favour of emotional affiliation, yet relating to deliberative coherence observed in the dogmatized procedures of Christian theology. Reason is defined within a system of rational arguments, experience, and intuition, whose preeminence is recognized in discerning the truth for making decisions. Christian reason also strongly regards the evolution of scientific knowledge, especially by the end of the century as expounded in the *Lux Mundi* group – a synthesis of modern philosophy and Christian doctrine (Simmons 2015: 29).

Evangelicals, often discerned as antithetic to Anglo-Catholics due to the prevalence of emotional atmosphere and individualism in their theology made an emphasis on "heartfelt spirituality" (Carter 2017: 41). Evangelicalism aimed to combine doctrinally and theologically diverse elements to prove attractive to the spiritually minded parish amidst the impersonal rationalism of the 18th century and lasted until the beginning of the next century to welcome the revival of serious religion. Despite the alleged cleavage of the two theological schools, many outstanding thinkers of the time, among them representatives of the Oxford movement and the Lux Mundi group, adverted Evangelicalism as they were in the line with its doctrines to imbue religious ideology with resilience in the gloomy age (Schlossberg 2002). The function of Evangelical penetration in the High-Church interests lied in the revival of Christian ideology empowering it with a living idea of the power and a forceful solidarity impetus. Therefore, it is hardly an attainable goal to observe the straightforward opposition of the two systems of thought consumed and reproduced in Victorian novels. We are inclined to believe that they were intertwined both through nomiotic bonds of

ideologemes and their lingual representation mainly observed in partial and acquired linguoideologemes.

## 4. Virtues as ideologemes of Christian ethics in transition

The Victorian age, known for its diversity ranging from equipoise to revolution, from believers to unbelievers, from strong proprieties to significant latitude of behaviour (Himmelfarb 1995: XI), and subsequently from virtues to vices, derived from peculiar Victorian ethos evolving from a multitude of various and even contrary ideologies, sentiments and policies. The contradictions of the age were fueled by the transitional nature of the period variously dominated by utilitarianism, Evangelicalism, and imperialist trends (Huggins 2015: 5).

The stable system of Christian religious ideologemes underwent a series of transformations that particularly referred to virtues and vices oppositions. Rigid codes of moral ethics that derived from a compendium of human virtues of Catholic Catechesis were no longer endowed with a necessary overall compliance. Rethinking and redefining vices, the restrain that served as a hurdle on the way of attaining one's pleasures, lead to a significant bias in the system opposition. While virtues received continuous transformation in the language of ideologies, vices were blurred both in terms of their understanding and in the way of language representation, people laying aside the restraint and plunging into shame (Reed 2006: 217).

Redetermining vices to foibles, innocent pleasures or flips of character, was substantiated by the very issue cutting across distinctions of social, religious and political ideologies vying for their own definition of the vices of others. Finally, trans-ideological units suffered deterioration giving way to the rise of new ideologemes of moral values within the system of moral ideology that retrieved the validity of Christian moral virtues. The process was conceivably mediated by Evangelicalism in its claims of human virtues not transcendental as in Christian practices but referring to each

individual exercising the denomination, the fact that is defined by Stone as "the most audacious and outrageous of all Christian practices" (2007: 42).

The pivotal religious virtues commonly recognized as cardinal virtues are praised in the passages of Scripture under different names and are grouped into four excellences of character: prudence, justice, fortitude, and temperance (Catechism of the Catholic Church, *s.a.*). The paper argues that the virtues originally defined as mainstream religious ideologemes, were being gradually transformed throughout the period of the Victorian age (see Table 1), supposedly including pre-Victorian and post-Victorian times, to give rise to new ideologies with a significant bias to "external goods" of society proclaimed by the state (MacIntyre 2013: 228).

Table 1. Transformaiton of religious ideologemes

| Moral Virtues | Moral Values |
|---|---|
| PRUDENCE + DILIGENCE | WORK/THRIFT |
| FORTITUDE | PATRIOTISM/ PRIDE FOR NATION |
| TEMPERANCE + PATIENCE | TEMPERANCE'/DUTY |
| JUSTICE | HONESTY |
| KINDNESS + HUMILITY + CHASTITY | PIETY |

The transposition mechanism was enabled and further employed in ideologies promulgation by cultivation of the feeling of communality substantiated by the cathectic zeal of Evangelicalism. Simultaneity of the above-mentioned processes suggests that religious ideologemes were being subsumed by newly-established or re-established ideologies gradually and their lingual representation in literary texts betrays

the links between their source and target network of ideas. In pursuit of proof of religious ideologemes transition, the linguistic representation of cardinal virtues was subject to machine-based content analysis.

A study of frequency lists generated by KH Coder, which was implemented on the Victorian novel corpus, enabled preliminary selection and classification of linguoideologemes. But as the frequency of the linguoideologemes proved low and not representative, to test the hypothesis of the study we employ a machine based content analysis on the modified corpus CLMET 3.1 with the purpose of tracing the trends of religious ideologemes transition observed in the corresponding linguoideologemes co-occurrence networks as regards linguoideologemes representing other relevant ideologies. The procedure consists of the following steps:

1) with the help of KH Coder, frequency lists of selected novels have been compiled;
2) a qualitative analysis of the lists has been undertaken to select the linguoideologemes that represent cardinal virtues along with the other seven virtues recognized by the church fathers;
3) coding rules for the analyzed four groups of ideologemes (PRUDENCE, JUSTICE, FORTITUDE, and TEMPERANCE) have been written and implemented to the text documents ;
4) a word association machine analysis has been implemented to establish closely associated or distinctive words that point at the ideological reference of the ideologemes under analysis;
5) filtering of the results has been performed to remove parts of speech other than nouns and/or adjectives;
6) co-occurrence charts of the selected lexemes have been generated to further undergo analysis of defining the edges (links) between the target linguoideologemes and the ones that bear relation to other ideologies;
7) the linkage between linguoideologemes have been analyzed to produce plausible conclusions on the processes of religious ideologemes transformation.
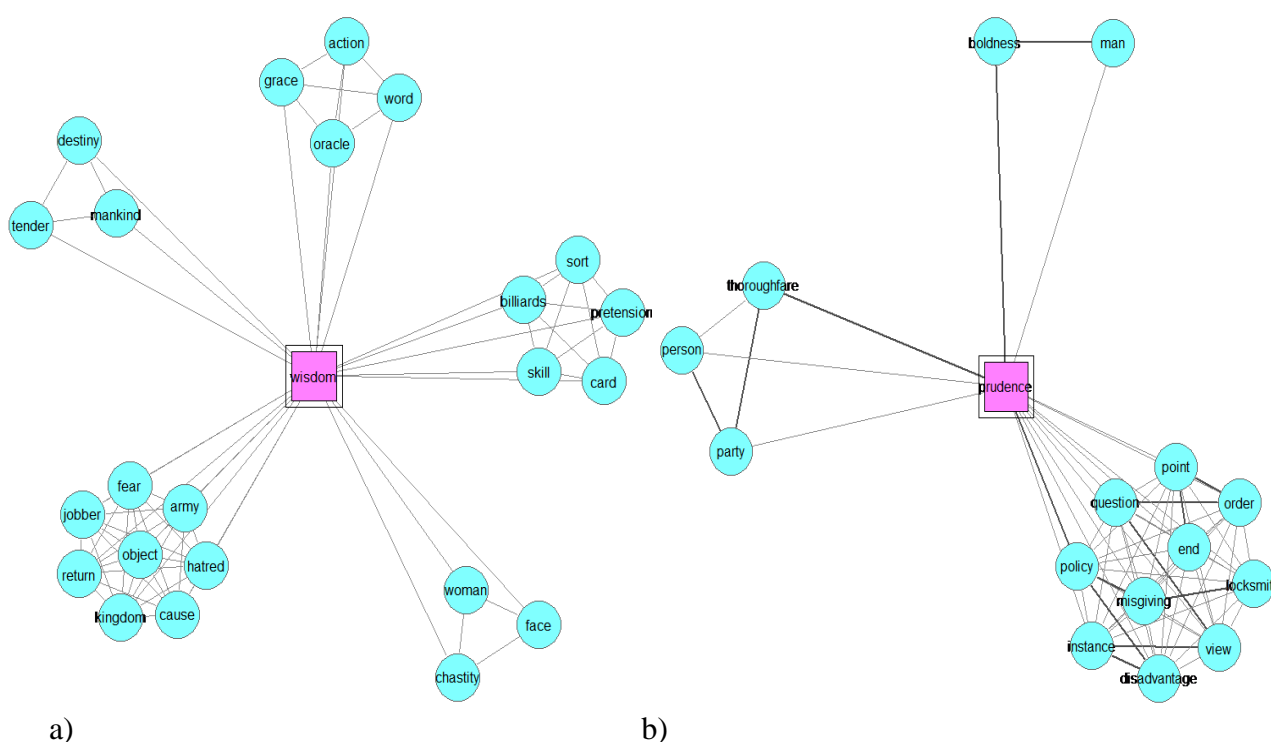
*4.1 Religious virtues in transition: PRUDENCE*

Prudence viewed as a chariot of other moral virtues is also defined as an intellectual virtue, the distinction of which lies with the performance of the practice that is not confined merely to technical skill but mainly to perception (Stone 2007: 45). Therefore, the ability to apply speculative reasoning in miscellaneous situations for a proper purpose that suggests inevitability of choice has its roots in emotional coherence rather than in a deliberative one. A greater emotional fervor to owning and exercising virtues was ignited by the Evangelical practices of privatizing religion that led to a gradual secularization of virtues, which, on one hand, were linked to the past tradition of canonical definition, but on the other hand, were dynamic and responsive to historical circumstances (Brown 2009).

The tradition that underwent specification of a social argument over the goods of humanity resulted in antinomies shift within the ideologeme giving more salience to relevant social issues. For example, *prudence*, *vigilance*, and *wisdom* as partial religious linguoideologemes retain an archseme of the condition of *wisdom* and *care* and represent the religious ideologeme PRUDENCE. Though, the ideological alteration by shifting its focus to external goods turns PRUDENCE that features internal excellences in the traits of human disposition to WORK/THRIFT. It follows that employing prudence effectively entails attaining benefit and profitability. The religious ideologeme of PRUDENCE in its transition becomes a trans-ideologeme bridging religious ideology with social ideologies equally embracing matters of the soul (*chastity*, *grace*, and *policy*) and occupation (*profession*, *jobber*, and *locksmith*) (see Fig. 3).

The corresponding Victorian moral value is objectivized in the acquired linguoideologemes *duty*, *work*, *service*, *labour*, and *necessity* the core semantic element of which pertains to the ideology of WORK developed in the ideologemes of JOB and MANAGEMENT (*employer*, *employment*, *order*, *vacation*, *occupation*, and *remuneration*). This transformation was substantiated by the key mechanisms of

ideology cultivation: "state control of labor, maintaining the power of the state and of those groups which control state policy, and sustaining existing power relationships" (Shevchenko 2000). Meanwhile, originally religious prudence turns into financial prudence or thrift with a representative range of acquired linguoideologemes (*benefit*, *merit*, *economy*, *acquirement*, etc.) borrowed from the ideology of ECONOMY and co-referent to ideologemes of FINANCE and MONEY (*fortune*, *savings*, *riches*, *capital*, *fund*, *sponsor*, *pound*, *sterling*, *shilling*), BUSINESS (*investment*, *career*, *partnership*, *companion*, *parley*) and MERCHANTRY (*market*, *acquirement*, *bargain*, *auction*).



Figure 3. Co-occurrence network charts of *wisdom* and *prudence* linguoideologemes in
a) "Vanity fair" by Thackeray, 1843 b) "Barnaby Rudge" by Dickens, 1839

## 4.2 Transformation of the ideologeme of JUSTICE

The moral virtue of justice is bipartite and involves justice to God within the virtue of religion and justice toward people to harmonize their relations in the commonality of their existence (Catechism of the Catholic Church, *s.a.*). The transition of the ideologeme of JUSTICE therefore can be observed at different levels of its

transformation both within morality principles based on the affective nature of society members and regulation and punishment principles of institutions in the Victorian age.

The virtue of religion consists in due worship of God represented by the interpenetrating religious ideologeme of HUMILITY that is refracted in language by a range of lexical units retaining the core meaning of docility (*obedience*, *righteousness*, *martyrdom*, *thankfulness*, *simplicity*, *sanctity*, and *sacredness*). Susceptible to dynamism of ideology transition, the ideologeme transformed into the trans-ideologeme of PIETY, while the exercise of excellence was substantiated by prudent behaviour of Victorians as opposed to prudery.

The phenomenon of Victorian prudery, propounded among other propriety and etiquette rules by the bourgeoisie, significantly influenced lower and higher classes. Clements argues that despite the recognized statement of Victorians' prudery and hypocrisy, this alleged two-faced nature of their disposition rests in the desire to secure individuality in the confusing reality of different social spheres (1998: 12). Therefore, such behaviour served as a shield in preserving their identity amidst the whirlwind of social change. Furthermore, the phenomenon of "feminized piety" (Brown 2009: 100) in the 19th century was afflicted by gradual neutralization of the ideologeme in its combination with the ideology of GENDER DISCRIMINATION. Masculine connotations of piety were becoming incongruent in evangelical discourse (Werner 2011: 130) and the idea of men's power and strength was acquired by another ideologeme of PATRIOTISM and PRIDE (*tradition*, *nation*, *superiority*, *self-importance*, *courage*, *prowess*, and *dignity*).

The linguoideologemes that represent PIETY share the archseme of martyrdom (*melancholy*, *civility*, *decency*, *propriety*). This idea is broadly delivered through the description of feminine piety (*angelic*, *indulgent*, *blissful*, *respectful*, *sentimental*, *devoted*, *calm*, and *solemn*). Contrarily, in the masculine world it was recognized as inappropriate and was highly condemned (e.g., *a sniveling young shaver*) as in the

example: *"It was a trying moment for the poor little lonely boy; <…> but he dropped on his knees by his bedside, as he had done every day from his childhood, to open his heart to Him who heareth the cry and beareth the sorrows of the tender child, and the strong man in agony. <…> Then two or three boys laughed and sneered, and a big, brutal fellow who was standing in the middle of the room picked up a slipper, and shied it at the kneeling boy, calling him a snivelling young shaver"* (Th. Hughes "Tom Brown's schooldays").

The other side of justice equally encompasses individual and social justice. Internally directed excellence practice finds its reification in the moral ideologeme of HONESTY that seeks its representation in the acquired linguoideologemes of *earnestness*, *sincerity*, *integrity* and *authority*. The social representation of justice primarily within the institution of church and state, gradually leaving to the church the office of keeper of the peace in the cases of misdemeanor and particularly in the matters of private and marital life (Mitchell 1996: 101) developed into and an orderly system of justice. The regulation of relationships between the state and individuals received intense development in the Victorian period when the governmental activity was confined among other aspects to domestic affairs. The religious ideologeme of JUSTICE, exhibiting its incline to external matters of the excellence, merged with moral and political ideologies. Virtue's residue is found in the derivative deontic modality of the ideologemes of POLICY & LAWMAKING (*law*, *jurisdiction*, *legislation*), as well as CRIME & PUNISHMENT (*rob*, *bribery*, *breach*, *criminality*, *plaintiff*, *defendant*, *judge*, *prison*, *prisoner*).

The residue of religious linguoideologemes in the Victorian discourse of justice exhibits the links between religion and the system of institutionalized management of relations among people and between the state and its people, for illustration see Fig. 4. The linguoideologemes *crime*, *murder*, *robbery*, *witness*, *criminal*, *lawlessness*, *defendant*, and *plaintiff* co-occur with the religious linguoideologemes of *sacrilege*, *forgiveness*, *martyrdom*, *concordat*, *mercy*, and *candor*. The trend exhibits the interim

interrelation of the ideologies and sheds light on the way of overall internalization of personal responsibility for misdeeds. The mechanism of religious internalization alleviates the need for production and subsequent mass consumption of a new deliberative coherence of the legal system.
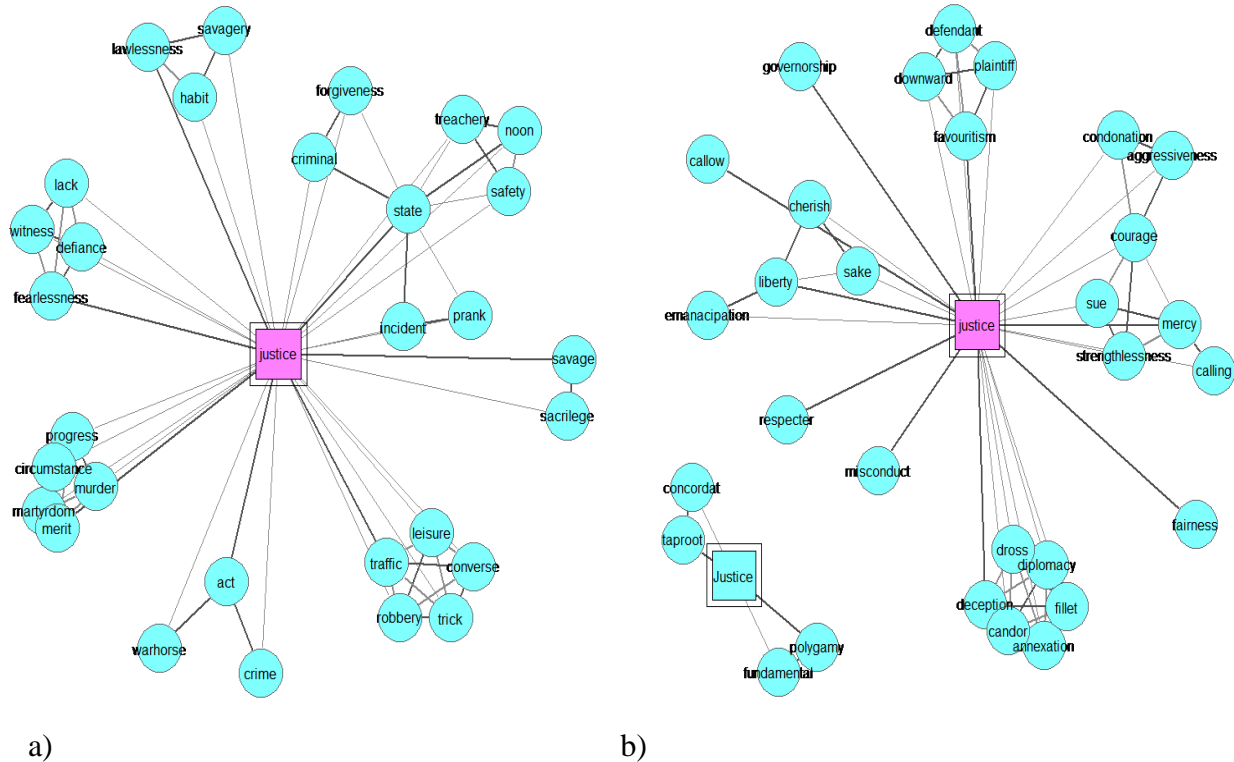


Figure 4. Co-occurrence network charts of *justice* linguoideologeme in
a) "The caged lion" by Yonge, 1870 b) "The autobiography of
Christopher Kirkland" by Lynton, 1885

## *4.3 Diffusion of the ideologeme of FORTITUDE*

The virtue of fortitude as firmness in hardships and perseverance in the pursuit of good insures strength to resist temptation and overcome obstacles, fight fears and face trials and persecutions. The idea of practicing this virtue is represented in the linguoideologemes of *fortitude*, *perseverance*, *stoicism*, *confidence*, *rectitude*, *patience*, and *consistency* nevertheless received no direct transposition to a moral ideologeme. The diffusion of the religious ideologeme among others (TEMPERANCE, WORK, and PATRIOTISM) purportedly lies in the general deterioration of symmetry in the human virtues system as a result of ideologemes transition. The co-occurrence of the linguoideologemes in Fig. 5 exhibits the vast linkage of FORTITUDE to the

religious ideologemes (*stoicism*, *forbearance*, *patience*, and *martyr*) and PATRIOTISM (*heroism*, *strength*) substantiated by the emotional *fervor* of *religion* as counterpoised to the failings of society: *falsehood*, *deceit*, and *violence.* The opposition of virtues and vices observed in mid-century texts (see Fig. 5a) gives little evidence of its presence by the last quarter of the century (see Fig. 5b), this observation though would require an additional study to prove its validity.
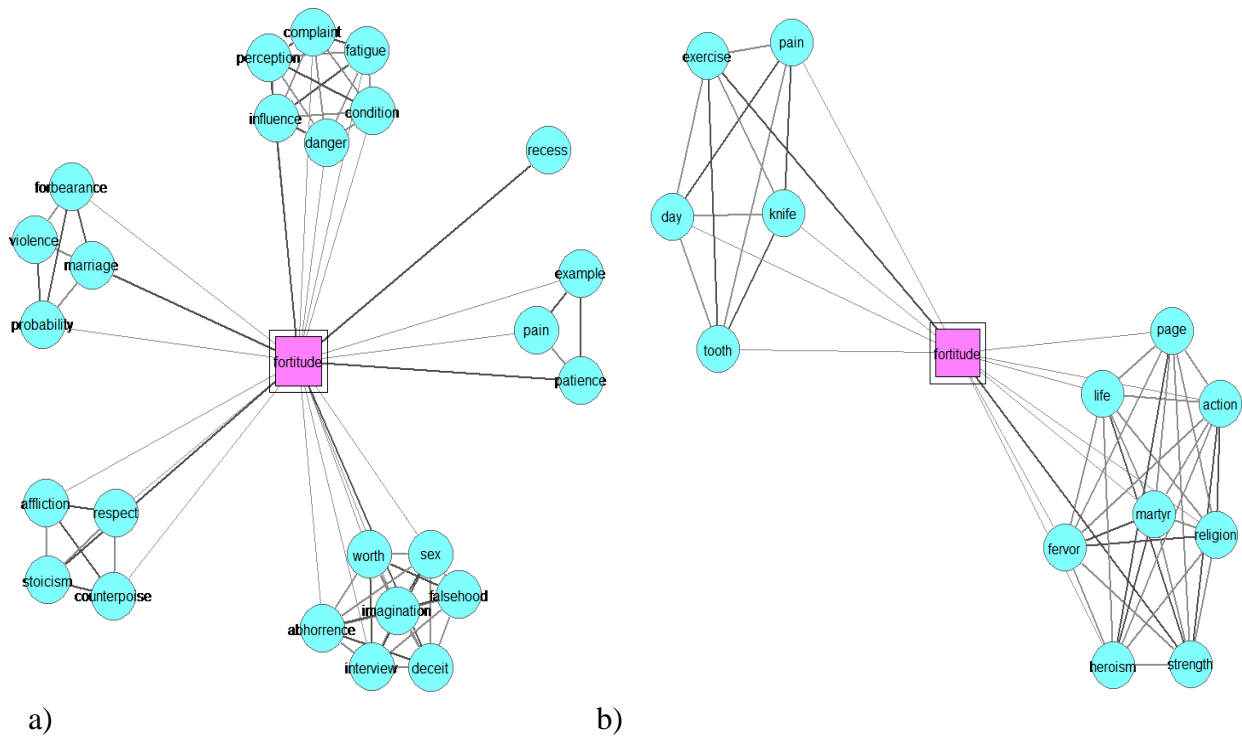


a)                                                      b)

Figure 5. Co-occurrence network charts of *fortitude* linguoideologeme in
a) "Barnaby Rudge" by Dickens, 1839; b) "The Autobiography of
Christopher Kirkland" by Lynton, 1885

As Slote argues the nature of virtues consists of a relative symmetry of self-regarding and other-regarding considerations (1992: 9). Accordingly, virtues may have an incline towards self-regard or concern about one's moral merits and well-being (justice and fortitude) as well as other-regarding that entails other-beneficial virtues and well-being (kindness and charity). Though the bias is inevitable in every particular case, the ideologemes of religious virtue retain the antinomy within. On the contrary, Victorian moral ideologemes heavily influenced by utilitarianism are agent-neutral and translate to the equality of concern of every member of society at large. Utilitarianism allowing "rationality, prudence, obligation and justice all to be understood in term of producing

overall good consequences for human well-being" (Slote 1992: XVII) welcomed a marked asymmetry in moral ideologemes. The displacement of the aspects within ideologemes highlighted a shift to the external well-being of the person, over their virtuous well-being that is finally reduced to general pleasure, desire-satisfaction and happiness of others. This view is compatible with the phenomenon of the Victorian obsession with vices, their sweep justified by a decline of self-discipline as a practice of the internally directed virtue of fortitude.

Other-regarding virtues of kindness and charity found their representation within the Victorian value of sympathy that exploited the idea of love and sensitivity to the needs of others. The religious ideologemes are represented by lexical units retaining the genetical seme of ideologemes: KINDNESS (*benevolence*, *altruism*, *goodwill*, *cordiality*, and *heartiness*) and CHARITY (*mercy*, *grace*, *condolence*, *pity*, *magnanimity*). Prioritizing sympathy in the Victorian age is a recognized act of mitigation between the personal, social and political contradictions of the time (Lowe 2007: 20) that proved the reason for the ideological conflict between human nature and society. The citadel of human virtue and morality, sympathy contravened the general incline to self-regard and self-ownership necessitated and cultivated by society, a tendency akin to the entire system of religious virtues as illustrated in the pages of Victorian novels: *"Point me out one virtue which has not been merely the expression of the needs of the time, cherished because of social exigencies; – tell me of one that has been absolute from the beginning anywhere, and in all stages of civilization – and then we can talk of the divine illumination of conscience and the eternal rule of right. Go over the list. Truth, which is the most necessary of all as the mutual defense-work and protection between man and man – the concordat of society and the basis of association; Chastity, on which the family is founded, the family being in its turn the foundation of society; Justice, which is the taproot of law – these, the very elements of all the rest, are essentially geographical, chronological, social. So also is magnanimity; so charity, liberty, patriotism, temperance – and all the rest"* (Ch. Yonge "The Clever Woman of the Family").

*4.4 Transformation of the ideologeme of TEMPERANCE*

The system of religious ideologemes of Victorians was being transformed by the rise of social ideologemes that were taking over, fueled by the ardor of Evangelical calls for salvation through self-denial and self-control. The religious virtue of temperance aimed at mastering the will for the moderation of attractions and balance in the use of created goods was actively exploited in economic and political ideologies. The need for efficiency, effectiveness and productivity required a sober and responsible labour force with an internalized feeling of duty and self-deprecation. Meanwhile, the double morality established as a result of contradictory social and economic processes, as profits from taxation of alcohol production and consumption galvanized the growth of vices, the consequences of which were to be suffered by the working class (Smith 1993).

The ideologeme of TEMPERANCE was taken over by the ideologeme of DUTY within the framework of the ideology of WORK similarly to the ideologeme of DILIGENCE. TEMPERANCE derivative of prudential behaviour is represented in the paradigm of linguoideologemes: *temperance*, *forbearance*, *sobriety*, *self-possession*, *self-control*, *equanimity*. The archseme preserved in partial linguoideologemes is restraint, and the social aspect prevalence in the ideologeme led to the deterioration of the individuals' creed. This transformation resulted in the lack of self-policing and succumbing to the shortcomings of human nature.

The restoration of the ideologeme within the ideologies of ECONOMY and POLICY had reference to the religious origin and its cultivation needed no internalization as it already constituted a unit of an ideological picture of the world. The idea of a god-like gift, sacredness and happiness evoking excellence galvanized deep religious feedback of *obedience*, *gratitude*, *generosity*, *sensitivity*, and *regard* co-referenced to other social affiliations through *honour*, *duty*, and *respect* (see Fig. 6).
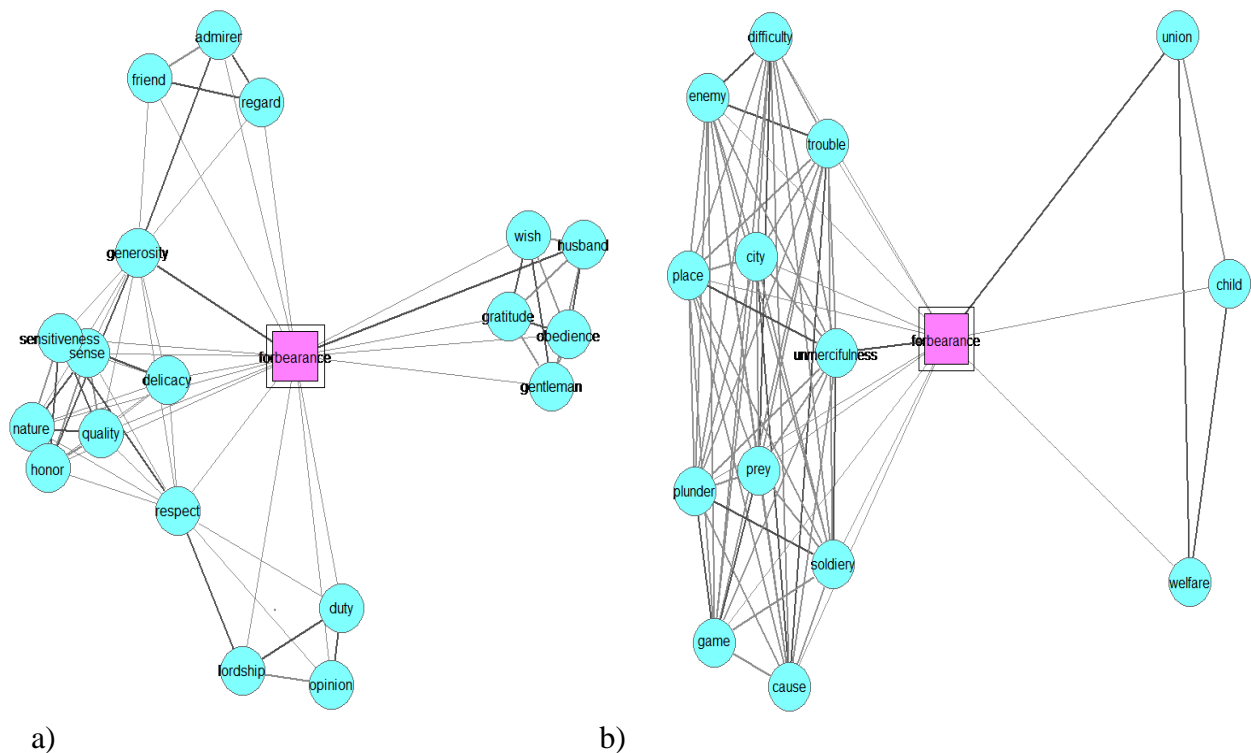
Figure 6. Co-occurrence network charts of *forbearance* linguoideologeme
a) in "Moonstone" by Collins, 1868; b) in "The Caged Lion" by Yonge, 1870

Moderation during the Victorian times was developed to an extreme of abstinence that was regarded as a value and a true gratification to the moral nature of a man serving as a flagship of teetotalism of the Temperance movement (Shilman 1988: 58). TEMPERANCE became an ideologeme transformed and adopted by Victorian society in the form of the "holiness quest" that offered a sense of stability and control (Du Mez 2015: 42) amidst the emotional regime of anxiety (Himmelfarb 1995: 300-314).

## 5. Discussion and conclusions

The complex structure of religious ideology encompasses two levels of its functioning: an individual and a group level. The contrived model of ideology involves the primary principle of the psychological and social aspects of ideology cultivation and proliferation. On the psychological level, the nomiotic processes of concurrent information co-elaboration lie within the extra-semiotic scope and result in nomiotic structures associated with ideological networks as generators of senses and an infinite number of semes. Information processing does not occur exceptionally through

deliberative coherence practices but may purportedly subsume to emo-affective intuitive calculation mechanisms. Positive and negative valences are attributed to the already valenced elements such as virtues and vices to be further promulgated in the systems of concepts and beliefs.

Religious virtues exhibit high potency in transmitting their affective tagging to ideology systems other than religion. In the Victorian age additional cathectic power of Evangelical ideology instilled even bigger emotional coherence of relevant religious ideologemes that made for the destabilization of the system of religious beliefs and favoured the transition of its elements to historically significant ideology networks. The acquisition of Catholic virtues by the rising ideologies of WORK, POLICY, GENDER, and PATRIOTISM was mediated by the system of the cherished Victorian values of temperance, respectability, dignity, and piety. The transition required no further internalization of the ideologemes as they already formed part of an ideological picture of the world.

The social level of ideology reification seeks to establish solidarity bonds in justifying self, group and system by producing a community of minds not devoid of or even with a more salient psychological preeminence of mutuality. An affiliation with religious groups derives in-group favouritism and originates from individuals' sentiments. The prevalence of Victorian anxiety made commonality substantiated by religious moral ethics a considerable emotional refuge, decorum frequently mistaken for prudery.

Ideologemes make constitutive fundamental units of ideology and serve its mental representation in the nomiotic structures as quanta of significant data about its doctrinal principles. The reification of ideologemes in language is possible through a paradigm of linguoideological means present at all language levels. Lexical representation of religious ideologemes yields the possibility of differentiating among: full linguoideologemes with direct reference to the name of the religion, the doctrine of denomination, and ecclesiological and theological issues of religion; partial religious

linguoideologemes as ideologically charged lexicon featuring the social ethics of the ideology; and acquired linguoideologemes as contextual realization of ideological senses with no evident ideological component or the component pertaining to the image of some waning ideology. The linguoideologemes denoting moral virtues can be regarded both as partial that carry the archseme of their religious affiliation and as acquired for their final transition to social and political ideologies presumes a marked departure from the loading of the original ideologemes.

Testing the hypothesis of the transition of religious ideologemes has put in the limelight the tendency of the ideologemes for the cardinal virtues of PRUDENCE, FORTITUDE, JUSTICE, and TEMPERANCE to co-occur in the systems of ideas of secular institutions mediated by the moral ideologemes of DUTY, THRIFT, HONESTY, PIETY, and PRIDE FOR NATION. The residue of religious ideologemes in the moral ethics of the time evinces a discernible trend for ideological take over mediated by the linkage between competing ideologies.

**Notes**

The texts under analysis are the novels of the corpus CLMET 3.1 and they are public domain texts that were previously retrieved from Project Gutenberg. Therefore, the fragments from the novels with no page indication are KWIC concordances generated with the purpose to substantiate the author's assumptions.

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**Résumé**

This paper is a corpus-based study of the lexical representation of religious ideologemes in the Victorian novel, examining the mechanisms of ideologemes transformation within the system of moral values and analyzing the impact of intertwined Anglo-Catholicism and Evangelicalism on destabilization of the virtue-vice opposition to foster the transition process of religious ideologemes. A significant bias to self-regard over other-regard and the Evangelical emotional practices of sensibility over the Anglo-Catholic doctrinal principle of reason is claimed to favour the meta-semiotic shift in the system of religious thought of the time subsuming it to utilitarian ideology. The study aims at establishing the correlation between the religious ideologemes of cardinal virtues and the evolving secular ideologies mediated by the trans-ideologemes of Victorian moral values of DUTY, WORK, PATRIOTISM, HONESTY, and PIETY. The co-occurrence linkage of the lexical image of ideologemes verbalized in full, partial and acquired linguoideologemes evinces the transitionary nature of religious ideologemes in internalizing the moralized sentimental standards of the current political and economic trends of the dominating social groups. The paper also discusses the preeminence of the emotional infusion of ideologically relevant symbols for reciprocality cultivation of in-group favoritism. The primary cathectic form of setting revision or rejection of beliefs is argued to be realized through the mechanisms of emotional judgments being at the roots of knowledge and general overview production by religious and other ideological enterprises. The finding of the

paper adds to the discussion on the theoretical explorations of emotional coherence in emotionalist moral philosophy and the theory of irrationalism in ideology generation.

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# THE MAIN TEXT-FORMING STRATEGIES IN ROBBE-GRILLET'S NOVEL "DANS LE LABYRINTHE": NARRATIVE AND SEMIOTIC IMPLICATIONS

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**Abstract:** This paper presents a narrative-semiotic approach to the study of the processes and mechanisms of the 20th century French literary works. The complex methodology of the research is underpinned with the inter-paradigmatic methodological principle, according to which the narrative strategy of literary text production instantiates the author's individual narrative program of constructing narrative reality of a certain type, which is characterized by space-time continuity and stylistic figurativeness.

**Key words:** ekphrasis, linguistic narrative analysis, narrative possible world, narrative strategy, nonlinear narrative, simulacrisation.

## 1. Introduction

The narrative-semiotic tradition in literary text studies has emerged through integration of traditional and formalist views on literary narrative as a set of text units joined by semantic and temporal connections (Пропп 2001; Томашевский 1999; Успенский 1970; Шкловский 1983; Adam 1985; Bremond 1964) and its positioning as cognitive, and hence, intellectual interaction of the author and the reader, acting in this case as co-authors of a certain narrative reality (Андреева 2009; Савчук 2016а: 36-37; Татару 2009).

In modern interpretation, a narrative is viewed as a polycode semantic plurality (Бразговская 2008), instantiated in a narrative structure by semiotic coding of a text (Корольова 2002). In general, in semiotic theory, a literary text appears as a certain matrix of (re)creation (Бразговская 2008: 102) or disambiguation (Шкловский 1983: 40) of the world or its possible/probable variants. In this approach, fiction is not copying or encoding reality, but it is such creation or change that would reveal its essence and bring some "harmony and order" into it (Эпштейн 1977: 347).

A narrative strategy, which I position as a kind of the author's program of constructing narrative reality with the help of narrative methods and devices, techniques and tactics that the writer creates in a certain historical and literary age (Савчук 2016а: 7-8), from the standpoint of semiotics, appears to be a special author's code used for forming a plurality of narrative reality meanings and its representation in sign and language structures (ibid., 15).

## 2. Methods of analysis

The general-scientific methodological foundation of this paper is the idea of integration of traditional norms and canons of studying literary narratives, which is developed on the basis of the existing relationship between text linguistics and linguistic stylistics, on the one hand, and modern methodological principles of linguistic narratology and linguistic semiotics, on the other (Fig. 1).
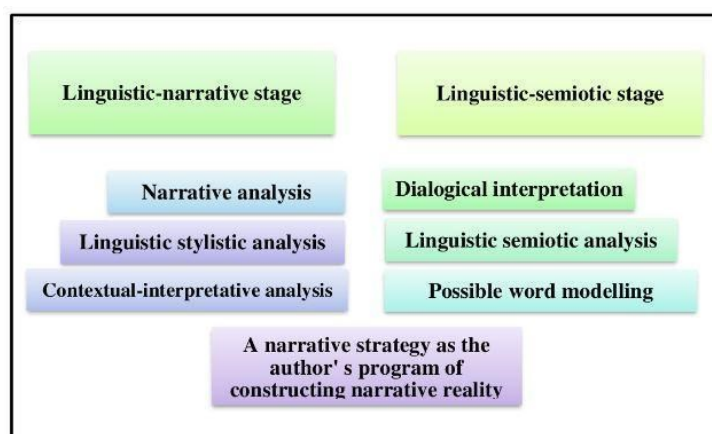


Figure 1. Stages of inter-paradigmatic methodological approach

Thus, the linguistic-narrative stage is a combination of narrative analyses techniques and procedures (Genette 1972; 1983), which seeks to identify the most typical text configurations and their relationship with the structures of literary discourse; contextual-interpretive analysis and linguistic stylistic approach as a stage of literary discourse interpretation in terms of reconstruction of the author's design, motives, and goals, as well as receptive orientation of the literary narrative. That is why in this paper the linguistic-narrative stage is positioned rather as a procedure for identifying the genre-compositional, semantic, syntactic, and figurative stylistic narrative configurations of the 20th century prose works.

The linguistic-semiotic stage is based on the methodology of the literary text dialogical interpretation, which offers several tools for its analysis as a sign of discourse mediator. In the light of this, I must say that I also take into account non-linguistic factors of text communication and the integrating principle of dialogicality (Селіванова 2008: 533).

From the semiotic point of view, the usage of the method of the narrative possible world modelling (Савчук 2016b: 145-146) is explained, first of all, by the focus of semiotics on the incredible potential of the sign and sign mechanisms as such in the process of narrative reality semiotization and its encoding in numerous expressive and figurative characteristics.

According to the degree of deviation from the invariant process, or according to the level of the author's game with the above-mentioned actions, the author may create narrative possible worlds, referentially determined, associated with "realistic seriousness" (Бразговская 2008: 106) that are interpreted as signs-icons of the surrounding world, and referentially uncertain, unrealistic, conditional worlds that only capture the names of objects of the newly created universe.

In addition, the linguistic-semiotic stage of the analysis in modern interparadigm research is based on positioning semiotics as a special mode of thinking (ibid., 6), or a

true meta-science, or the science of sciences (ibid., 8), which is a synthesis of numerous disciplinary studies of the sign (ibid.).

Linguistic semiotic analysis as such, its essential elements and procedures, which are most fully disclosed by Lotman (Лотман 1970; 2000), makes it possible to consider literary narrative as one of cultural phenomena that form a certain matrix when creating possible variants of the real world existence (Бразговская 2008: 102), given the arbitrary use of linguistic signs by writers in the construction of certain narrative reality.

Thus, linguistic semiotic analysis involves description of dialogical relationship between a text and context by revealing correlations of events and/or actions narrated in a literary text with real events or facts of the recipient's biography, as well as taking into account the significance of the literary narrative in terms of its production and reception (Селіванова 2008: 535).

The newest interdisciplinary text studies reveal a synthesis of semiotic approaches to the analysis of literary prose (Воробйова 2013; Scholes 1982; Vorobyova 2017). For example, a semiotic narrative meta-method, by Scholes's definition (1982: 87-104), covers several components, among which Vorobyova distinguishes, in particular, three basic ones. They are the grammar of narrative by Todorov, the verbo-centric rhetoric of prose work by Genette, and the semiotics of literary text by Barthes (Воробйова 2013: 8-9).

In this sense, I share the position of a French theorist Genette to single out the verbal categories of time, mode of action, and person (Genette 1972; 1983) in terms of outlining significant linguistic means of defining and verbalizing the space-time continuum of a literary narrative unfolding within the temporal and spatial networks of the text (Воробйова 2013: 9).

In this research paper, the linguistic-semiotic stage of describing the processes and mechanisms of the 20th century French literary text production has combined the linguistic semiotic analysis with the methodology of the possible world modelling (Новикова 2010; 2013; Савчук 2016b), which makes it possible to present the semiosis of French writers' speech production practices in the process of constructing transformation of the real world ontology into a possible world. The most significant sign-language structures of the 20th century literary text production realization are such narrative strategies that offer the narrative reality *visualisation*, *nonlinearity* and *simulacrisation*.

Thus, a combination of the linguistic-narrative and linguistic-semiotic stages involves implementation of two main research procedures:

- definition of expressive and stylistic figurativeness of the 20th century literary narrative in terms of semiosis of literary text production narrative strategies;
- identification of the text production potential of *visual labyrinth*, *nonlinear narrative*, and *simulacra* as narrative strategies sign-language structures in the 20th century French prose.

The idea and essence of the methodological principles presented above and stages of use of the linguistic-narrative and linguistic-semiotic analyses in describing the processes and mechanisms of literary text production are completely in harmony with the position of modern scientists concerning the search for a peculiar flexible meta-method of literary text interpretation (Воробйова 2013: 8; Vorobyova 2017; Zabuzhanska 2017) as the optimal algorithm for its poly-dimensional and poly-level study.

## 3. Presentation of the material

Prose works of the 20th century French writer, true inspiration and creator of the Nouveau Roman (New novel) phenomenon in European literary tradition – Alain Robbe-Grillet, have always caused "great temptation" for application of the most recent

scientific research, connected with the author's special narrative style, which has proved the opportunity for integrating traditional and synthesized approaches (Романова 2012: 4) in comprehension of his linguistic heritage.

Despite a considerable number of socio-historical (Leenhardt 1973), literary (Saad 2010), and linguistic works (Balighi 2014; Şen 2009) dealing with certain aspects of Robbe-Grillet's poetic manner and works, the main ways and mechanisms of the narrative reality visualisation, nonlinearity, and simulacrisation in the author's novel "Dans le labyrinthe" ("In the labyrinth") remain virtually unrevealed.

It should be noted that construction and textualization of the imaginary or possible universe is a reconsidered, literary re-interpreted dialogue of the writer with the world (Савчук 2016a: 329).

Significant features of the 20th century artistic thinking include, on the one hand, providing preference to describing phenomena as elements of some systems in their simultaneity and interconnectedness (Мітосек 2005: 219), on the other – to the synthesis and competition of cinema and literature (Романова 2012: 6).

From the point of view of the semiotic theory, the text of Nouveau Roman, also called anti-roman, is described as "a living literary reality" (Біловус 2003: 4), being marked with a close attention to the character who is studied from the standpoint of psychology, religion or politics (Романова 2012: 9).

The philosophical foundation of the thingism theory (Fr. –"chosisme"), a French literary current, which postulates convergence of verbal and visual cultures is manifested in the 20th century prose text through accumulation of descriptions of things, anthropomorphization of inanimate objects and objectification of the anthropomorph as a result of fragmentation of the human body (ibid., 22).

One of the most important components of the visualized code of writing in Robbe-Grillet's works narrative space is ekphrasis and use of the so-called "living pictures" (Ващенко 2013: 95-96). In addition, I must point out that in Robbe-Grillet's prose text, the entire story is a very peculiar world that unfolds and evolves like a visual labyrinth (Гапон 1990).

*3.1 A visual labyrinth as a symbol of unnatural and circle-like semiotic space in Robbe-Grillet's "Dans le labyrinthe"*

The labyrinth is understood as a large network of paths or passages, which cross one another, making it very difficult to find your way or something that is very complicated and difficult to understand (LDCE 2008), and therefore, it acts as a referent of the whole novel semiotic space, as a convention symbol that outlines the intellectual organization of plurality of meanings, such as a grid or a rhizome (Бразговская 2008: 120), where each sign functions on the border of the intersection with others.

The labyrinth as a leitmotif image is transformed into an intraformal centre (Луцак 2002: 22) and is the main narrative principle in the novel. Thus, the labyrinth implies here the movement characterized by *violated temporal consistency*, *disorientation,* and *confusion* of the whole system of text meanings (Foroughi, Djavari et al. 2013):

*Le soldat qui s'était un peu penché pour observer les détails de l'empreinte, **rejoint** ensuite **le sentier**. **En passant**, il essaie de pousser la porte de l'immeuble, mais celle-ci résiste: elle est vraiment close. C'est une porte en bois plein, moulurée, dont le battant est encadré de deux parties fixes, très étroites. L'homme **poursuit sa route** vers **le coin** de la maison et **tourne** dans **la rue** transversale, déserte comme la précédente. Cette nouvelle **voie** le **conduit**, comme la précédente, à **un carrefour** à angle droit, avec un dernier lampadaire dressé dix mètres avant le bord en quart de cercle du trottoir, et, tout autour, des façades identiques. Sur la base en cône renversé du lampadaire s'enroule aussi une tige de lierre moulée dans la fonte, ondulée de la **même manière**, portant exactement **les mêmes feuilles aux mêmes endroits**, **les mêmes***

*ramifications, les mêmes accidents de végétation, les mêmes défauts du métal. Tout le dessin se trouve souligné par **les mêmes liserés de neige**. C'était peut-être à ce carrefour-ci que la rencontre devait avoir lieu* (A. Robbe-Grillet "Dans le labyrinthe", p. 16-17).

The soldier, who had a little bent to observe the details of the imprint, **then joins the path. In passing**, he tries to push the door of the house open, but it resists: it is really closed. It is a full, decorated with molding wooden door, the hinged section of which is framed by two fixed, very narrow parts. The man **pursues his road** towards **the corner** of the house and **turns** into the side **street**, deserted as the previous one. The new **way leads**, as the previous one, to **a crossroads at the right corner**, with a last raised lamppost ten meters before the edge in the quarter circle of the pavement, and all around the identical facades. On the base of the opposite cone of the lamppost, there also winds a stem of the ivy molded in the cast iron, curled **in the same way**, carrying **exactly the same sheets in the same places**, **the same ramifications**, **the same accidents of vegetation**, **the same defects of metal**. All of the drawing is underlined by **the same edging of snow**. It was maybe in this crossroads that the meeting had to take place.

In the fragment under consideration, the language signs denoting and detailing the space of the labyrinth have "transparent referents" (Бразговская 2008: 104-105), since they give unambiguous idea of the referent object: *sentier* n.m. 'path', *route* n.f. 'road', *coin* n.m. 'corner', *rue* n.f. 'street', *carrefour* n.m. 'crossroads', *voie* n.f. 'way'. Such actualisation of the described objects and phenomena occurs as a result of the operation of attributing predicative signs to the names (ibid.), which are textualized by verbs, being united by the common sememes of 'movement' and 'walking' in different directions: *rejoindre* v.tr. 'to join', *passer* v.tr. 'to cross', *poursuivre* v.tr. 'to pursue', *tourner* v.tr. 'to turn', *conduire* v.tr. 'to lead'.

The narrative object is represented by a character – a soldier who is in constant *wandering* and *searching* for a possible place to meet a stranger:

Fr. – *le soldat rejoint le sentier*; *l'homme poursuit sa route*; *tourne dans la rue*; *c'était peut-être à ce carrefour-ci que la rencontre devait avoir lieu*.

Eng. – 'the soldier joins the path'; 'the man pursues his road'; 'turns in the street'; 'it was maybe in this crossroads that the meeting had to take place'.

In this case, wandering along the streets and crossroads of the city is *mechanical* and *unconscious*, as evidenced by the attributive characteristics of the textual references of the labyrinth, as the sememe of 'identity', verbalized by the lexical unit *même* 'same', given the semantic value of the adjective *same*: 'used to say two or more people, things, events, etc., are exactly like each other' (LDCE 2008).

I believe that the labyrinth is a symbolic image not only of the *disorientation* and *confusion* of the protagonist, but of his *unnecessary* and *unnatural* character in the context of streets, quarters or crossroads of the city, which is explicated by enormous accumulation of the sememe 'same' in the descriptions of these two notions:

Fr. – *ondulée de la **même** manière*; *portant exactement **les mêmes** feuilles aux **mêmes** endroits*; ***les mêmes** ramifications*; ***les mêmes** accidents de végétation*; ***les mêmes** défauts du métal*; *tout le dessin se trouve souligné par **les mêmes** liserés de neige*.

Eng. – 'wavy in the **same** way'; 'wearing exactly the **same** leaves in the **same** places'; 'the **same** ramifications'; 'the **same** accidents of vegetation'; 'the **same** defects of the metal'; 'all the drawing is underlined by the **same** edging of snow'.

In terms of conceptual analysis, I can assert that the soldier remains hostage to his wandering. Even if the stage changes, he will not be able to leave this labyrinth except in case of his death (which, in fact, happens at the final stages of the novel, since during his wandering along the city and search for the meeting place, the main character is wounded, which the reader finds out only at the end of the novel).

I should mention that a desemanticized narrator, who builds a narrative from the "he"-position, choosing the "camera lens" narrative technique, does not analyze the psychological or emotional state of his character in any way and does not explain it to the reader. Such a narrative instance only puts the hero in the world of things that act as narrative objects in the novel just as the character himself. In the fictional text of the French writer, the soldier moves at random, not knowing the path, both in space and in time through the labyrinth.

The researchers of Robbe-Grillet's narrative manner (Foroughi, Djavari et al. 2013) think that *temporal wandering* (*l'errance temporelle*) (ibid., 4) is manifested in the properties of repetition and circle-like nature of time, which correlates with the space that has the form of a labyrinth. This transforms the labyrinth into a semiotic space with signs that refer to things and phenomena of nature, but the latter do not correlate with actual reality, given that there are considerably expanded boundaries of the present and an extended spatio-temporal gap between "here" and "now". In this way, the labyrinth provides the outlines for the "distorted/deformed space" of things' and characters' being.

*3.2 The author's game with space in nonlinear narrative construction*
I postulate the writing game concept and the movie story poetics among the notable features of modernist aesthetics, which is important in the context of text production, given that the literary narrative is built on a specific game script. Actually, a game is described as some activity in terms of its eventuality, in which an object/event, and/or action acquire the status of the probable (Бразговская 2008: 99). At the same time, the main rule of a game is that it is based on the activities in which the achievement cannot always be predicted, remaining heavily possible but not certain (ibid.), and hence, the narrative principle of the game gives the writer an opportunity to generate a different dimension of being, without relying on the real (actual) world.

The terminology of the language game was most fully elaborated in the works of the Austrian philosopher and logician Wittgenstein (Витгенштейн 2005), who understood it as some idea of existing and potentially possible ways of using languages (ibid.). Proceeding from the thesis that numerous variants of games with language and texts have a common semiotic essence, since the purpose of the language game is to create a new sign in the process of displaying the previous one (Бразговская 2008: 102), construction of nonlinear narrative is one of the ways to implement the language game in the narrative space of a prose text.

Nonlinear narrative denies the principle of thinking and reading horizontally (ibid., 132), that is, presentation of events and/or actions chronologically consistently in the space and time of the narrative, which allows the writer to construct numerous probable dimensions of a character's being in a novel by means of retrospectives in the past. I may presume that resources of nonlinear literary narrative creation include the following:

- overcoming the iconic principle of displaying a character's being in the text;
- infinite story constructing;
- multidimensionality of events and/or actions in the work;
- transition from an informative fragment of one text to contexts of other cultural spaces;
- interactive character of the story process.

In terms of possible world semantics, the defining characteristics of the worlds built in a literary narrative is fictionalism (Іваненко 2010: 175), constructed through certain techniques for establishing the semantic framework and modality (ibid.).

From a semiotic perspective, in particular, in the context of internal reference, the mechanism of generating meanings of a possible world in the novel under consideration is the reference of objects/events and/or actions, which is possible through activation of the similarity channel between the engraving "La défaite de

Reichenfels" ("The defeat of Reichenfels") and the world created in the narrative space of the work.

In the writer's novel "Dans le labyrinthe", the black and white engraving "La défaite de Reichenfels" serves as a semiotic channel for the possible worlds generation. At the same time, the latter, being constructed with the help of linguistic material, are not narrated or told, but are shown, and therefore generate "the universe of linguistic ties and relations between them" (Eco 1962: 336-337).

In order to establish the peculiarities of functioning of the semiotic channel, which transfers the narrative possible world beyond itself and characterizes its secondary nature in the production of textual meanings (Іваненко 2010: 176) in semiotic and ontological realities, I consider the following pieces of literary narrative:

*__Je suis seul ici__, __maintenant__ à l'abri. __Dehors il pleut__, dehors on marche sous la pluie en courbant la tête, __s'abritant les yeux d'une main tout en regardant__ quand même devant soi, __à quelques mètres__ devant soi, __quelques mètres__ d'asphalte mouillé; __dehors il fait froid__, le vent souffle entre les branches noires dénudées; le vent souffle dans les feuilles, entraînant les rameaux entiers dans __un balancement__, __dans un balancement__, __balancement__, qui projette son ombre sur le crépi blanc des murs. __Dehors il y a du soleil__, il n'y a pas un arbre, ni un arbuste, pour donner de l'ombre, et l'on marche en plein soleil, __s'abritant les yeux d'une main tout en regardant__ devant soi, __à quelques mètres__ seulement devant soi, __quelques mètres__ d'asphalte __poussiéreux__ où le vent dessine des parallèles, des fourches, des spirales. Ici le soleil n'entre pas, ni le vent, ni la pluie, ni __la poussière__. __La fine poussière__ qui ternit __le brillant des surfaces horizontales__, __le bois verni__ de la table, __le plancher ciré__, __le marbre__ de la cheminée, celui de la commode, le marbre fêlé de la commode, __la seule poussière__ provient de la chambre elle-même: des raies du plancher peut-être, ou bien du lit, ou des rideaux, ou des cendres dans la cheminé* (A. Robbe-Grillet "Dans le labyrinthe", p. 1).

**I am alone here now**, under cover. **Outside it is raining**, outside you walk through the rain with your head down, **shielding your eyes with one hand while you stare** ahead, nevertheless, **a few yards ahead**, at **a few yards** of wet asphalt; **outside it is cold**, the wind blows between the bare black branches; the wind blows through the leaves, **rocking** whole boughs, **rocking** them, **rocking**, their shadows swaying across the white roughcast walls. **Outside the sun is shining**, there is no three, no bush to cast a shadow, and you walk under the sun **shielding your eyes with one hand while you stare** ahead, only **a few yards** in front of you, **at a few yards** of **dusty** asphalt where the wind makes patterns of parallel lines, forks, and spirals. The sun does not get in here, nor the wind, nor the rain, nor the dust. **The fine dust**, which dulls the gloss of the horizontal surfaces, the varnished wood of the table, the waxed floor, the marble shelf over the fireplace, the marble top of the chest, the cracked marble on top of the chest, **the only dust** comes from the room itself: from the cracks in the floor maybe, or else from the bed, or from the curtains or from the ashes in the fireplace (R.H.).

At the initial stage of the novel, the narrative is presented by a homodiegetic narrator in the form of the first-person singular *je* 'I', *je suis seul* 'I am alone', who locates himself in space: *ici, maintenant à l'abri* 'here now, under cover' in relation to the objects: *la table* 'the table', *le plancher* 'the floor', *la cheminée* 'the fireplace', *la commode* 'the chest' or their reflections in the mirror and on polished surfaces: *le brillant des surfaces horizontales* 'the gloss of the horizontal surfaces', *le bois verni* 'the varnished wood', *le plancher ciré* 'the waxed floor', *le marbre de la cheminée* 'the marble shelf over the fireplace', but in no way identifies himself.

The narrator represents the world consisting exclusively of objects of material kind and natural phenomena. Cinema aesthetics as a conscious reception of figurativeness is quite demonstrative in this case (Мочернюк 2005: 69), allowing the writer to create possible worlds by applying devices of dissolution, fixation, and detailing/centering of those things getting into the camera lens.

In general, framing semantics is evidenced not only by the focus of attention on certain fragments of the narrative as peculiar episodes of a movie story, but by their further postdynamization (Пијановић 1992: 124).

In the narrative space of the novel under consideration, the above framing techniques are textualised by means of:

- arrhythmic sequence of short takes and unexpected outtakes to achieve the effect of a rapid change of frames in the narrative:

Fr. – ***je suis seul ici, maintenant à l'abri. Dehors il pleut***, *dehors on marche sous la pluie en courbant la tête*.

Eng. – **'I am alone here now**, **under cover**. **Outside it is raining**, outside you walk through the rain with your head down'.

Fr. – *dehors **il pleut***.

Eng. – 'outside **it is raining**'.

Fr. – *dehors **il y a du soleil***.

Eng. – 'outside **the sun is shining**';

- use of anaphoric constructions in the structure of a complex sentence, which makes it possible to dissolve the camera, accompanied by fixing the view on a certain fragment of the description:

Fr. – *dehors il pleut*; *dehors il fait froid*; *dehors il y a du soleil*.

Eng. – 'outside it is raining'; 'outside it is cold'; 'outside the sun is shining';

- further detailing and visualization of what has been seen is realized through the syntactic figure of lexical repetition, namely, epanaphoras:

Fr. – *s'abritant les yeux d'une main tout en regardant devant soi, **à quelques mètres seulement devant soi, quelques mètres d'asphalte poussiéreux** où le vent dessine des parallèles, des fourches, des spirales*; *le vent souffle dans les feuilles, entraînant les rameaux entiers dans **un balancement, dans un balancement, balancement, qui projette** son ombre sur le crépi blanc des murs*.

Eng. – 'shielding your eyes with one hand while you stare ahead, only **a few yards in front of you**, **at a few yards of dusty asphalt** where the wind makes patterns of parallel lines, forks, and spirals'; 'the wind blows through the leaves, **rocking whole boughs, rocking them**, **rocking**, their shadows swaying across the white roughcast walls'.

The above repetition initiates the effects of lengthening the created frame picture and some rotation of the *visualized labyrinth*, given the denotative meaning of the repeated sememe 'rocking' ('balancement'): to rock – 'to move gently backwards and forwards or from side to side, or to make something do this' → 'sway' (LDCE 2008);

- the principle of chain link as a stylistic means of repeating or doubling the last word or group of words of one sentence at the beginning of the next, which reinforces the internal consistency of the narrative: in spite of this, everything is a self-sufficient unit and exists on its own:

Fr. – *s'abritant les yeux d'une main tout en regardant devant soi, à quelques mètres seulement devant soi, quelques mètres d'asphalte **poussiéreux** où le vent dessine des parallèles, des fourches, des spirales. Ici le soleil n'entre pas, ni le vent, ni la pluie, ni **la poussière**. **La fine poussière** qui ternit le brillant des surfaces horizontales, le bois verni de la table, le plancher ciré, le marbre de la cheminée, celui de la commode, le marbre fêlé de la commode, **la seule poussière** provient de la chambre elle-même: des raies du plancher peut-être, ou bien du lit, ou des rideaux, ou des cendres dans la cheminée.*

Eng. – '**shielding your eyes with one hand while you stare** ahead, only a few yards in front of you, at a few yards of **dusty** asphalt where the wind makes patterns of parallel lines, forks, and spirals. The sun does not get in here, nor the wind, nor the rain, nor **the dust**. **The fine dust**, which dulls the gloss of the horizontal surfaces, the varnished wood of the table, the waxed floor, the marble shelf over the fireplace, the marble top of the chest, the cracked marble on top of the chest, **the only dust** comes

from the room itself: from the cracks in the floor maybe, or else from the bed, or from the curtains or from the ashes in the fireplace'.

### 3.3 Possible worlds and simulacra in Robbe-Grillet's "Dans le labyrinthe"

Convergence of cinematic and literary components in the 20th century artistic aesthetics in the narrative space of Robbe-Grillet's novel produces a peculiar rhythmic pattern that reinforces editing and the somewhat unnatural/distorted nature of the main character's being.

In the novel under consideration, I isolate a possible world – the world of the first-person narrator, whose referents, at first glance, are things and phenomena of nature. I note, however, that the narrative possible world of the first-person narrator has deformed/distorted contours, given that the things and the narrator exist on their own, without being in any interdependence or interrelation. In addition, the narrator visualizes the universe filled with things not in the full sense of the concepts named in the narrative, i.e., those with their analogues in the real world, but only with their *simulacra*.

The idea of the reality simulation in the possible world of the first-person narrator is reflected primarily not in the names of things or phenomena of nature, but in the reflection of a certain possible state/aspect or characteristics of these objects at some point. Its simulative feature is connected with the fact that their external parameters and properties are presented in Robbe-Grillet's novel narrative space as eternally possible and extended in the present, whereas in the actual world they are not so expanded:

*Sur **le bois verni de la table**, la poussière a marqué **l'emplacement occupé** pendant quelque temps – pendant quelques heures, quelques jours, minutes, semaines – par **de menus objets, déplacés** depuis, dont la base s'inscrit avec netteté pour quelque temps encore, **un rond**, **un carré**, **un rectangle**, **d'autres formes moins simples**, certaines se*

*chevauchant en partie, **estompées** déjà, ou **à demi effacées** par un coup de chiffon. Lorsque **le contour** est **assez précis** pour permettre d'identifier la forme avec certitude, il est aisé de retrouver l'objet original, non loin de là. Ainsi **la trace circulaire** a-t-elle été visiblement laissée par **un cendrier de verre**, qui est posé juste à côté. De même, un peu à l'écart, **le carré** qui occupe le coin gauche de la table, vers l'arrière, correspond **au pied d'une lampe en cuivre** placée maintenant dans le coin droit: un socle carré, haut d'environ deux centimètres, surmonté d'un disque de même épaisseur portant en son centre une colonne cannelée* (A. Robbe-Grillet "Dans le labyrinthe", p. 1).

On **the polished wood of the table**, the dust has marked **the places occupied** for a while – for a few hours, several days, minutes, weeks – by **small objects subsequently removed** whose outlines are still distinct for some time, **a circle**, **a square, a rectangle**, **other less simple shapes**, some partly overlapping, **already blurred** or **half obliterated** as though by a rag. When **the outline is distinct enough** to permit the shape to be identified with certainty, it is easy to find the original object again, not far away. For example, **the circular shape** has obviously been left by **a glass ashtray**, which is lying beside it. Similarly, a little farther away, **the square** occupying the table' left rear corner responds to **the base of the brass lamp** that now stands in the right corner: a square pedestal about one inch high capped by a disk of the same height supporting a fluted column at its centre (R.H.).

From the perspective of semiotic theory, the true hero of the decentered narrative in the author's novel is the world that combines its various interpretations and all cultural traditions in the form of a game (Гапон 1990). The fragment above clearly demonstrates the principle of the language game in reality simulation, which consists in replacing or substituting the existing reality with real signs (Западное литературоведение XX века 2004: 372-373).

In this context, everything that concerns the actual world is named and labelled with such linguistic signs as *le bois* 'the wood', *verni* 'polished', *la table* 'the table', *les objets* 'the objects', *déplacés* 'removed', *un cendrier* 'an ashtray', *de verre* 'glass', *une lampe* 'a lamp', *en cuivre* 'brass'. The real signs are represented by simulacra of things, which exist in the narrative. I mean the contours: *le contour* 'the shape', outlines: *estompées déjà* 'already blurred', *à demi effacées* 'half obliterated' or imprints: *la trace circulaire* 'the circular shape' of things marked by the variety of geometric shapes: *un rond* 'a circle', *un carré* 'a square', *a rectangle* 'a rectangle', *d'autres formes moins simples* 'other less simple shapes' that change or replace the names of real objects, creating the effect of some duplicity.

The semiotic mechanism of generating a copy or a certain clone is production of a new sign vehicle (A′), which is in relation of almost absolute iconism with the preceding vehicle (A). At the same time, (A′) references to (B), and therefore the following formula applies in the literary text: (A') is nothing else than (A) or (A') = (A), resulting in the existence of two or more clone objects in the story (Бразговская 2008: 139).

From the semiotic perspective, one referent can be reproduced in many ways, but each time it will have different reflection signs (ibid.), and therefore, visually and structurally similar sign vehicles pointing to one referent appear to be non-identical, since (A) and (A′) do not refer to one referent (B): (A) really refers to (B), but (A′) reflects the sign (A) itself as a sign of the sign (ibid.).

Postmodern philosophers think that creation of signs of "signs" is associated with a loss of the original referent of reproduction, which programs the emergence of "signs without a referent" (ibid., 139), or simulacra (Бодріяр 2004: 12).

So, the simulacrum of *un cendrier de verre* 'a glass ashtray' is *la trace circulaire* 'the circular shape', which substitutes the essence of an object for its contours/shell, and the simulacrum *pied d'une lampe en cuivre* 'the base of the brass lamp' is *le carré qui*

*occupe le coin gauche de la table* 'the square occupying the table' left rear corner'. In the reader's mind, 'glass ashtray' is associated with the name 'an ashtray' (*un cendrier*) and its attribute characteristic 'glass' (*de verre*), but not with the name 'a trace of a round shape'. In view of the fact that simulacra reproduce only a figurative imitation of the referent, essentially differing from it (Корабльова 2008: 116), I can assert that in the possible world of the first-person narrator there is a substitution of the real/actual for the pretended and simulated.

It should be noted that the aesthetics of simulacra (*simulacrum* from Latin – 'likeness', 'copy', 'clone') became fundamental to the humanitarian research of the linguistic semiosis of modern hyperreality (Нікончук 2014: 149). The terminology of the simulacrum itself was developed and introduced into broad scientific usage by a French sociologist and postmodern philosopher Baudrillard, who understood it as the result of the simulation process as a substitute of the real for real signs (1981: 10). Positioning a simulacrum as hiding and distorting the profound reality or masking its absence in general (Бодріяр 2004: 12), the scientist believed that it has the ability to generate hyperreality with the help of certain models of the real, not marked by the presence of their own sources in reality (ibid.).

Other scientists (Батай 1994; Делёз 1993) worked fruitfully over the idea of the simulacrisation proclaiming "the consumer society" as the basis for emergence and development of the phenomenon of reality simulation (Нікончук 2014: 144). From the standpoint of philosophy, a simulacrum is regarded as a sign that denies the original (a certain thing) and its copy as a similar/identical image of this thing (Делёз 1993: 49), and therefore, in this context, it is an image deprived of similarity or freed from its likeness (ibid.).

Based on the notions of the simulacrum as a certain dummy, visibility or imitation of an image (Бычков 2003: 384), I can suppose that the second possible world in the narrative space of the novel under consideration (the possible world of the soldier) is a

simulacrum as a sign that does not have any signified reality. It is a kind of an "empty shell" that manifests the principle presence of the absence of reality (ibid., 384).

Consequently, if the possible world of the first-person narrator has distorted contours and is only filled with simulacra of objects, then the possible world of the soldier is the simulacrum itself, which is characterized by arbitrariness of signs that are not related to reality (Fig. 2).
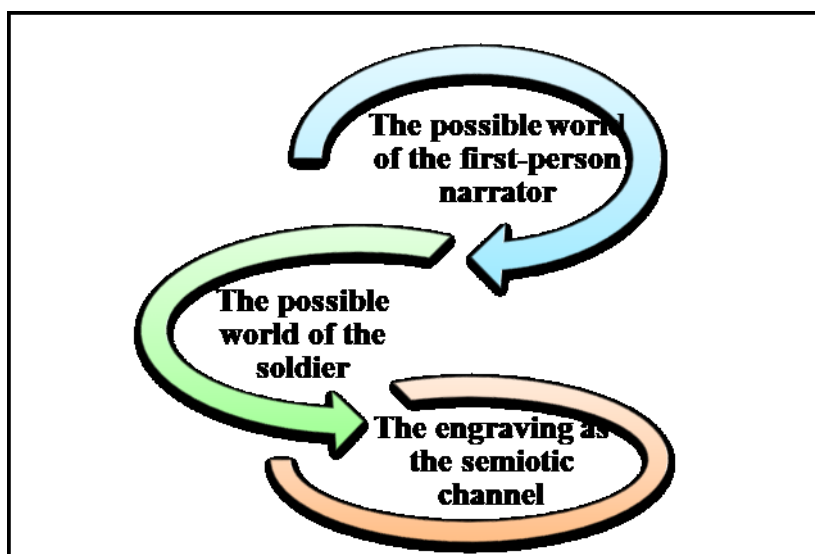


Figure 2. The narrative possible words formation in Robbe-Grillet' novel "Dans le labyrinthe"

Thus, the following fragment of the narrative reality indicates its simulacrisation, and the semiotic channel that activates the possible world-simulacrum of the soldier is the black and white engraving "La défaite de Reichenfels":

*Le tableau, dans son cadre de bois verni, représente **une scène de cabaret**. C'est une gravure en noir et blanc **datant de l'autre siècle**, ou une bonne reproduction. **Un grand nombre de personnages emplit toute la scène**: **une foule de consommateurs**, assis ou debout, et, tout à fait sur la gauche, **le patron**, légèrement surélevé derrière son comptoir. Le patron est un gros homme chauve, en tablier. Il est penché en avant, s'appuyant des deux mains au bord du comptoir, surplombant les quelques verres à demi pleins qui garnissent celui-ci, ses épaules massives courbées vers **un petit groupe***

*de bourgeois, en vestes longues ou redingotes, qui semblent au milieu d'une discussion animée; debout dans des attitudes diverses, ils sont pour la plupart en train d'effectuer avec les bras des gestes de grande envergure, affectant même parfois le corps entier, et sans doute très expressifs. <> Á l'écart, comme séparés de la foule qui les entoure par une zone inoccupée – étroite certes, mais suffisante néanmoins pour que **leur isolement soit sensible**, suffisante en tout cas pour les signaler au regard bien qu'**ils se situent à l'arrière-plan** – **trois soldats**, assis à une table plus petite, l'avant-dernière vers le fond sur le côté droit, tranchent leur immobilité et leur raideur avec les civils qui emplissent la salle. Les soldats ont la tête droite, **les mains posées sur une sorte de toile cirée à carreaux**: ils n'ont pas de verres devant eux. Eux seuls enfin ont la tête couverte, par un bonnet de police à courtepointes. Tout à fait au fond, les dernières tablées se mélangent plus ou moins à des gens debout, en un fouillis assez tumultueux dont le dessin est d'ailleurs plus flou. Au-dessous de l'estampe, dans la marge blanche, une légende est calligraphiée en écriture anglaise: La défaite de Reichenfels* (A. Robbe-Grillet "Dans le labyrinthe", p. 6-7).

The picture, in its varnished wood frame, represents **a tavern scene**. It is a **nineteenth-century etching**, or a good reproduction of one. **A large number of people fill the room**, **a crowd of drinkers sitting or standing**, and, on the far left, **the bartender** standing on a slightly raised platform behind his bar. The bartender is a fat, bald man wearing an apron. He leans forward, both hands resting on the edge of the bar, over several half-full glasses that have been set there, his massive shoulders turned toward **a small group of middle-class citizens** in frock coats who appear to be engaged in an animated discussion; standing in various attitudes, many are making expansive gestures that sometimes involve the whole body, and are doubtless quite expressive. <> **Somewhat apart**, as though separated from the crowd surrounding them by an unoccupied zone – narrow, of course, but nevertheless wide enough for **their isolation to be noticeable**, in any case wide enough to call attention to them through **they are in the background** – **three soldiers** are sitting around a smaller table, the second from the rear on the right, their motionlessness and rigidity in marked contrast to the civilians

who fill the room. The soldiers are looking straight ahead, **their hands resting on the checkered oilcloth**; there are no glasses in front of them. They are the only men whose heads are not bare, for they are wearing low-peaked fatigue caps. Behind them, at the extreme rear, the last seated drinkers are mingled with others who are standing, forming a confused mass; besides, the drawing here is vaguer too. Under the print, in the white margin, someone has written a title: "The defeat of Reichenfels" (R.H.).

The fact that the engraving appears as a kind of bridge-mediator between the narrative possible world of the first-person narrator who forms the things-simulacra and the narrative possible world-simulacrum of the soldier is explained by the fact that the actual semiotic channel – the engraving "La défaite de Reichenfels" is a "moulage" deprived of the named reality.

First, no historical sources mention the battle and the defeat of Reichenfels. Secondly, the engraving-simulacrum as an iconic sign, which serves as a naming function because it belongs to the visual (figurative) art, does not relate to the name *la défaite* 'defeat', given that it represents not the defeat of the troops in the battle or some failure in something, but a scene from a cabaret.

In this way, the writer disguises lack of reality by suggesting another deceptive reality, being in complete harmony with the idea of a "consumer society" as a conditional stimulus of simulacra, which is evidenced by the themes and main characters of the picture:

Fr. – *une scène de cabaret*; *une foule de consommateurs*; *un petit groupe de bourgeois*; *plusieurs groupes de buveurs*.

Eng. – 'a tavern scene'; 'a crowd of drinkers'; 'a small group of middle-class citizens'; 'the last seated drinkers'.

In addition, the simulation character of the reality in the novel "Dans le labyrinthe" thanks to the engraving "La défaite de Reichenfels" is confirmed by the technique of making such an artwork as an engraving.

Longman Dictionary of Contemporary English indicates that the engraving is: 1) a print made from an engraved plate, block, or other surface; 2) the process or art of engraving a design on a hard surface, especially to make a print (2008). In this context, it refers to the imprint as some reflection/image of an object in a mirror or on a polished surface, which implies construction of a transformed/modified (quasi) reality.

The description of the engraving representing the smallest details of the scene in the cabaret is based on the creative poetics of *ekphrasis* as a "verbal representation of the visual representation" (Heffernan 2004: 191). In the Ukrainian (Бовсунівська 2012; 2013; Мочернюк 2014) and foreign (Городницкий 2014; Heffernan 2004) text research, the problems of arts interaction, in particular the issue of ekphrasis, have gained considerable prominence and significance. Actually, close attention to the phenomenon of ekphrasis is due to the excessive importance of visuality in the present culture (Городницкий 2014: 13).

In terms of art study, ekphrasis is presented as one of the types of description, the object of which is artistic reality, transformed by consciousness, intuition, or creative imagination of the artist (ibid., 13), and thus it embodies a dual description of this kind (ibid.), that is, the image of what has already been expressed by another kind of art. Ekphrastic interpretation of the prose text, acting, in Jacobson's point of view, as a special code in the mode of "transmutation", programs some intersemiotic translation (Бовсунівська 2013: 110), which is positioned as the only active growing method of studying a work in the aspect of other forms of art (ibid.).

I refer to figurative ekphrasis, which expands the narrative space in the considered novel like representation of other forms of figurativeness in the literary text due to peculiar doubling of literary worlds (Городницкий 2014: 15), thus formatting a visual narrative (ibid., 14).

Developing Bovsunivska's statement that ekphrasis as one of the newest modifications of a literary work is based not on the simple game with a certain amount of formal features (Бовсунівська 2012: 67) of a different kind of art than literature, but on formation of a complex semantic structure of the text (ibid.), I note that it is the ekphrastic description of the engraving in Robbe-Grillet's novel that has extraordinary universe-generating potential.

The text under consideration is an example of the formation of figurative ekphrasis based on the engraving-simulacrum "La défaite de Reichenfels", since as one of the most ancient forms of artistic discourse, based on interaction of two modes of thinking – figurative and visual (Третьяков 2009), its main function is visualization itself. I believe that certain systematic sequence of description of all the elements of the picture is determined by the peculiarities of its spatial composition in the possible world of the first-person narrator.

So, the engraving is in the room, and, followed by a distracted look of a desemanticized homodiegetic narrator, the camera lens first fixes the engraving general plan verbalized through the nomination of what has been seen:

Fr. – *un grand nombre de personnages emplit toute la scène: une foule de consommateurs, assis ou debout, et, tout à fait sur la gauche, le patron, légèrement surélevé derrière son comptoir*.

Eng. – 'a large number of people fill the room, a crowd of drinkers sitting or standing, and, on the far left, the bartender standing on a slightly raised platform behind his bar'. The narrative uses Présent de l'Indicatif, i.e., the present tense in the indicative mood. However, verbs in the passive voice as well as in the pronominal form are used for description implicating and realizing the idea of some confinement and short-term fixation that iconically resembles a photo and creates the effect of a single instant picture of the characters in a certain "static movement":

Fr. – *il est penché*; *plusieurs groupes de buveurs sont assis*; *leurs mouvements comme leurs mimiques sont figés*; *sont à moitié dressés*; *des mains se lèvent*; *des bouches s'ouvrent*; *des bustes et des cous se tordent*; *des poings se serrent*.

Eng. – 'he leans'; 'several groups of drinkers are sitting'; 'their movements, like their expressions are frozen'; 'half risen from their chairs'; 'hands rise'; 'mouths open'; 'heads turn'; 'fists are clenched'.

In this case, the representative examples include semi-moves: (Fr. – *il est penché en avant*; *s'appuyant des deux mains au bord du comptoir*; *surplombant les quelques verres à demi pleins*. Eng. – 'he leans forward'; 'both hands resting on the edge of the bar'; 'over several half-full glasses'), semi-poses: (Fr. – *une foule de consommateurs, assis ou debout*; *certains des personnages sont à moitié dressés sur leurs chaises*. Eng. – 'a crowd of drinkers sitting or standing'; 'who appears to be engaged in an animated discussion; standing in various attitudes') and semi-gestures: (Fr. – *ils sont pour la plupart en train d'effectuer avec les bras des gestes de grande envergure, affectant même parfois le corps entier, et sans doute très expressifs*. Eng. – 'many are making expansive gestures that sometimes involve the whole body, and are doubtless quite expressive') of the owner of the cabaret and its visitors-consumers who receive textual representations through the use in the narrative of the present participle: *s'appuyant*; *surplombant*; *affectant* or past participle: *assis* that intensify the effect of stretching the temporal interval "here" and "now", because they express an action simultaneous with the action of verbs in the present tense: (Fr. – *des mains se lèvent, des bouches s'ouvrent, des bustes et des cous se tordent, des poings se serrent*. Eng. – 'hands rise', 'mouths open', 'heads turn', 'fists are clenched').

Then the focus is centered somewhat, sliding to the right corner of the engraving, which acts as its central area at the same time: (Fr. – *sur la droite, c'est-à-dire au centre du tableau*. Eng. – 'from the rear on the right'), and stops on a remote section of the canvas with three characters – soldiers, one of them is the narrative object of the possible world of the first-person narrator:

Fr. – *à l'écart, comme séparés de la foule qui les entoure par une zone inoccupée*; *trois soldats, assis à une table plus petite, l'avant-dernière vers le fond sur le côté droit, tranchent leur immobilité et leur raideur avec les civils qui emplissent la salle.*

Eng. – 'somewhat apart, as though separated from the crowd surrounding them by an unoccupied zone – narrow'; 'three soldiers are sitting around a smaller table, the second from the rear on the right, their motionlessness and rigidity in marked contrast to the civilians who fill the room'.

The cited ekphrastic description of *a tavern scene 'une scène de cabaret'* can be divided into two parts unequal in their size. The first, which occupies virtually the whole canvas, shows the visitors and the owner of the establishment, who are presented in frozen and fixed positions, but are not pre-set or thought out, so they resemble "live pictures".

As characters did not pose for a painter or engraver beforehand, I state that the writer's view is the focal point of the picture imaginary reality, and therefore he arbitrarily builds what he thinks necessary, focusing only on certain details of things or their reflections.

Consequently, the engraving of "La défaite de Reichenfels" represents a simulative reality and is a simulacrum that disguises the absence of reality of the soldier's being, since it activates his possible world-simulacrum as a substitute for the narrative reality (Сидорова 2009: 199). The narrative itself is not a story about reality in the broad sense of this term, but rather a narrative of the experience semiotics (Татаренко 2010: 179).

The second part of the engraving, namely its right corner, contains an image of three soldiers:

Fr. – *À l'écart, comme séparés de la foule qui les entoure par une zone inoccupée – étroite certes, mais suffisante néanmoins pour que leur isolement soit sensible, suffisante en tout cas pour les signaler au regard bien qu'ils se situent à l'arrière-plan – trois soldats, assis à une table plus petite, l'avant-dernière vers le fond sur le côté droit, tranchent leur immobilité et leur raideur avec les civils qui emplissent la salle* (A. Robbe-Grillet "Dans le labyrinthe", p. 6-7).

Eng. – 'Somewhat apart, as though separated from the crowd surrounding them by an unoccupied zone – narrow, of course, but nevertheless, wide enough for their isolation to be noticeable, in any case wide enough to call attention to them through they are in the background – three soldiers are sitting around a smaller table, the second from the rear on the right, their motionlessness and rigidity in marked contrast to the civilians who fill the room' (R.H.).

Fr. – *Les soldats ont la tête droite, les mains posées sur une sorte de toile cirée à carreaux: ils n'ont pas de verres devant eux* (A. Robbe-Grillet "Dans le labyrinthe", p. 6-7).

Eng. – 'The soldiers are looking straight ahead, their hands resting on the checkered oilcloth, there are no glasses in front of them' (R.H.).

The soldiers are opposed to all other characters – consumers: (Fr. – *trois soldats <> tranchent leur immobilité et leur raideur avec les civils qui emplissent la salle*. Eng. – 'three soldiers <> their motionlessness and rigidity in marked contrast to the civilians who fill the room'), given the remoteness of their placement on the canvas: *à l'écart* 'somewhat apart' and the absence of the slightest movement on their part.

In the text, the idea of such immovability is implicated with the sememes of 'inviolability' and 'alienation', which are verbalized by the general meaning of the lexical units *immobilité* n.f. 'motionlessness' and *raideur* n.f. 'rigidity': 'not moving at all' (LDCE 2008) and the variant meaning of the lexical unit *isolement* n.m. 'isolation': 'when someone feels alone and unable to meet or speak to other people' (ibid.).

The simulacrisation presented on the engraving is clearly evidenced by the fact that, according to the author's idea, the things in the picture "come to life":

*À mieux observer, l'isolement des trois soldats apparaît comme produit moins par l'espace minime qui se trouve entre eux et la foule que par la direction des regards alentour.* **Les silhouettes du fond ont toutes l'air de passer** – *d'essayer plutôt, car le passage est malaisé* – **pour se rendre** *sur la gauche du tableau, où se situe peut-être* **une porte** *(mais cette issue hypothétique ne peut se voir sur le dessin, à cause d'une série de portemanteaux surchargés de chapeaux et de vêtements);* **les têtes regardent** *devant elles (c'est-à-dire vers les portemanteaux), sauf une çà et là qui* **se retourne** *pour* **parler** *à quelqu'un demeuré en arrière. <> Entre les différents groupes* **circulent de nombreux individus** *non encore fixés, mais c'est dans l'intention évidente d'adopter bientôt l'une des attitudes entre lesquelles ils ont le choix:* **aller regarder** *les affiches,* **s'asseoir** *à l'une des tables, ou bien* **se rendre** *derrière les portemanteaux <>* (A. Robbe-Grillet "Dans le labyrinthe", p. 7).

On closer examination, the isolation of the three soldiers seems to result less from the narrow space between them and the crowd than from the direction of the glances around them. **All the figures in the background look as if they are passing** – or trying to pass, for the space is cramped – behind the soldiers **to reach the left side** of the picture, where there is probably **a door** (through this hypothetical exit cannot be seen in the picture because of a row of coat racks covered with hats and coats); **every head is looking** straight ahead (that is, toward the coat racks), except for one here and there **who turns to speak** to someone who has remained in the rear. <> Among the various groups **circulate a number of persons** not yet settled, but obviously about to adopt one of several probable attitudes: either **walking over** to examine the bulletin board, **sitting down** at one of the tables, or else **going out** behind the coat racks <> (R.H.).

The above passage is distinguished by the presence of verbs, which semantic meanings are grouped around the sememe of 'movement': *passer* v.tr. 'to pass', *se rendre* v.pron. 'to go', *se retourner* v.pron. 'to turn over', *circuler* v.intr. 'to circulate', *aller* v.intr. 'to go', that actually implicate the possibility of the engraved characters not only to be in some variable positions and poses, but also to move in the direction to the door: 'to change from one place or position to another, or to make something do this' (LDCE 2008). The language representation of the place leading outside is the thematic group *opening*, verbalized with such lexical units as *porte* n.f. 'door' and *issue* n.f. 'exit' in the general meaning: 'a door or space through which you can leave a public room, building, etc.' (ibid.), realizing the idea of an exit or transfer to another (possible) world.

In this way, the writer builds a possible world-simulacrum of the soldier in the narrative space of his novel, simulatively introducing him to another conceivable state of being than that in the picture. It seems as if the man in the military uniform leaves the engraving "La défaite de Reichenfels" and finds himself in the possible world of things that has deformed/distorted outlines. At the same time, the narrative does not contain any semantic or paragraphemic means that would indicate reaccentuation in the directions, speed or time of events, and/or actions in the literary narrative:

*La capote militaire est boutonnée jusqu'au col, où se trouve inscrit le numéro matricule, de chaque côté, sur un losange d'étoffe rapporté. Le calot est posé droit sur le crâne, dont il cache entièrement les cheveux, coupés très ras comme on peut en juger d'après les tempes.* ***L'homme est assis, les mains posées à plat sur la table que recouvre une toile cirée à carreaux blancs et rouges****.* ***Il a fini son verre depuis longtemps****. Il n'a pas l'air de songer à s'en aller. Pourtant,* ***autour de lui, le café s'est vidé de ses derniers clients*** (A. Robbe-Grillet "Dans le labyrinthe", p. 8).

The military overcoat is buttoned up to the collar, where the number roll is registered, on each side of insert diamond-shaped material. The forage cap is straight ahead and put on the skull, from which it hides completely hair, cut very short as we can judge

according to the temples. **The man is sitting,** the **hands put on the table that a white and red oilcloth recovers**. **He finished his glass for a long time**. He does not seem to think of going away. Nevertheless, the **last customers around him left the café**.

So, after the ekphrastic description of the engraving, the narrator shifts his gaze to and centers on the appearance of the soldier: (Fr. – *la capote militaire est boutonnée jusqu'au col*; *le calot est posé droit sur le crâne*; *l'homme est assis, les mains posées à plat sur la table*; *il a fini son verre depuis longtemps*; *autour de lui, le café s'est vidé de ses derniers clients*. Eng. – 'the military overcoat is buttoned up to the collar'; 'forage cap is straight ahead and put on the skull'; 'the man is sitting, his hands put on the table'; 'he finished his glass for a long time'; 'the last customers around him left the café'), and acts as a narrative object of the possible world of the first-person narrator, and then wanders in his own possible world-simulacrum.

It should be noted that Robbe-Grillet brings the soldier into the possible world of the first-person narrator at the beginning of the story, calling him a man in a military uniform and giving him the same simulative characteristics as other things of this possible world:

Fr. – *Contre la base conique du support en fonte, évasée vers le bas, entourée de plusieurs bagues plus ou moins saillantes, s'enroulent de maigres rameaux d'un lierre théorique, en relief: tiges ondulées, feuilles palmées à cinq lobes pointus et cinq nervures très apparentes, où la peinture noire qui s'écaille laisse voir le métal rouillé. Un peu haut,* **une hanche**, **un bras**, **une épaule** *s'appuient contre le fût du réverbère.* **L'homme est vêtu d'une capote militaire** *de teinte douteuse, passée, tirant sur le vert ou sur le kaki* (A. Robbe-Grillet "Dans le labyrinthe", p. 3).

Eng. – 'Around the conical base of the cast-iron pedestal that widens towards the bottom and is ringed by several more or less prominent moldings, are embossed the slender stems of a stylized spray of ivy: curling tendrils; pointed, five lobed, palmate leaves, their five veins very prominent where the scaling black paint reveals the rusted

metal. Slightly higher **a hip, an arm, a shoulder** are leaning against the shaft of the lamppost. **The man is wearing a faded military overcoat** of no particular colour, perhaps once green or khaki (R.H.).

Considering that ekphrasis is understood as a peculiar type of experiment on visualization with a word belonging to creative poetics, based on the subconscious and irrational (Бовсунівська 2012: 60), in the above narrative, first, there is a verbal image of *an ivy* 'un lierre', textualized by the linguistic signs, which refer to and outline the smallest and most insignificant elements and details of the image of this plant: (Fr. – *s'enroulent de maigres rameaux d'un lierre théorique, en relief*; *tiges ondulées*; *feuilles palmées à cinq lobes pointus et cinq nervures très apparentes*. Eng. – 'are embossed the slender stems of a stylized spray of ivy'; 'curling tendrils'; 'pointed, five lobed, palmate leaves, their five veins very prominent').

Such nominative units as *rameau* n.m. 'branch', *tige* n.m. 'stem', *feuille* n.f. 'leaves', *lobe* n.m. 'lobe', *nervure* n.f. 'vein' and relative adjectives expressing the features of the above object indirectly through reference to another object or phenomenon (*ondulé* adj. 'curling', *palmé* adj. 'palmate', *pointu* adj. 'pointed', *apparent* adj. 'prominent'), present a scrupulously elaborated, exhaustive and truly reliable description of the *ivy* that does not bear any conceptual load, except for the thing-simulacrum in the possible world of the first-person narrator. Vaschenko, Ukrainian researcher of Robbe-Grillet's narrative manner, believes that such accuracy of the ekphrastic image "derealises" the description and becomes a true *hallucination* (Ващенко 2013: 95-100).

The detailed verbal image is followed by grudging and unemotional representation of the soldier made in the framework of the cinematic device centering of the camera lens on some details, and in the narrative, this technique has the features of a metonymical description of the character through demonstration of the body fragmentation: (Fr. – *une hanche, un bras, une épaule s'appuient contre le fût du réverbère*. Eng. – 'a hip, an arm, a shoulder are leaning against the shaft of the lamppost').

At first glance, the soldier appears from nowhere. Similarly, the reader has a question about the soldier's relationship with the room, description of the home interior and the weather outside the window, since the man in the military uniform is not mentioned, but the author just states the fact of his emergence and wandering the labyrinth of his conceivable being.

Subsequently, with the help of the semiotic channel, which is the engraving of "La défaite de Reichenfels", I reconstruct the possible world-simulacrum of the soldier in the story, since the picture clearly shows inappropriateness, irrelevance, and simulation of this character within the borders of its possible world through a detailed and 'derealistic' ekphrastic description of the placing of the three soldiers on the engraving: Fr. – *à l'écart*; *comme séparés de la foule*; *leur isolement soit sensible*; *ils se situent à l'arrière-plan*.
Eng. – 'somewhat apart'; 'as though separated from the crowd surrounding'; 'for their isolation to be noticeable'; 'they are in the background'.

The soldier in the possible world of the first-person narrator is a narrative object-simulacrum of the military man depicted in the engraving, considering that he is a reflection or some copy of his counterpart, deprived of the signified reality.

It should be noted that, in view of the narrative nonlinearity, in the narrative space of the analysed novel, we first have representation of a wandering soldier as a normal narrative feature, and only later, after the description of the engraving, do we see the similarity between one of the characters in the military uniform in the picture and the person who is wandering around the world of things-simulacra. The possible world-simulacrum of the soldier appears, thus, secondary to the possible world of the first-person narrator, and the engraving of "La défaite de Reichenfels" acts as a semiotic channel, which generates and combines these two possible worlds.

Robbe-Grillet pays considerable attention to the texture of the work, which is the basis of his numerous experiments with the form of narration, based on the indivisibility of the narrative reality and its illusion (Ващенко 2013: 95-100). Therefore, the novel is considered as a novel-ekphrasis (ibid.), in which narrativity is replaced with deduction, since the reader builds from the passages the world that the writer divided previously into fragments (Татаренко 2010: 88).

In addition, in Robbe-Grillet's "Dans le labyrinthe", the technique of using intersemiotic transcoding (ibid., 164) enables not only the combination of verbal and visible images, but it also visualizes the sound:

*Noir*. *Déclic*. *Clarté* jaune. *Déclic*. *Noir*. *Déclic*. *Clarté* grise. *Déclic*. *Noir*. ***Et les pas qui résonnent sur le plancher*** du couloir. ***Et les pas qui résonnent sur l'asphalte***, ***dans la rue figée par le gel***. ***Et la neige qui commence à tomber***. *Et* la silhouette intermittente du gamin qui s'amenuise, là-bas, de lampadaire en lampadaire (A. Robbe-Grillet "Dans le labyrinthe", p. 20).

**Dark**. **Click**. A yellow **light**. Click. Dark. A grey light. Click. Dark. **And the steps, which resound on the floor** of the corridor. **And the steps, which resound on the asphalt**, **in the street congealed by frost**. **And the snow, which begins to fall**. **And** the intermittent figure of the child disappearing, over there, from lamppost to lamppost.

The passage under consideration is based on the auditive-visual synaesthesia as an expression through linguistic signs of physiological associations between the data of various types of sensations. In this case, I mean verbalization of the soldier's wandering through the city night streets in a possible world-simulacrum, which is distinguished by its own, not only visual but also sound (auditory) measurements.

So, synaesthesias, which are textualized here with the lexical units *noir* n.m. 'dark', *déclic* n.m. 'click' and *clarté* n.f. 'light', are semantically congruent, manifested in their

repetitions in certain segments of the work. In this case, the repetition of quoted "word-pulses" (Яременко 2003: 8) is the bearer of semantic and emotional information that actively influences a literary image formation (ibid., 4) of the military man wandering and his disorientation. The sememe 'dark', given the lexical invariant of the noun *noir* n.m. 'dark': 'when there is no light' (LDCE 2008), denotes dark time of the day, which is associated with a chaotic and unconscious movement in a silent darkness of the maze of buildings, quarters, and streets in the narrative.

At the same time, due to the invariant meaning of the noun *déclic* n.m. 'click': 'a short hard sound' (ibid.), the sememe 'click' introduces a certain sound series that disturbed the night silence as a result of short sounds of a sudden collision of some hard objects coming into contact. I assume that the lexical unit *clarté* n.f. 'light', reinforced by the adjectives of the colour *jaune* 'yellow' and *gris* 'grey', verbally depicts the light of a street lamp swirling in the wind, and, therefore, it illuminates the street alternately with yellow, then with dull and dim spectra.

I should note that in the passage in question, repetition of elliptic nominative sentences: (Fr. – *Noir. Déclic. Clarté jaune. Déclic. Noir. Déclic. Clarté grise. Déclic. Noir*. Eng. – 'Dark. Click. A yellow light. Click. Dark. A grey light. Click. Dark'), provides the narrative with some static descriptiveness, and their combination with simple but complete sentences: (Fr. – *et les pas qui résonnent sur le plancher du couloir. Et les pas qui résonnent sur l'asphalte, dans la rue figée par le gel. Et la neige qui commence à tomber*. Eng. – 'and the steps, which resound on the floor of the corridor. And the steps, which resound on the asphalt, in the street congealed by the frost. And the snow, which begins to fall'), visualizes the effect of a peculiar acoustic echo, including through the lexical repetition of the phrase *les pas qui résonnent* 'the steps, which resound', which refers to the reflection of sounds when walking, taking into account the denotative meaning of the lexical unit *résonner* v.intr. 'to ring out': 'to make a bell make a sound, especially to call someone's attention to you or to call someone to help you' (LDCE 2008).

The acoustic image of the echo is also strengthened by the use of the conjunction *et* 'and' as a rhythm-forming particle at the beginning of each new sentence:

Fr. – ***et** les pas qui résonnent sur le plancher du couloir. **Et** les pas qui résonnent sur l'asphalte, dans la rue figée par le gel. **Et** la neige qui commence à tomber. **Et** la silhouette intermittente du gamin qui s'amenuise, là-bas, de lampadaire en lampadaire.* Eng. – **'and** the steps, which resound on the floor of the corridor. **And** the steps, which resound on the asphalt, in the street congealed by frost. **And** the snow, which begins to fall. **And** the occasional silhouette of the child, over there, of lamppost in lamppost'.

Visualized images: (Fr. – *noir*; *clarté jaune*; *clarté grise*. Eng. – 'dark'; 'a yellow light'; 'a grey light') and auditory images: (Fr. – *déclic*; *les pas qui résonnent*. Eng. – 'click'; 'the steps, which resound') engender physical sensations of disorientation and isolation of the soldier wandering in the possible world-simulacrum as well as of the first-person narrator who watches the winter landscape through a window or a camera lens. Intensification of sounds that flow from somewhere, surround, repeat, and then cease is used to depict the visual image of snowfall in the story as a symbol of absolute silence and emptiness: (Fr. – *et la neige qui commence à tomber*. Eng. – 'and the snow, which begins to fall'). In this way, the possible world of the first-person narrator is filled with things-simulacra, "voiced" with verbal means that reproduce the sound and picture through a word (Татаренко 2010: 455).

## 4. Discussion and conclusion

To some up, I should state that the main text-forming strategies in Robbe-Grillet' novel "Dans le labyrinthe" are the narrative space visualisation, nonlinearity, and simulacrisation.

Visualisation as the text forming strategy has permitted the author to construct the story as a peculiar world that unfolds and evolves as a visual labyrinth. The latter is a symbolic image of the protagonist's disorientation, confusion, unnecessary and unnatural character.

Nonlinearity results from the author's game with time and space by overcoming the iconic principle of displaying a character's being and giving a very subtle transition from the informative fragment of one text to the contexts of other cultural spaces. I mean here the creation of narrative possible worlds by applying such cinema devices as dissolution, fixation, and detailing/centering those things, which get into the camera lens.

Simulacrisation as the text forming strategy starts with the idea of the reality simulation in the possible worlds of the novel being reflected primarily not in the names of things or phenomena of nature, but in a certain possible state/aspect or characteristics of these objects at some point. Its simulative feature is connected with the fact that their external parameters and properties are presented in Robbe-Grillet's novel narrative space as eternally possible and extended in the present, whereas in the actual world they are not so expanded.

I should mention that in Robbe-Grillet' "Dans le labyrinthe" the engraving "La défaite de Reichenfels" is a kind of semiotic channel between the narrative possible world of the things-simulacra and the narrative possible world-simulacrum, which I explain with the fact that this engraving is deprived of the named reality. The description of the engraving is based on the creative poetics of ekphrasis providing new possibilities for understanding those methods of generating textual meanings, which are based on the principle of the writer's game with linguistic signs, narrative techniques, and tactics of literary text production and readers. From the perspective of semiotics and ekphrasis poetics, the "Nouveau Roman" text forming is the process of constructing narrative reality, characterized by the deformation and distortion of its frontiers.

**List of abbreviations**

adj. – adjective

LDCE – Longman dictionary of contemporary English

n.f. – noun, feminine

n.m. – noun, masculine

v.intr. – intransitive verb

v.pron. – pronominal verb

v.tr. – transitive verb

**Notes**

R.H. means that the translation of the example into English is done by Richard Howard.
All other examples have been translated by the author.

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**Fields of interest**

Linguistic narratology, cognitive narratology, cognitive poetics, literary semantics, literary semiotics, literary and linguistic stylistics, text studies.

**Résumé**

This paper presents a narrative-semiotic approach to the study of the processes and mechanisms of the 20ᵗʰ century French literary works. The complex methodology of the research is underpinned with the inter-paradigmatic methodological approach,

according to which the narrative strategy of literary text production instantiates the author's individual narrative program of constructing narrative reality of a certain type, which is characterized by space-time continuity and stylistic figurativeness depending on the writer's belonging to a certain historical and literary age as well as individual genre and discursive preferences. This narrative-semiotic approach to the novel "Dans le labyrinthe" by A. Robbe-Grillet, a French writer, founder and representative of the Nouveau Roman school, involves the usage of such relevant research methods and techniques, as narrative analysis, contextual and interpretation analysis, linguistic stylistic analysis, the dialogical interpretation methodology, linguistic semiotic analysis, and the methodology of possible world modelling. The paper clarifies that in the narrative space of A. Robbe-Grillet's novel "Dans le labyrinthe", the narrative possible worlds are constructed as simulacra supporting indirect connection with objects, named and specified in the narrative, but which are not their exact copies. The author advances that the narrative principle of convergence of cinematic and artistic components in the French writer's prose text reveals and textualizes the unnatural and distorted character of the narrator's and protagonist's being. The paper proves that in A. Robbe-Grillet's novel figurative ekphrasis as a representation of works of other types of figurativeness in the narrative has expanded the narrative space of the prose text by doubling the narrative possible worlds.

# METAFICTION IN CONTEMPORARY ENGLISH-LANGUAGE PROSE: NARRATIVE AND STYLISTIC ASPECTS

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**Abstract:** This paper focuses on metafictional narrative strategies characteristic of contemporary English-language fiction. The research reveals the variety and stylistic peculiarities of these strategies, as well as specifies the definition of metafiction with regard to its liminal status and self-reflexivity. Narrative metalepsis, specific framing and plot arrangements, metafictional commentary, and other techniques have been analyzed resorting to numerous examples.

**Key words:** fantasy fiction, fictionality, genre, illusion, liminality, magic realism, metafiction, metalepsis, metaphor, narrative strategy, paradox, parody, plot, self-reflexivity.

## 1. Introduction

The term "metafiction" has posed problems for scholars ever since it was first coined in the essay "Philosophy and the future of fiction" by Gass (1980: 7). Its pitfalls can be exemplified by the classical definition of metafiction, offered by Waugh (2001: 2) several years later:

*Metafiction is a term given to fictional writing which self-consciously and systematically draws attention to its status as an artefact in order to pose questions about the relationship between fiction and reality. In providing a critique of their own methods of construction, such writings not only examine the fundamental structures of narrative fiction, they also explore the possible fictionality of the world outside the literary fictional text.*

The reference to "systematicality" in this definition is rather problematic since it limits

the notion of metafiction to a number of radical postmodernist texts (such as "Lost in the funhouse" by John Barth), where the exposure of fictionality is indeed essential. Yet, the phenomenon of drawing attention to the text's artificiality has been ubiquitous in contemporary literature, although not necessarily systematic in a given novel, while numerous examples of it can be also found in 18th and 19th century literature, most notably in Laurence Sterne's "Tristram Shandy", "The granddaddy of all metafictional novels", as Lodge dubs it (1992: 206). Thus, the current tendency is to regard metafiction not as a (sub)genre, but a particular feature of fiction, which is manifested in its self-reflexivity (also referred to as self-reflexiveness, self-awareness, self-consciousness, etc.). The problem has inspired a substantial number of research and theoretical analyses, the most prominent scholars writing on metafiction being Currie (1995; 2004), Fludernik (2009), Hanebeck (2017), Hutcheon (1980; 1988; 2000), Waugh (2001), Wolf (2005; 2013), and others. In terms of literary criticism, metafiction has been often viewed in close connection with postmodernism, postcolonial writing, and magical realism; there have also been works that applied a historical perspective to metafiction and regarded the phenomenon within the feminist paradigm (Ingersoll 2001; Peters 2002). Linguistic aspects of metafictional discourse have so far received comparatively little academic attention, and, although a few attempts at its narrative analysis have been made, the problem still remains undoubtedly topical. Stylistic dimensions of self-reflexivity in fiction provide a particularly bountiful field for research.

## 2. Metafiction: A narrative approach

Theoretical conceptualization of metafictional narratives necessarily addresses their ontological status, which has been viewed by various scholars as a certain "tension zone" between fiction and reality. Hutcheon emphasizes the correlation between fiction and contemporary uncertainty about reality, manifested in "a loss of faith in our ability to (unproblematically) know that reality, and therefore to be able to represent it in language" (1988: 119). The notion of narrativization of our experience rises in this context, and thus the study of metafiction turns into an exploration of certain liminality

as it represents the interpenetration of fiction and reality. Currie verbalizes the same idea in terms of "the boundary between art and life", the realization of which he sees in such works as, for example, "The French lieutenant's woman" by John Fowles (Currie 1995: 4).

Another dimension of liminality that is particularly resonant for metafictional discourse can be found in the incorporation of criticism into fiction. The 20th century saw an outstanding upheaval in theoretical appreciation of literature, and as a result the literature itself became involved in its own interpretation. As Currie states in his interdisciplinary study "Difference", the current effect of this process on fiction is that it "assimilates and incorporates critical and theoretical perspectives into its discourse as self-knowledge" (Currie 2004: 110). It can be observed in the novels whose authors are both literary critics and writers, such as David Lodge and Antonia Byatt.

Approaching metafiction from a narrative perspective requires a more precise definition of this phenomenon. Since we have seen that it is neither a genre of literature nor a type of a novel, there is a need to state what it encompasses. After arriving at such a definition, a further exploration of metafictional strategies will become viable. The **aim** of this paper is to elucidate the liminal status of metafiction and uncover its stylistic potential with a particular emphasis on the effects it elicits in various contexts. The **material** of the research comprises contemporary English-language prosaic texts ranging from famous novels, often cited in this respect (such as "The French lieutenant's woman"*)* to works less favoured by scholars, including examples from fantasy fiction. The aim of the paper and the chosen subject matter predetermine the necessity to resort to such **methods** as narratological analysis, including the point of view analysis and building upon Genette's structural approach to narrative levels. The study of metafictional effects will rely on linguo-stylistic and contextual analyses, resorting to a cognitive approach when metaphoric image-creating is considered.

## 2.1 Defining metafiction

Leaving aside all popular labels that attempt to position metafiction thematically, e.g., "fictions about fiction" (Gass 1980: 7) or vaguely hint at its liminal status, I will mainly rely on the definition given by Fludernik (2009: 156): "A narrative strategy or a comment on the part of the narrator is metafictional if it explicitly or implicitly draws attention to the fictionality (fictitiousness or arbitrariness) of the story and the narrative discourse".

Another helpful definition is provided by Williams, who resists the usage of the term "metafiction", objecting to the semantic loading of "superiority" imposed by it (Williams 2004: 8). In his profound "Theory and the novel: Narrative reflexivity in the British tradition" Williams sticks to the term "narrative reflexivity", emphasizing the complex nature of linguistic representation in a narrative (ibid., 71). Although Williams' research abounds in useful insights that are going to be applied here, the traditional usage of the term "metafiction" has already become universally accepted and therefore has to be preserved. Thus, metafiction will be regarded in this paper as a narrative strategy that highlights the fictionality of the text by employing reflexive techniques. Systematic usage of such strategies in a given text may confer a metafictional status onto the whole work, yet it is important to point out that metafiction is regarded here as a device, and as such it can be singled out and analyzed in any kind of fictional text, whether it is used there systematically or episodically.

## 2.2 Illusion-breaking

Metafictional exposure of fictionality is connected with the notion of aesthetic illusion, one of many visual metaphors characteristic of narrative analysis. The thesis about metaficton that is commonly maintained dictates the necessity for the illusion of reality created by the text to be broken. Ruminations about illusion-breaking in literature date back to the 19th century and Samuel Taylor Coleridge's famous theory about "willing suspension of disbelief", which later featured extensively in discussions concerning the nature of readers' belief in fictional reality (see Abrams & Harpham 2012: 129). In his

outline of theoretical issues concerning aesthetic illusion, Wolf views it as a transmedial phenomenon and defines it as "a particular imaginative response to representational artefacts" (2013: 6). He concludes that aesthetic illusion is an ambivalent effect, since it combines immersion and distance, turning the study of its breaking into a "natural complement" to the research of the phenomenon itself (ibid., 55). The exact manner of undermining this illusion in fictional texts, liminal tension of the process, and its stylistic impact are of particular interest for the present study, since these are the main factors that shape the responses elicited by metafictional strategies.

Several attempts have been made to define metafictional illusion-breaking. Waugh (2001: 14) speaks of "frame and frame-break, of technique and countertechnique, of construction and deconstruction of illusion" as indispensable elements in all fiction but exaggerated and highlighted in metafiction. Fludernik specifies the notion as "the illusion of a fictional world" and argues that metafictional strategies do not necessarily shatter it; on the contrary, they might intensify this illusion in certain circumstances (Fludernik 2009: 63). Similar to this, Williams (2004: 90) also perceives more complex processes in the operation of self-reflexivity, reaching far "beyond the simple exposure of the "illusion of fiction". Taking up Fludernik's concern regarding the impression of authenticity (2009: 55), I will focus on stylistic effects produced by various forms of metafictional frame-breaking, determining whether the illusion of reality is indeed broken, or, on the contrary, paradoxically authenticated, resulting in the sense of immersion into the fictional world. Other possible effects of frame-breaking, particularly humorous, will also be considered.

## 3. Narrative metalepsis

One of the most explicit ways of illusion-breaking is often referred to as narrative metalepsis, a term coined by Genette in his influential work on narratology "Narrative discourse" (1983: 235-236). Genette defines metalepsis as a transgression between narrative levels (namely between diegetic and extradiegetic levels). To add some precision to this issue, Fludernik's differentiation of these levels can be applied: she

refs to them as "the level of the world represented in the story and the level at which this representation takes place. In the novel, the latter level is that of the narrative discourse (level of narrative mediation)" (Fludernik 2009: 21). The former corresponds to Genette's (intra)diegetic level and encompasses characters and the fictional world, while the latter is analogous to the extradiegetic level comprising narrators and narratees, who are perceived to be outside the story. Thus, transgressions between these two levels occur when narrators (particularly those that assume an "authorial voice") or narratees unexpectedly enter into communication with characters or simply enter the fictional world, from which they seemed to be excluded (or vice versa). Ryan views metalepsis as a manifestation of ontological impossibility, calling it "a device which exploits the recursive character of fictionality" (2013: 135). Logical impossibility predetermines the illusion-breaking effect of metalepsis, since narrative levels (the level of the representation and the represented) are often perceived as different domains separated by a boundary. It is this boundary that is violated or broken down, as it is famously metaphorized in theatrical discourse with the concept of the "fourth wall". In an attempt to move away from the definition that relies on the metaphor of boundary, Hanebeck lays the emphasis on representational logic (2017: 77):

*Metalepsis occurs when and if a recipient of a (narrative) representation feels that the logic of acts of (narrative) representation is violated or negated in such a way that the 'natural' spatial, temporal and hierarchical relationships between the domain(s) of the signifier and the domain(s) of the signified no longer apply.*

In this paper narrative metalepsis in fictional texts is viewed as any transgression between the levels of the representation and the represented that defies the assumed logic of the correlation between the corresponding domains (or fictional worlds). The degree to which this violation is perceived as "impossible" or unexpected defines the effect it produces in a specific context.

## 3.1 Degrees of metalepsis

Several scholars (Fludernik, Hanebeck, Klimek, Nelles, Ryan) offered their typologies of narrative metalepses, often drawing the border line between "unmarked" and

"marked" cases and defining the two distinct types as figurative / rhetorical and ontological[1], which Ryan described respectively as "a temporary window between levels" and a violation of logical distinction between levels (2006: xxiii). In a detailed account of metaleptic types, Hanebeck (2017: 81-107) further elaborates the marked (ontological) case, dividing it into "recursive" and "immersive" metalepses, both of which also comprise several subtypes. Immersive metalepsis is viewed by Hanebeck as the most disruptive ontological type: a transgression of narrative levels in "a negation of the logic of the act of narrative representation" (ibid., 94). Since the notion of "immersion" has been often associated with aesthetic illusion (see, for example, Wolf 2013: 11-19), Hanebeck has to specify that he applies the term differently, namely, "to express the fact that ontological metalepses literally place narrative entities in a diegetic universe to which they do not 'belong.'" (2017: 94). To avoid confusion, it seems reasonable not to mix metaphors and preserve the notion of immersion for the discussion of metaleptic effects, which will be done later in this paper. The matter of metaleptic disruptiveness itself, on the other hand, needs some revision, since even a conspicuous case of a penetration into a different narrative level does not necessarily lead to radical illusion-breaking. Wolf states that aesthetic illusion is both gradable and unstable in its nature (2013: 23), and I argue that the same can be applied to metafictional strategies in general (since they aim at destabilizing this illusion) and to metalepsis in particular.

The definition of metalepsis given above offers two axes for grading the phenomenon: its perceived "impossibility" and unexpectedness. The former relies on the correlation between the extradiegetic / diegetic / hypodiegetic levels and the fictional domains they correspond to. The further they are apart ontologically (in terms of their general credibility, as well as their spaciotemporal parameters), the more impossible interpenetration might appear, unless there is a fictional premise for its possibility. Thus, Woody Allen's short story "Kugelmass episode", given by Hanebeck as an example of ontological metalepsis, can be read differently due to its fantastical premise: a magician wielding a special machine sends the protagonist into the fictional world of

"Madame Bovary". If the premise itself does not shatter the aesthetic illusion for the reader, the metaleptic movement of the protagonist will not be perceived as totally impossible either. Thus, the degree of disruptiveness will remain comparatively low. On the other hand, it is reinforced almost immediately after the protagonist's penetration into the hypodiegesis in the following manner: "*Emma turned in surprise. "Goodness, you startled me," she said. "Who are you?" She spoke in the same fine English translation as the paperback*" (W. Allen "Side effects", p. 66). The language itself underpins the fictionality of Emma's existence and its dependence on the printed book, driving the two worlds further apart and increasing the general disruptive effect.

In grading metalepsis on the basis of its suddenness in narration, I treat the notion of unexpectedness in terms of deviation as a means of linguistic foregrounding, occurring on several levels (see Gregoriou 2014: 90-94). It is most obvious at the level of the plot, since the reader may be prepared for a metaleptic transgression, as in "Kugelmass episode", where a visit to a magician forestalls the surprise, or it may happen without warning. At the level of narration, metalepsis may be signaled by shifts in focalization / point of view, as it is seen in the same story later: "*His heart danced on point. I am in love, he thought, I am the possessor of a wonderful secret. What he didn't realize was that at this very moment students in various classrooms across the country were saying to their teachers, "Who is this character on page 100? A bald Jew is kissing Madame Bovary?" A teacher in Sioux Falls, South Dakota, sighed and thought, Jesus, these kids, with their pot and acid. What goes through their minds!*" (W. Allen "Side effects", p. 67-68). What earlier appeared as a limited third-person narration with Kugelmass as a point of view character, suddenly shifts to a third-person omniscient, starting from "*What he didn't realize was that*", and further diverts from the expected course by a glimpse into an unnamed teacher's mind. Ontologically, this episode also destabilizes the correlation between the fictional worlds by suggesting a previously unsuspected impact of the protagonist's intrusion into the hypodiegetic "Madame Bovary" on the novel itself in the diegetic universe.

*3.2 Stylistic aspects of metalepsis*

In describing narrative metalepsis, Genette stated that it produced an effect of strangeness that is either comical or fantastic (1983: 235). Both are attributable to the paradoxical or incongruous nature of the phenomenon itself and the underlying psychological mechanisms, and can, therefore, be explained in terms of the humour theories based on the category of incongruity. Such explanation, however, is beyond the scope of this paper, which aim is to pinpoint stylistic effects associated with metaleptic transgression in fiction. As it has been shown above, these effects depend on the degree to which a specific transgression disrupts the corresponding aesthetic illusion.

General paradoxality of metaleptic transgression accounts for ambiguity and potential complexity of interpretation. A highly disruptive metalepsis may be perceived as subversive and perplexing or, on the other hand, engaging and challenging. Commenting on the latter and elaborating on Wolf's idea of "activating the recipient" by means of metalepsis, Hanebeck (2017: 112-113) introduces the term "hermeneutic effect" to emphasize both the multitude of possible meanings and difficulty of their systematizing:

*Metalepsis not only offers the paradoxical impossibility of denying its own prerequisites, but also denies the very spatiotemporal make-up of our understanding, of how we make sense of the world. It is this denial that destabilizes readings, proliferates meanings, and prolongs the dynamic instigated by such transgressions. Thus, the device's hermeneutic effect, which lays bare the concepts that make metalepsis possible in the first place, can be conceptualized as the gnomonic shadow haunting all attempts to make sense of metalepsis.*

But once the reader accepts the premise under which the transgression is made and / or the challenge that its interpretation presupposes, a humorous effect will be the typical outcome, each specific occurrence creating its unique slant channeled through the interaction with the plot and stylistic environment in which metalepsis is realized. The dominant humorous effect is that of irony, which relies, ontologically, on the inherent incongruity of a metaleptic situation, and linguistically, on the collocative clash, that is, "a combination of words which conflicts with our expectations" (Leech & Short,

2007: 223). Both can be illustrated by examples from Allen's "Kugelmass episode". The protagonist's intrusion into Flaubert's novel is rendered ironic by a comment from a literary scholar, in which a truism about always finding something new in old texts becomes a contextual reality: "*I cannot get my mind around this," a Stanford professor said. "First a strange character named Kugelmass, and now she's gone from the book. Well, I guess the mark of a classic is that you can reread it a thousand times and always find something new*" (W. Allen "Side effects", p. 72). Linguistically, Emma's diction, unexpectedly modern and rich in slang, contributes to the humorous effect of metalepsis due to the collocative clash: "*I've never been so happy!" Emma squealed as she stood before the mirror. "Let's go out on the town. I want to see Chorus Line and the Guggenheim and this Jack Nicholson character you always talk about. Are any of his flicks showing?*" (ibid.).

A variability of the degree of disruptiveness and the ambiguous nature of metalespis can be traced in a well-known example from "The French lieutenant's woman", a postmodern historical novel by John Fowles set in Victorian England. In one of the episodes the protagonist (Charles) boards the train and faces a man who turns out to be the narrator. At first, the focalization is external and the man is described as "an intent watcher" staring at Charles, but then he merges with the "I" of the narrator: "*It is precisely, it has always seemed to me, the look an omnipotent god – if there were such an absurd thing – should be shown to have. Not at all what we think of as a divine look; but one of a distinctly mean and dubious (as the theoreticians of the **nouveau roman** have pointed out) moral quality. I see this with particular clarity on the face, only too familiar to me, of the bearded man who stares at Charles. And I will keep up the pretense no longer.*
*Now the question I am asking, as I stare at Charles, is not quite the same as the two above. But rather, what the devil am I going to do with you?*" (J. Fowles "The French lieutenant's woman", p. 317)

The effect of this narrative metamorphosis, introduced by the repetition (*man who*

*stares at Charles – as I stare at Charles*), is not totally disruptive in terms of it suddenness. It is not fully unexpected since it is partially forestalled by the metanarrative commentary that permeates through the novel. In this particular excerpt reference is made to "*the theoreticians of the **nouveau roman***", while the look on the face of "*the intent watcher*" is compared to that of an omnipotent god, the literary equivalent of an "omniscient narrator", ridiculed in the episode. Metanarrative commentary as a metafictional strategy will be discussed later, but here it is worth mentioning that its complex syntax, abundance of parenthetical constructions, and deliberate mixture of different stylistic registers create a specific environment for the metalepsis, in which it does not feel like a radical transgression. It does, however, undermine the aesthetic illusion one might expect from a historical novel by a violation of the diegesis (belonging to Victorian England) by means of the entry of a contemporary agent. This subversive moment prepares the ground for the alternative endings of the novel through a question that turns the protagonist into a second-person entity (*what the devil am I going to do with you?*). These elements of the novel have often delighted both critics and readers, although the latter could also be perplexed, feeling that their expectations of enjoying a stylized Victorian novel were somehow deceived.

## 3.3 Metalepsis in fantasy fiction

The necessity to treat metaleptic transgressions in fantasy fiction as a separate case is predetermined by the specificity of the genre itself and its dependence on storyworlds where magic is possible. In her study of metareference in fantasy fiction[2], Klimek pointed out (2011a: 79) that metafictional strategies seem to be incompatible with the genre's premises:

*The subgenre of fantasy fiction which has thus been defined is not usually associated with metareference. Indeed, the very idea of metareferential fantasy fiction seems to be a contradiction within itself, as metareference would be expected to tendentially break the coherence of the plot in the magical Otherworld and have a negative influence on the inner logic of enchantment and wonder that rules the story world.*

It is particularly resonant for narrative metalepsis, which status relies on the perceived

impossibility of a certain transgression and which effects exploit the paradoxality of aesthetic illusion and its breaking. Yet the magical premise of a fantasy storyworld may render metalepsis possible and thus not paradoxical. The question arises whether it is terminologically correct to speak of metalepsis when its mechanism is consistent with the inner logic of the secondary world. In a different paper, focused entirely on metalepsis in fantasy fiction, Klimek reiterates that paradoxality is prerequisite for the phenomenon's occurrence: "The hierarchical levels of representation and of what is being represented must be mixed up in a paradoxical way" (2011b: 24). The instance that she gives, however, e.g., Cornelia Funke's "Tintenwelt" trilogy, does not support this claim, since the main magical premise of the storyworld is the ability of the "silvertongue" protagonists (Mo and his daughter Meggie) to read characters out of books making them real in the diegetic universe. Thus, each case of a hypodiegetic character moving to a diegetic level is not paradoxical since it complies with the inner logic of the storyworld. Similarly, the storyworld in Jasper Fforde's "Thursday Next" series extensively relies on characters' ability to physically get into novels, turning into their personages and implementing changes in them.

This terminological conundrum can be solved by reserving the issue of paradoxality for the discussion of metaleptic effects and removing it from the narratological prerequisites of the phenomenon. The direction these effects may take in fantasy fiction depends precisely on how (un)paradoxical the transgression is according to the assumed logic of the correlation between extradiegetic / diegetic / hypodiegetic domains. I maintain that in terms of aesthetic illusion and its breaking, the effect may incline towards subversive irony on the one hand, and authentication of the secondary world on the other. In terms of emotional response, metaleptic transgressions may produce, as in any other genre, a humorous effect, but due to the specificity of magical premises it can also elicit negative reactions, including disorientation and fear, resulting in a disturbing overall effect. Since humorous effects, especially ironic, are typical for metalepsis in general, I will not provide examples from fantasy fiction, focusing instead on the phenomena of the authentication of a secondary world, as well

as disturbing metaleptic effects.

*3.3.1 Metalepsis as an authenticating strategy*

In her study of metareference in fantasy Klimek resorted to the genre-defining classics by J.R.R. Tolkien and C.S. Lewis and quoted several instances of characters thinking of themselves as characters in a story (2011a: 80-84). She also mentioned the narrative roles assumed by the same authors (editor / storyteller), referring to this framing as a "traditional strategy of authentication" (ibid., 82). Although these instances are not metaleptic, they can be treated as precursors of later experiments with authenticating framing, aimed at bridging fictional worlds and the one perceived as "real". The role of mediator in this process may be assigned to a version of metalepsis configured by the rearrangement of narrative roles. In contemporary fantasy fiction, which has a noticeable tendency for encompassing postmodernist gambits, the phenomenon of narrative games can be observed in so called companion books, which provide additional dimensions within a fantasy storyworld, often employing intermediality. Such texts exploit the liminal tension of metafiction for their own purposes: the diegetic level in them corresponds to the storyworld, distinct from the "real world", while the extradiegetic level is identified with recognizable "reality". The narrative roles can be distributed between these levels in various combinations.

A luscious example of such combination is "Nanny Ogg's cookbook" written by Terry Pratchett, Stephen Briggs, and Tina Hannan, but attributed to the fictitious author Nanny Ogg, one of the chief characters in Terry Pratchett's Discworld series. The diegetic level here falls into sublevels: that of the fictitious author, whose projection is the I-narrator with a distinct colloquial style, and the level of the printer and the publisher, whose paratextual intrusions foreground the process of book-creation, which is typically concealed from the reader. Terry Pratchett and Stephen Briggs, on the other hand, enter the diegetic level as "editors" of the book and its adaptors for "our world". The mediating metaleptic effect here depends on their editorial and adapting functions: in "A note from editors" Pratchett and Briggs assume both that Discworld recipes are

authentic and that real world readers will use them: "*In many of the recipes we have had to tinker with ingredients to allow for the fact that the Discworld equivalents are unavailable, inedible, or worse. Few authors can make a long-term living out of poisoning their readers, at least physically*" (S. Briggs & T. Pratchett "Nanny Ogg's cookbook", p. 18). The peculiar effect of this mediation is not only humorous, but veritably authenticating since, rather than shatter the illusion of reality, they create another Discworld story that correlates with the already existing stories on the intertextual level and links it to both readers and authors in "our world" (for a more detailed account see Тихомирова 2011).

A similar authentication effect is achieved by J.K. Rowling in her "The tales of Beedle the Bard", a book of fairy tales attributed to the fictitious author, the 15th century wizard Beedle the Bard. The book was mentioned in the last novel of the Harry Potter series, "Harry Potter and the Deathly Hallows", which had one of its tales embedded as a story-in-a-story. The extradiegetic level in "The tales of Beedle the Bard" is a frame comprising Rowling's "Introduction", in which she assumes the role of an adaptor of the tales for Muggle (non-magic) children. She also appears as the author of the footnotes to the text (marked with her initials), some of which become a vehicle for metalepsis: "*Professor McGonagall, Headmistress of Hogwarts, has asked me to make clear that she became an Animagus merely as a result of her extensive researches into all fields of Transfiguration, and that she has never used the ability to turn into a tabby cat for any surreptitious purpose, setting aside legitimate business in behalf of the Order of the Phoenix, where secrecy and concealment were imperative. JKR*" (J.K. Rowling "The tales of Beedle the Bard", p. 80).

Here Rowling in her editorial role is shown to be in contact with Minerva McGonagall, one of major characters in the Harry Potter series. The dry formal style of Rowling's footnotes correlates with the academic (and yet slightly ironic) slant of the commentary attributed to Albus Dumbledore, another significant character in the series. Dumledore's commentary and additional footnotes, as well as Rowling's introduction

and footnotes, function as a foil to the tales, whose narrative perspective is typical of classical children's stories. Another narrative role is given to Hermione Granger, who "translated" the tales from the original runes. Both she and Harry Potter function as the readers of the tales in "Harry Potter and the Deathly Hallows", in which they and the fictitious author, Beedle the Bard, belong to the same fictional world. Thus, the book, just as "Nanny Ogg's cookbook", relies heavily on the corresponding fantasy series, develops the plots and characters already existing there, and contributes to the authenticity of the storyworld. Such texts foreground the "topos of narrative composition", to use Williams' term (2004: 25), and highlight the book-creation process, making metalepsis look almost natural in this environment. When employed for modeling a children's book within the storyworld, on the other hand, such narrative games tend to foreground the act of reading itself. The focus shifts to the interaction between children and adults, who read aloud for them, as in Pratchett's picture book "Where's my cow?", where a father, reading a book for his son, metaleptically substitutes the eponymous cow, usurping its place in the diegesis (see Тихомирова 2014). In this instance the authenticating and ironic aspects of the metalepsis overlap and interact to elicit a complex effect and celebrate the power of the act of reading.

### 3.3.2 Disturbing effects of metalepsis

It is the power of word and reading that also accounts for less gratifying effects of metalepsis in fantasy fiction. The magical ability to turn inanimate objects into living beings has been part of myths, legends, and fairy-stories since time immemorial. The Greek myth of Pygmalion and Galatea is perhaps the oldest known example of a work of art made real. As it is to be expected, fantasy fiction has often exploited the pattern, endowing characters with magical abilities to bring works of art to life, including separate objects / characters / places and entire fictional worlds. Such entities are sometimes ekphrastic, as sapient portraits of Hogwarts castle in the Harry Potter series or the Tooth fairy's domain in Pratchett's "Hogfather". Instances, relevant to the present paper, deal with the magical power to bring entities out of books, as in the above mentioned Funke's trilogy about "silvertongues". In the first book of the trilogy the

protagonist is coerced to summon a monster from a novel, which is a case in point. Klimek refers to this text to illustrate the "frightening potential of ascending[3] metalepses" (2011b: 33). Calling a potentially dangerous creature into being out of a story is an evident example, the effect of which is undermined by the reader's certainty that heroes will defeat the monsters in the end. Yet, a disturbing and destabilizing effect can be achieved by the metaleptic potential for disorientation, when the nature of the transgression is not immediately evident.

Such a situation is created in Pratchett's "Wee free men", the first novel in the Tiffany Aching fantasy series for young adults. The protagonist of the story is a young witch-in-the-making, Tiffany, who has to face a formidable enemy, the Faery Queen. The Queen's magic power enables her to create realistic illusions, into which she immerses her opponents. Tiffany's quest, therefore, lies in learning how to discern and fight illusions. Naturally, before she manages to achieve this, she is baffled and disoriented: "*They were daisies. She knew it. She'd stared at them dozens of times, in that strange picture in the* **Faerie Tales**. *They were daisies, and these weren't giant reeds around her, they were blades of grass and she was very, very small.*

*She was in the weird picture. The picture was the dream, or the dream was the picture. Which way around didn't matter, because she was right in the middle of it. If you fell off a cliff, it wouldn't matter if the ground was rushing up or you were rushing down. You were in trouble either way*" (T. Pratchett "Wee free men", p. 165). This is a case of ekphrastic metalepsis, which, nevertheless, does not undermine the fact that the protagonist feels trapped in a book. At the moment she has not yet figured out that it is an illusion since its sensory perception is vivid. The feeling of anxiety is underpinned with repetitions and antitheses: the recursive nature of the depiction creates a dreamlike effect bordering on a nightmare. The topos of a book (or another entity) brought to life and turned into a scary trap / opponent for the protagonist is a typical case of the disturbing metaleptic effect, which conveys the feelings of dismay, confusion, and fear of something that threatens the habitual picture of the world. As with Tiffany in "Wee free men" and other novels in the series, the protagonist's quest boils down to gaining

mental clarity and recognizing illusions and deception (including their own flaws of thinking). In spite of the common association of fantasy fiction with the irrational, such quests reflect a contemporary awareness of our cognitive limitations and an urge to achieve a more mindful state through rationality and self-reflexivity.

## 4. Plots and structures

If we approach metafictional narratives from the perspective of the plot, it becomes clear that much more implicit strategies than metalepsis can be implemented to challenge the conventions of literature and highlight its fictionality. Practically every deviation from a classical linear arrangement of the storyline has a metafictional potential (which may or may not be realized in a particular text): a complicated structuring and deliberate fragmentation, an overemphasis on events or an overuse of coincidence, peculiar time shifts (both analeptic and proleptic), embedded stories, and other devices that might undermine the reader's "suspension of disbelief". These are often intertwined within a particular work of fiction, but for the purpose of this paper most typical cases are grouped in several sections below and analyzed in terms of their characteristic stylistic effects.

### 4.1 Framing and fragmentation

Since metafictional strategies rely on undermining aesthetic illusion, described as the specific mental state in which we seem to experience representations as if in real life (Wolf 2013: 11), those plot arrangements that are perceived as "unnatural" or artificial suggest a metafictional potential. Various plot arrangements of this kind can be found in the novels of Margaret Atwood, which have often been viewed by scholars in conjunction with the author's feminist sympathies. Commenting on the "patchwork" metaphor that describes the structural fragmentation of "Alias Grace", Ingersoll emphasizes (2001: 385) the deliberate artificiality of such arrangement: "The novel offers "patches" of "found" texts stitched together in a manner which foregrounds both their provenance as received texts and the constructedness of the larger text(ure) into which they have been worked". The term offered by Ingersoll to refer to this

phenomenon is "engendered metafiction" since it deconstructs "the male narrative paradigm, in favor of unlimited alternatives" (ibid., 399). Another Atwood novel, "The blind assassin", modifies the concept of the self-begetting plot through an intricate pattern of frames. Tension is created between the two main characters shaping the narrative: sisters Laura and Iris, the former being the presumed author of the embedded novel (also called "The blind assassin") and the latter being the narrator and, as revealed in the end, the actual author of the embedded novel. The web of assumptions imposed on the reader from the beginning only to be broken later is constructed by several layers of narrative, clippings from newspapers and magazines, as well as ekphrastic descriptions of the three versions of the same photograph, out of each either Laura or Iris is cut out. The multi-facet metaphor "left-handed book", which the Iris-narrator uses, can be applied to the novel's metafictionality itself: "*Laura was my left hand, and I was hers. We wrote the book together. It's a left-handed book. That's why one of us is always out of sight, whichever way you look at it*" (M. Atwood "The blind assassin", p. 513).

The narratee that elderly Iris is addressing is her own granddaughter Sabrina from who she is separated, which renders a confessional tone to the narrative. At the same time, there is a challenge as well as confession. Iris's appeal to Sabrina concerning the girl's ancestry contains the sentiment that the revelations can be a shock as well as a relief, backed up by the urge to "reinvent yourself": "*When I began this account of Laura's life – of my own life – I had no idea why I was writing it, or who I expected might read it once I'd done. But it's clear to me now. I was writing it for you, dearest Sabrina, because you're the one – the only one – who needs it now. Since Laura is no longer who you thought she was, you're no longer who you think you are, either. That can be a shock, but it can also be a relief. For instance, you're no relation at all to Winifred, and none to Richard. There's not a speck of Griffen in you at all: your hands are clean on that score. Your real grandfather was Alex Thomas, and as to who his own father was, well, the sky's the limit. Rich man, poor man, beggar-man, saint, a score of countries of origin, a dozen cancelled maps, a hundred levelled villages – take your*

*pick. Your legacy from him is the realm of infinite speculation. You're free to reinvent yourself at will*" (ibid.).

Once again, this appeal can be transferred to the novel itself, which is to be "reinvented" in the light of all ultimate revelations made in it. The interpretation of its sophisticated narrative also lies in the "*realm of infinite speculation*", though one of its more palpable suggestions is that narratives shape our identity, and the reality of a person is to a large extent a web of fictions, structured at will. Thus, the artificiality of the plot arrangement has an ideological side, which is aimed at emphasizing the significance of the notion of narrativization as a means of making sense of the world and oneself. The freedom of choice in the search for self-identity (*take your pick*; *You're free to reinvent yourself at will*) is also the freedom to choose one's own pattern to structure the perception of reality. The overall effect may still be quite ambivalent: liberating and celebrating self-reflective creativity on the one hand, and demotivating on the other, since the truth or even multiple truths about oneself can hardly be found in the intricate webs of fictions.

Another example of a novel with a similar effect, partially created by a complicated narrative structure (several layers of narrative, embedded stories, interaction of poetry and prose, inclusion of diaries, letters, and academic writing, etc.), aimed at the issue of identity-shaping narratives, is "Possession" by Antonia Byatt. The protagonists' quest for identity is metaphorized as being "inside the plot" and driven by it. One of the novel's narrative layers is the correspondence between two fictional Victorian poets, Randolph Henry Ash and Christabel LaMotte. These letters, also being the object of the 20th century scholars' interest, capture the poets' romantic story. The notion of free will (or its absence, while in a plot) is voiced by Ash: "*And the plot which holds us, the conventions which bind us, declare that I must, as a gentleman, acquiesce in that requirement, at least for a time, and hope that Fate, or the plotter who watches over our steps will decree some further meeting, some accidental re-opening…*" (A. Byatt "Possession" p. 211). Since this sentiment also mirrors the one experienced by the 20th century protagonist, it will be viewed in more detail below, in the "mise en

abyme" section of the paper.

*4.2 Self-begetting novel*

One of more radical metafictional plot-oriented techniques is the text dealing with the production of itself, a "self-begetting novel" (a term coined by Kellman (1980)), also referred to as a "strange loop", an "endless loop", "tangled hierarchy", or a "Möbius strip" (see McHale 1987: 120-122). A typical self-begetting novel would be a story of an author gradually coming to write the text we are reading. In some cases it can be regarded as a subgenre of the "bildungsroman" (coming-of-age novel) known as the "künstlerroman" ("artist novel"). Waugh argues (2001: 14) that in such novels "the emphasis is on the development of the narrator, on the modernist concern of consciousness rather than the postmodernist one of fictionality", giving André Gide's "The counterfeiters" as an example. Still, recent decades have seen the publication of many novels in which the self-begetting twist of the plot can be affiliated with metafiction. Some scholars (Hanebeck 2017; Klimek 2011b) consider a Möbius strip story as one with a metaleptic potential, although Hanebeck points out that is only realized with a literal recursion or at least its suggestion (2017: 102). Since it is not always the case, I regard this type of plot separately.

One of the most outstanding examples of self-begetting novels is Ian McEwan's "Atonement", in which the protagonist seeks atonement for the mistake she has committed, which leads her to the conception, writing, and rewriting of the novel by the same name. While it still can be regarded as the künstlerroman, since it traces young Briony's transformation into a successful novelist, the text acquires a metafictional status due to the tension it generates between various narrative frames employed by the author. It ultimately addresses the issue of fiction and reality interconnection, reinforced by the construction of illusion and its repeated breaking (Tykhomyrova 2011a). The "loop" concept of the plot has been experimented with in cinematography: Sally Potter's "The tango lesson" and Spike Jonze's "Adaptation" focus on stories of screenwriters suffering from writer's block and finally ending up creating the scripts of

corresponding films. Mahler views the topos of writer's block, manifestations of which in different media he scrutinizes in terms of the metareferential turn and the process of meatization, as one of the signs of the increasing awareness and interest in self-reflexivity in postmodern society (2011: 59). The liminal tension of this topos is foregrounded with the help of exploiting the "gap between metaization as a mere lack of inspiration, and metaization as a highly imaginative part of it" (ibid., 71).

The "negative" version of the self-begetting plot (when the result of writing a novel is not successful) has also been attempted: Joanne Harris' "The blackberry wine" features an author (also suffering from major writer's block) who seemingly finds inspiration in fresh surroundings and starts working on a new novel, which the reader expects to be the same as s/he is reading. Yet, as a result of a personal epiphany, the writer destroys the only copy of the novel before it could be published and denounces writing fiction. The metafictional plot-strategy is reinforced by the narrative discourse of the novel: it is a bottle of blackberry wine who narrates the story, implicitly enhancing the text's fictionality and creating a unique tonality: "*This is where my story ends. Here, in the kitchen of the little farmhouse in Lansquenet. Here he pours me, releasing the scents of summers forgotten and places long past. He drinks to Joe and Pog Hill Lane; the toast is both a salute and a goodbye. Say what you will, there's nothing to beat the flavour of good grape. Blackcurrant aftertaste or not, I have my own magic, uncorked at last after thirty-seven years of waiting. I hope they appreciate that, both of them, mouths locked together and hands clasped. Now it is for them to do the talking. My part is at an end. I would like to think that theirs ends as happily. But that knowledge is beyond me now. I am subject to a different kind of chemistry. Evaporating blithely into the bright air, my own mystery approaches, and I see no phantoms, predict no futures, even the blissful present barely glimpsed – through a glass, darkly*" (J. Harris "The blackberry wine", p. 332). The volatile and unstable nature of the narrative voice which withdraws from its story-telling role (*Now it is for them to do the talking*) is emphasized in this episode, collaborating with the negating effect of the above mentioned plot-strategy. Metaphorically, the story has been consumed just as the bottle

of wine, seemingly leaving nothing behind (*Evaporating blithely into the bright air*), except for an aftertaste. Thus, not only a lack of inspiration, but also a lack of a story can become a story within the topos of writer's block.

## 4.3 Unrealistic coincidence as a device

Historically, fictional narratives often relied on coincidence without straining the reader's "suspension of disbelief". Wolf explains this in terms of literary teleology (2013: 53):

> *A persuasive purpose may also be seen at work in the compensatory potential of aesthetic illusion to make the recipient more readily accept a general tendency of aesthetic representations towards an 'unrealistic' surplus of coherence and meaning, i.e. to present worlds whose closure and meaningfulness (most conspicuously in the narrative use of coincidences and the convention of 'poetic justice' and teleological closure) could be regarded as deviating from the openness and contingency of life.*

Yet, an overly conspicuous sequence of coincidences in a story may undermine its credibility. The metafictional potential of an overuse of coincidence, introduced on purpose, can be illustrated by Lodge's "Small world", a comic novel characteristically named by the author "an academic romance". Conceived as an extension of a "campus novel" to present the whole planet as a "global campus", the novel shows a multitude of literary scholars travelling all around the world to attend conferences, participate in workshops, etc. There is a continuous series of accidental meetings of the characters in different places, as well as coincidental revelations and discoveries that stretch the reader's belief to the extreme. The intertextual basis of the novel encompasses medieval Arthurian romances, particularly those centered on the Grail quest, and it is their structural patterns that are employed by the author. This is how Lodge himself explains (1992: 152) his technique in "The art of fiction": "It is also a novel that consciously imitates the interlacing plots of chivalric romances, so there is an intertextual justification, too, for the multiplicity of coincidences in the story". The effect is humorous, almost farce-like, as well as disruptive. It can be contrasted with the much more subtle effect of coincidence in Byatt's "Possession", where the humorous side of the story is reduced to mild irony and occasional satire, but some events are still seen as imitations of a chivalrous quest (e.g., Roland's rescue of Lady Bailey, which gave

the protagonists a much desired chance to see Seal Court, the former residence of Christabel LaMotte). Whether it is a coincidence or not, the novel is also termed "a romance" by the author, while the characters' quest is definitely Grail-style (although never named so), allowing for an intertextual justification of unrealistic coincidences. This device is complemented with the mirror technique described in the following section.

## 4.4 Embedded narratives and mise en abyme

Embedded narratives (or story-in-a-story technique) have a long tradition in the world of literature. Their metafictional potential is realized when tension is created between the frames with the emphasis on the fictionality of the text, particularly when the device of "mise en abyme" is applied (or "mirror-text", as suggested by Bal in his "Narratology" (1999: 58). According to Prince (1982: 141), mise en abyme is the subplot that parallels the plot of that novel or reproduces it entirely on a small scale, while Bal speaks rather of the degrees of resemblance between the embedded and the primary narratives. As Bal correctly suggests, the "mirror-text" functions as a sign both to characters and readers, becoming an important interpretation key. A good example can be found in Byatt's "Possession", where the embedded tale of "Glass coffin" provides help (as well as another enigma) for Roland in his quest and simultaneously mirrors his own love story with Maud Bailey. The relationship of the other romantic couple in "Possession", Randolph Ash and Christabel LaMotte (the author of "Glass coffin"), also has some resemblance to the tale, as well as to the embedded narrative poem "Fairy Mélusine". Finally, two main stories (those of the 20th century scholars Roland and Maud and the 19th century poets Randolph and Christabel) have their own mutual parallels, which create, together with the numerous reflections in "mirror-texts", a mesmerizing effect, prescribed by the mise en abyme metaphor: setting into infinity. It does draw the attention to the artificiality of the text, but mildly so, working well with the rich mythological intertext of the novel.

As I mentioned in section 4.1, Randolph Ash perceives his love story with Christabel

as "being trapped in a plot". In his case, this sentiment is expressed with an extensive use of academic vocabulary (since he is a literary scholar), adding another metareferential dimension to the text (although not metaleptically): it is a character self-reflexively analyzing his own attitude to the situation that reflects his own situation, actually using, among others, the term "self-reflexive": "*Somewhere in the locked-away letters, Ash had referred to the plot of fate that seemed to hold or drive the dead lovers. Roland thought, partly with precise postmodernist pleasure, and partly with a real element of superstitious dread, that he and Maud were being driven by a plot or fate that seemed, at least possibly, to be not their plot or fate but that of those others. He tried to extend this aperçu. Might there not, he professionally asked himself, be an element of superstitious dread in any self-reflexive, inturned postmodernist mirror-game or plot-coil that recognises that it has got out of hand? That recognises that connections proliferate apparently at random, apparently in response to some ferocious ordering principle, which would, of course, being a good postmodernist principle, require the aleatory or the multivalent or the "free," but structuring, but controlling, but driving, to some – to what? – end. Coherence and closure are deep human desires that are presently unfashionable. But they are always both frightening and enchantingly desirable. "Falling in love," characteristically, combs the appearances of the world, and of the particular lover's history, out of a random tangle and into a coherent plot. Roland was troubled by the idea that the opposite might be true. Finding themselves in a plot, they might suppose it appropriate to behave as though it was that sort of plot. And that would be to compromise some kind of integrity they had set out with*" (A. Byatt "Possession", p. 456). Doubting teleological loading of fiction, Roland fears that it imposes a certain pattern of behavior on himself undermining his free will and integrity. He later expands this thought and includes the whole Western world into the victims of the plot that he now calls "a romance": "*All that was the plot of a Romance. He was in a Romance, a vulgar and a high Romance simultaneously; a Romance was one of the systems that controlled him, as the expectations of Romance control almost everyone in the Western world, for better or worse, at some point or another*" (ibid., p. 460). As it has been mentioned, the novel

itself is named "a romance", which renders Roland's ruminations ironic: he is literally trapped in a romance with no chance of escape. With cases as complex and many-faceted as this one, it is futile to speak of a specific effect that the technique of mise en abyme may produce, apart from the permeating atmosphere of doubt and ambiguity. Even the happy ending that Roland and Maud experience is problematic with regard to the quoted passages: should it be treated as a demand of "a romance"? The metafictional liminality is particularly acute here since the coherence and closure of a fictional text are both questioned and celebrated.

In some cases a non-fictional embedded narrative can acquire a "mirror" quality, e.g., in "A short history of tractors in Ukrainian" by Marina Lewycka. Here a historical account of tractors, written by one of the characters, Mr Mayevskyj, an immigrant from Ukraine, provides an unexpected mirror to his own unhappy love story, creating rather a disturbing effect. Being an old widower and a British resident, he became attracted to and subsequently married a much younger Ukrainian woman (Valentina), who sought material gain and later abused him. The story of Ukrainian farming, including the horrors of Stalin's era and the Holodomor, is read out loud by Mr Mayevskyj to his daughter, the intradiegetic narrator, prompting the reader to draw a parallel between the abuses of Stalin and those of Valentina: "*The retribution of Stalin was ruthless. Hunger was the tool he used. In 1932 the entire harvest of Ukraina was seized and transported to Moscow and Leningrad to feed the proletariat in the factories – how else was the revolution to be sustained? Butter and grain from Ukraina were on sale in Paris and Berlin, and well-meaning people in the West marvelled at this miracle of Soviet productivity. But in Ukrainian villages the people starved. This is the great unrecorded tragedy of our history, which only now is coming to light…*"
"*He stops, and gathers together his papers quietly. His glasses are perched low on his nose, the lenses so thick I can hardly see his eyes, but I fancy I catch a glint of tears. In the silence that follows, I can hear Valentina still chatting on the phone next door, and a faint beat of music corning from Stanislav's room. In the distance, the clock on the village church strikes seven*" (M. Lewycka "A short history of tractors in

Ukrainian", p. 81). The narrator's deep emotion is contrasted here to Valentina's (and her son Stanislav's) indifference, conveyed through the auditory imagery. Valentina's chattering and Stanislav's music clash with the solemn atmosphere, conditioned by the silence, the clock striking, and the tears in the eyes of Mr Mayevskyj. The embedded tractor story, from this episode on, modifies the tonality of the novel (where a sarcastic slant dominated from the beginning) and turns Mr Mayevskyj into a character who the reader might sympathize with, not only laugh at. The sarcasm never disappears completely, however, which is reflected in further tension between the diegesis and the embedded story: "*The pen is mightier than the tea-towel, and Father writes his own revenge.*

*Never was the technology of peace, in the form of the tractor, transformed into a weapon of war, more ferociously than with the creation of the Valentine tank. This tank was developed by the British, but produced in Canada, where many Ukrainian engineers were skilled in the production of tractors. The Valentine tank was so named because it was first born into the world on the day of St Valentine in 1938. But there was nothing lovely about it. Clumsy and heavy with an old-fashioned gearbox, it was nevertheless deadly, indeed a true killing machine*" (ibid., p. 136). The mise en abyme technique employed by Lewycka throughout the text is reinforced by the novel's title, which coincides with the name of the embedded tractor story, although it is not a self-begetting story due to the absence of the plot-loop or a recursive metaleptic transgression.

## 4.5 Magic realism

The discussion of metafictional plot strategies would not be complete without mentioning of magic(al) realism, a type of contemporary fiction where marvellous, improbable, or fantastic events are featured within an otherwise realistic narrative. It used to be associated exclusively with postcolonial literature (particularly Latin American fiction), but the phenomenon has been globalized and is now well-represented in English-language prose (in works by Aimee Bender, Angela Carter, Joanne Harris, Toni Morrison, Salman Rushdie, and other authors). There is a tendency

to affiliate magical realism with metafiction, primarily due to their ambiguity and a similar source of tension: liminality caused by magic vs. reality or fiction vs. reality configurations. It is, therefore, also a matter of metafictional potential, the realization of which depends on narrative peculiarities of the magical-realist text. As Waugh suggests (2001: 38), concerning Márquez's "One hundred years of solitude" (which she does not consider to be metafictional): "Here the historical world and the alternative or fantasy world merge. In metafiction they are always held in a state of tension, and the relationship between them – between 'play' and 'reality' – is the main focus of the text".

The novel which seems to hit every target – postmodern, postcolonial, magical-realist, as well as "historiographic metafiction" in Hutcheon's terms (1988: 105-123) – is "Midnight's children" by Salman Rushdie, an allegorical story of Indian independence and partition. The above-mentioned tension is certainly there, while "the magical aspects of the narrative are essential to portray both the plot and the allegory" (Bowers 2005: 27). The text's deliberate ambiguity in historical and ideological matters, its palimpsest nature, and various improbable events are underpinned by a picturesque narrative strategy, saturated with self-reflexivity. It is encapsulated in the unreliable, self-conscious, highly reflexive narrator Saleem, who is a liminal figure himself, both in terms of his uncertain parentage and his mystical hour of birth. His storytelling, much indebted to Indian oral traditions, abounds in metanarrative commentary and emphatic addresses to the narratee (Padma, his fiancée), who sometimes metaleptically breaks into the narration. Fludernik (2009: 26) refers to similar usage of a narratee as a "metafictional ploy which uses irony to distance the reader from this fictional reader role". Rushdie's Padma, however, may both distance readers and create the effect of intimacy, depending on their cultural background and closeness / remoteness from India.

The novel's famous metaphor of "*the pickles of history*" seems to blend both magical-realist aspects of the story and its metafictional status: chutnies that Saleem helps make contain "*memories, dreams, ideas*" that one day will "*be unleashed upon the amnesiac*

*nation*", while his narrative is "*chutnification of history*", preservation of his own liminal, unreliable vision: *"One day, perhaps, the world may taste the pickles of history. They may be too strong for some palates, their smell may be overpowering, tears may rise to eyes; I hope nevertheless that it will be possible to say of them that they possess the authentic taste of truth ... that they are, despite everything, acts of love*" (S. Rushdie "Midnight's children", p. 533).

The metaphor anticipates the ultimate effect of the narrative: although its magical elements are conspicuously imaginary, its self-reflexivity draws attention to its fictional character, while the narrator's unreliability creates an ironic slant, the overall impression is that of an "*authentic taste of truth*", a transcending and illuminating quality of the entire text.

*4.6 Narrating as part of the plot*

In some cases narrative strategies exploit the tension inherent in metafictional liminality by working as a mediator between the diegetic and extradiegetic levels of the text without an actual metaleptic violation. Such mediating may be accompanied by the rearrangement of narrative roles or by sophisticated narrative games, such as introducing a fictitious author (as in "Pale fire" by V. Nabokov, "Everything is illuminated" by J.S. Foer, "Mrs Bradshaw's handbook" by T. Pratchett, and others). Moreover, a narrative disguise may develop a different role from the authorial one: as in the texts, mentioned in previous section, I-narrators may be presented as a commentator, translator, adaptor, or editor of the text. Thus, the narrating / the making of the book itself becomes a plot.

In "The princess bride" by William Goldman, for example, a sophisticated frame is created, foregrounding the extradiegetic I-narrator (also named "William Goldman"), who had heard the tale read to him as a child and now "abridges" it for publication by preserving "the good parts" (i.e. adventures) and cutting numerous digressions. The story is attributed to S. Morgenstern (a fictitious author), while in the narrator's

childhood it was read to him by his father, who had skipped a lot to make it suitable for a ten-year-old. In his "abridgment" the narrator often surfaces with remarks and comments, while the ambiguous ending of the book is mediated between Morgenstern's, the father's, and the narrator's versions. The father's was classical "they lived happily ever after", while Morgenstern's created a cliff-hanger. The narrator comments on them both and then offers his own variant: "*That's Morgenstern's ending, a "The Lady or the Tiger?"-type effect (this was before "The Lady or the Tiger?", remember). Now, he was a satirist, so he left it that way, and my father was, I guess I realized too late, a romantic, so he ended it another way. Well, I'm an abridger, so I'm entitled to a few ideas of my own. Did they make it? Was the pirate ship there? You can answer it for yourself, but, for me, I say yes it was. And yes, they got away. And got their strength back and had lots of adventures and more than their share of laughs. But that doesn't mean I think they had a happy ending, either. Because, in my opinion, anyway, they squabbled a lot, and Buttercup lost her looks eventually, and one day Fezzik lost a fight and some hot-shot kid whipped Inigo with a sword and Westley was never able to really sleep sound because of Humperdinck maybe being on the trail*" (W. Goldman "The princess bride", p. 314)

The effect of this ending is both humorous (as are the majority of the abridger's "intrusions") and ambiguous. All three renderings of the story are summarized here, implying that the ultimate interpretation does not belong to one of them but to the combination of the three. The fictitious author's satirical view of a typical adventure fairy tale is underpinned by the narrator's metareference to the famous open-ended short story by Frank Stockton ("The lady, or the tiger?" published in 1882). The "Happy-ever-after" cliché renders the narrator's father as a "romantic", as well as problematizes the adaptation of "adult" literature for children: is a happy ending prerequisite for a tale told to a child? The narrator's own vision, given in its characteristic conversational style abundant in slang expressions, expands the "happy-ever-after" theme, offering a pessimistic vista of future events and engaging the narratee (*You can answer it for yourself*) as another interpreter of the story. In cases

such as this it is hard not to agree with Williams, who objects to seeing self-reflexivity in fiction as a violation and not belonging to the story. Williams argues that the act of narration is central to diegesis and not "outside" of the plot and foregrounds what he calls a reflexive plot, which "inscribes its own mode, its own performative operation, while at the same time constatively depicting that act as a normal novelistic event" (2004: 25). Some readers, however, may still see such narrative twists as "digressions" and "asides", feeling irritated by them since they prevent them from learning "what happened next" as soon as possible. But there is a tendency to appreciate them as part of the whole story, which is explained, according to Klimek[4], by the fact that "recipients seem to have learned to combine media awareness with the appreciation of aesthetic illusion" (2011a: 90).

## 5. Metanarrative commentary

The proper term for "digressions" and "asides" is metanarrative commentary (i.e., commentary about the narrative as part of the same narrative). Such commentary can be incorporated in the text both implicitly and explicitly, and it is renowned for its heterogeneity. It has long been used in literature, its most inconspicuous variants being metanarrative signs, termed so by Prince (1982: 125) in analogy to metalinguistic signs. Metanarrative signs perform organizational and interpretative functions, acting as "glosses on various parts of a text and the codes underlying them" (ibid.). Examples are easy to draw from classical British texts: e.g., from "Middlemarch", where George Eliot makes extensive use of them: "*Your pier-glass or extensive surface of polished steel made to be rubbed by a housemaid, will be minutely and multitudinously scratched in all directions; but place now against it a lighted candle as a centre of illumination, and lo! the scratches will seem to arrange themselves in a fine series of concentric circles round that little sun. It is demonstrable that the scratches are going everywhere impartially and it is only your candle which produces the flattering illusion of a concentric arrangement, its light falling with an exclusive optical selection. These things are a parable*" (G. Eliot "Middlemarch", p. 277).

The sentence "*These things are parable*" refers to the preceding passage about the mirror and signals the transition from the allegory to its interpretation (provided immediately after). Metanarrative signs, such as this, develop into comments when they perceivably concern the whole text as an artefact (its composition, structure, characters, devices, process of creation, etc.). Another example from "Middlemarch" illustrates the point, since the authorial I-narrator compares her writing style with that of Henry Fielding: "*But Fielding lived when the days were longer (for time, like money, is measured by our needs), when summer afternoons were spacious, and the clock ticked slowly in the winter evenings. We belated historians must not linger after his example; and if we did so, it is probable that our chat would be thin and eager, as if delivered from a campstool in a parrot-house. I at least have so much to do in unraveling certain human lots, and seeing how they were woven and interwoven, that all the light I can command must be concentrated on this particular web, and not dispersed over that tempting range of relevancies called the universe*" (ibid., p. 45).

The phrase "*we belated historians*" implies the 19th century novelists, and "*our chat*" is an ironically self-deprecating reference to their writing style, which the narrator thinks to be more laconic and less prone to digressions. The narrator states her concern with psychological depths in her characters, which predetermines the necessity to concentrate her effort in that sphere. Comments of this type were traditionally perceived as "asides" and "digressions" by readers, but, nevertheless, were favoured by authors, as we can see in the example above: criticizing Fielding's propensity for metanarrative, George Eliot makes use of it herself. Williams argues that such digressions "form (reflexive) pockets within the sequence of the plot" and they correlate with a different type of action: "their specific action is, very literally, the act of narration" (Williams 2004: 35).

## 5.1 Scope of metanarrative commentary

In contemporary fiction the application and effect of metanarrative commentary can be extremely varied. In radical texts like "Lost in the funhouse" they can be overtly

disruptive, combined with an obtrusive presence of the narrator, and therefore metafictional to the extreme. In texts, where metafictional strategies are much more subtle, they can crop up on different levels, beginning with the metalinguistic one, as in the following example from "Possession": "*And yet, natures such as Roland's are at their most alert and heady when reading is violently yet steadily alive. (What an amazing word "heady" is, en passant, suggesting both acute sensuous alertness and its opposite, the pleasure of the brain as opposed to the viscera – though each is implicated in the other, as we know very well, with both, when they are working.)*" (A. Byatt "Possession", p. 511). The commentary on the lexical unit "heady" is parenthetically detached here to create a "reflexive pocket", in which the first-person plural "we" includes the narrator and the readers, both involved in the same cognitive exercise (*as we know very well*), prompted by linguistic signs.

The next level, which can be called metanarrative proper, often addresses critically the nature of the text: its title, themes, style, techniques, and so on. It may occur in various places in the text, including even footnotes, which can sometimes constitute an important part of the narrative strategy (as in the Discworld series by Terry Pratchett or "Jonathan Strange & Mr Norrell" by Susanna Clarke). The example below demonstrates how it can dominate the very beginning of a novel, "predicting" some features of the narrative: "*This is a story about magic and where it goes and perhaps more importantly where it comes from and why, although it doesn't pretend to answer all or any of these questions. It may, however, help to explain why Gandalf never got married and why Merlin was a man. Because this is also a story about sex, although probably not in the athletic, tumbling, count-the-legs-and-divide-by-two sense unless the characters get totally beyond the author's control. They might*" (T. Pratchett "Equal rites", p. 1). Apart from setting the thematic direction for the story (that of gender and magic), this beginning achieves a humorous effect by suggesting that characters might get beyond the author's control. This idea is quite topical for 20th century fiction, where the relationship between the author and the characters is viewed from all possible angles (including the metaleptic possibility). Intertexual references to Gandalf and

Merlin create another "reflexive pocket", in which the implied author and readers belong to the same world, ontologically different from the storyworld.

The ultimate level of metanarrative commentary is the incorporation of the whole pieces of literary criticism in the text. They can be embedded as articles or lectures attributed to characters, introduced through characters' speech or presented by the narrator. The examples can be found in texts by Antonia Byatt, Stephen Fry, David Lodge, and others. In Lodge's "Small world" an old scholar called Miss Maiden provides the information concerning Lodge's own main intertextual sources for his novel in her conversations with other characters:

*"I did my Master's thesis on Shakespeare and T.S. Eliot."*

*"Then you are no doubt familiar with Miss Weston's book, **From Ritual to Romance**, on which Mr Eliot drew for much of the imagery and allusion in **The Waste Land**?"*

*"Indeed I am," said Persse.*

*"She argued," Miss Maiden continued, not at all deterred by this answer, "that the quest for the Holy Grail, associated with the Arthurian knights, was only superficially a Christian legend, and that its true meaning was to be sought in pagan fertility ritual. If Mr Eliot had taken her discoveries to heart, we might have been spared the maudlin religiosity of his later poetry"* (D. Lodge "Small world", p. 12).

Although the exchange creates a comical situation at this point in narration, the information it contains will be crucial for the understanding of the novel's ending. Thus, Lodge playfully lays bare his own methods, although it is not immediately seen by the reader. The novel also includes a talk on structuralism delivered in a dialogue, and some conference papers dealing with erotic coding of writing, reading, and interpretation. It is due to the arrival of such texts that scholars started introducing specific terms for novels abounding in criticism: "theoretical fiction" (Currie) and "academic metafiction" (Székely). Tolan (2007) in her discussion of Margaret Atwood's novels outlines a possible conflict that such fiction entails (she calls it "a postmodern or metafictional conflict"), consisting in generating tension between the

criticism in the novel and its actual critics: "The text is no longer a passive recipient of theoretical interpretation, but enters into a dynamic relationship with the theoretical discourse, frequently anticipating future developments yet to be articulated by an academic discourse" (Tolan 2007: 1). Whether this conflict is going to be dramatic or not, it certainly signals another step in constant rethinking of the status of fiction and possibilities of its interpretation.

Quite a remarkable case of metafictional commentary of this level can be observed in Terry Pratchett's Discworld series, where one of the basic elements of the universe is called "narrativium". Theories that focus on narrative causality are studied at Unseen University, a prominent school of magic on Discworld. Narrativium's constant presence in Discworld's universe makes sure events are treated as stories and dictates how they should unfold: "*People think that stories are shaped by people. In fact, it's the other way around. Stories exist independently of their players. If you know that, the knowledge is power*" (T. Pratchett "Witches abroad", p. 8). This sentiment is strikingly similar to the one discussed above, i.e., "being trapped in a plot" as it is manifested in "Possession", since it problematizes the issue of free choice and integrity. Moreover, the power of narrative can be used by villains resorting to magic.

As Kanchura points out in her thesis on Pratchett's postmodern textuality (Канчура 2012: 145), characters in the series' novels fall into several categories: those who unwittingly follow the narrative clichés; those who consciously adhere to them; those who manipulatively use narrative patterns to their own benefit, and those who oppose narrative imperatives in order to liberate themselves and others. The entire plot of the novel "Witches abroad" revolves around the conflict caused by different approaches to stories and narrative patterns, expanding metafictional commentary to world-building and structuring proportions. This phenomenon is characteristic of contemporary fantasy fiction that tends to incorporate theoretical concepts into the magic premise of a secondary world. Readers may be both amused and intellectually challenged by such strategies, while their authenticating effect, as with narrative metalepsis, depends on

the presence / absence of mediating quality in a specific storyworld.

*5.2 Metaphorizing reading and writing*

Metanarrative commentary often includes metaphorized portrayals of the relationship between the representatives of narrative levels. The author or narrator can be seen as god, architect, ventriloquist, puppeteer, sorcerer, cook, "swallower of lives", etc. Other bountiful objects for metaphorization are the act of writing (compared to painting, building, weaving, cooking, dancing, having sex, etc.) and the act of reading (unravelling, detecting, deciphering, communicating, getting lost in the woods, eating, having sex, etc.). Erotic coding of reading, for example, is presented in a sophisticated way through the juxtaposition with sensual eroticism in a metanarrative commentary in "Possession": "*It is possible for a writer to make, or remake at least, for a reader, the primary pleasures of eating, or drinking, or looking on, or sex. Novels have their obligatory tour-de-force, the green-flecked gold omelette aux fines herbes, melting into buttery formlessness and tasting of summer, or the creamy human haunch, firm and warm, curved back to reveal a hot hollow, a crisping hair or two, the glimpsed sex. They do not habitually elaborate on the equally intense pleasure of reading. There are obvious reasons for this, the most obvious being the regressive nature of the pleasure, a mise-en-abîme even, where words draw attention to the power and delight of words, and so ad infinitum, thus making the imagination experience something papery and dry, narcissistic and yet disagreeably distanced, without the immediacy of sexual moisture or the scented garnet glow of good burgundy*" (A. Byatt "Possession" p. 510-511). This commentary seemingly refers to fiction in general, but it implies "*the intense pleasure of reading*" experienced by Roland (as seen later in the text). It discusses literary techniques with the help of elevated vocabulary (including French and Latin expressions): "*obligatory tour-de-force*", "*regressive nature of the pleasure*", "*a mise-en-abîme*", "*narcissistic and yet disagreeably distanced*". The juxtaposition to sensuality of eating and having sex, introduced through vivid verbal images representing these phenomena metonymically, underpins the "dryness" of reading on the one hand, and yet ascribes it the same level of intensity. The passage itself

intrinsically emphasizes the pleasure of reading through the rhythm and arrangement of words, creating yet another "mirror" in the novel.

In the Discworld novel "Witches abroad", where stories are viewed as powerful entities shaping human lives, they are conceptualized as animals that have been evolving through history: "*Stories, great flapping ribbons of shaped space-time, have been blowing and uncoiling around the universe since the beginning of time. And they have evolved. The weakest have died and the strongest have survived and they have grown fat on the retelling... stories, twisting and blowing through the darkness*" (T. Pratchett "Wicthes abroad", p. 8). The effect is disturbing because the metaphor hints at the potential danger these stories carry, thus making the protagonists' task more daring (since they are going to oppose narrative imperatives and those who attempt to use them for their own gain). This image is reinforced by the further comparison of stories with parasites: "*Stories are a parasitical life form, warping lives in the service only of the story itself*" (ibid., p. 8). The image of stories presented as dangerous parasitical creatures is maintained throughout the novel contributing to the growing suspense. The protagonists (who are also the eponymous witches) feel their presence and the threat they pose. The latter is conceptualized in the metaphor of "feeding people to stories", which dehumanizes characters, reducing them to the level of "food" or "things". This concept comes up as the main matter of debate during the confrontation between the protagonist and the antagonist in the climax of the novel: "*That's how it works when you turn the world into stories. You should never have done that. You shouldn't turn the world into stories. You shouldn't treat people like they was characters, like they was things. But if you do, then you've got to know when the story ends*" (ibid., p. 270).

Quite predictably, another common metaphor from the citation given above, equates the world and the story. The conceptual metaphor STORY IS A WORLD is ubiquitous in fiction in general and in metafictional narratives in particular, cropping up in numerous modifications. Besides, it is extensively exploited in literary criticism and linguistic research. In fiction, the metaphor may work both ways and, when used self-

reflectively, often creates a slightly ironic effect. Even in texts, generally devoid of metafictional strategies, the metaphor may occur to undermine the reader's immersion in the story, e.g., in situations where characters remark that they actually feel like characters in a story, as it can be seen in Roger Zelazny's "The sign of the unicorn": "*I've a peculiar feeling that I may never see you again. It is as if I were one of those minor characters in a melodrama who gets shuffled offstage without ever learning how things turn out*" (R. Zelazny "The sign of the unicorn", p. 109). Although not strictly metaleptic, such observation may feel disruptive to the reader, especially in the light of the protagonist's tongue-in-cheek reply, developing the "inside the story" metaphor, which goes as follows: "*My own role sometimes makes me want to strangle the author. But look at it this way: inside stories seldom live up to one's expectations. Usually they are grubby little things, reducing down to the basest of motives when all is known. Conjectures and illusions are often the better possessions*" (ibid.).

At the same time, metafictional imagery of this kind constructs the sense of connectivity uniting all the participants of the textual continuum (author, narrator, character, reader, etc.). They all operate within one system, since they are interwoven in one metaphorical web in the act of creating the story. From the cognitive perspective, it is plausible to assume that such conceptual metaphors constitute what Kövecses referred to as the "metaphor system" (2010: 149-167). Both systems that the scholar describes, the GREAT CHAIN metaphor and the EVENT STRUCTURE metaphor, are applicable here. This perspective is beyond the scope of the present paper but it suggests a promising field for further inquiry into metafictional metaphorizing.

## 6. Metafictional parody

Parody, used in literature since the ancient times, can become a powerful metafictional tool. Rose (1979: 66), who studied parody from this perspective, states that both parody and metafiction "undermine naive views of the representation of nature in art, and are able to demonstrate critically the processes involved in the production and reception from within the literary text". Parody can be regarded as metafictional when its object

is fictional discourse or, in some cases, a literary genre. Waugh (2001: 64) considers such parody to be a positive change, since it deconstructs a set of fictional conventions which have become automatized, and by doing so clears a path for a new set. Closely connected with metafictional parody is the notion of postmodern pastiche, which is also noted for its metatextual and metagenre potential (Бербенець 2008). It is distinct from metaparody, though, which relies rather on conflicting and blending points of view presented in the parodic text (for metaparody see Pleshakova 2016).

On the level of the discourse, numerous parodies and pastiches can be found in the novels by Margaret Atwood, Julian Barnes, William Golding, David Lodge, and many others. Atwood's "The blind assassin", for example, has been viewed as a "hybridized literary parody" since it contains a fragmented embedded science fiction story, as well as clippings from magazines and comic books, constructing thus "an ironic metanarrative which analyzes the way in which popular sites of representation construct our perception, desires, and values" (Dvorak 2006: 127). Fowles' "The French lieutenant's woman" is regarded in Hutcheon's monograph on parody as a revaluation of parody itself due to its juxtaposition of the conventions of the Victorian and the modern novel (2000: 31). It is significant that irony which accompanies parodic metafiction "can cut both ways" (ibid., 33), that is, exposes the problematic issue of both texts that meet in the narrative.

To illustrate this, let us regard how metatextual parody and pastiche are used in Lodge's "The British Museum is falling down", which is structured (parodying Joyce's "Ulysses") around one day in the life of the protagonist, Adam Appleby. Adam, who is himself a scholar, undergoes a series of events and encounters as he attempts to work on his thesis on English literature in The British Museum Reading Room. The text contains ten passages parodying the idiostyles of James Joyce, David Lawrence, Franz Kafka, Virginia Woolf, and other writers, the effect being that of enhanced self-reflexivity, rendering the protagonist's anxiety "fictional" and self-imposed. The citation below demonstrates how it is achieved through the parody of Lawrence: "*He*

*passed through the narrow vaginal passage, and entered the huge womb of the Reading Room. Across the floor, dispersed along the radiating desks, scholars curled, foetus-like, over their books, little buds of intellectual life thrown off by some gigantic act of generation performed upon that nest of knowledge, those inexhaustible ovaries of learning, the concentric inner rings of the catalogue shelves*" (D. Lodge "The British Museum is falling down", p. 44).

Lawrence's typical conflict of mind and body is rendered here through the metaphor LIBRARY IS A FEMALE BODY, the verbal manifestations of which (*narrow vaginal passage, the huge womb of the Reading Room, scholars curled, foetus-like, over their books*) create a slightly humorous effect due to the visual associations they produce. The mind-and-body theme is particularly resonant for Adam, since he and his wife, being Catholics, are banned from contraception and live under the constant threat of a new pregnancy. The fertility image is transposed here onto the "mind" (*some gigantic act of generation performed upon that nest of knowledge*), and the passage goes on to show the scholars' women: "*And they resented the warm womb of the Museum which made them poor and lonely, which swallowed up their men every day and sapped them of their vital spirits and made them silent and abstracted mates even when they were at home. And the women sighed for the day when their men would be expelled from the womb for the last time, and they looked at their children whimpering at their feet, and they clasped their hands, coarsened with detergent, and vowed that these children would never be scholars*" (ibid., p. 45).

The "*fertile mind*" image is reversed here, and "*the womb*" turns into a destructive organism that "*saps*" vitality out of men. Thus, the Lawrence-style passage reflects Adam's own preoccupations with sexuality and intellectuality. The parody can be read as Adam's interior monologue, triggered by the necessity to concentrate on Lawrence's work; or it can be viewed as part of self-reflexive narrative, constantly highlighting the interpenetration of fiction and reality. Other parodic passages in the novel take relish in similar ambiguities, although they can be altogether missed by an average reader,

with the exception of the epilogue in which Molly Bloom's famous monologue from "Ulysses" is imitated. This episode features Barbara (Adam's wife) as a focalizer for the first time in the novel, and her thoughts as she is falling asleep are rendered with a gradual decrease in adhering to literary conventions, ending up in a stream-of-consciousness with free-flowing syntax devoid of punctuation. This parodic coda casts a new, female, perspective on the main themes of the novel, but still emphasizes its reflexivity and ambiguous uncertainty by the constant repetition of the word "*perhaps*" (whereas Molly's refrain was "*yes*"). This *yes / perhaps* opposition ironically reflects the shift from the feeling of completeness associated with earlier fiction to a more contemporary feeling of insecurity and uncertainty, encapsulated in postmodern sensitivity: "*I said you're not very optimistic he said perhaps it's better not to be I said I'm going to be famous and earn lots of money he said perhaps you won't love me then I said I'll always love you he said I'll prove it every night he kissed my throat perhaps you think that now I said but I couldn't keep it up perhaps we will be happy I said of course we will he said we'll have a nanny to look after the children perhaps we will I said by the way how many children are we going to have as many as you like he said it'll be wonderful you'll see perhaps it will I said perhaps it will be wonderful perhaps even though it won't be like you think perhaps that won't matter perhaps*" (ibid., p. 161). Simultaneously, both Molly's and Barbara's interior monologues, in spite of their placement in the corresponding texts, fail to provide any final "truth" or resolution (see Lawrence 1981: 203-209). On the contrary, they undermine any certainties that the previous narrative might have established by a pronounced stylistic counterpoint. Thus Lawrence's remark about Ulysses that "the whole book has cautioned us not to trust one version of things more than another" (1981: 207) is equally applicable to Lodges' parody of James Joyce's masterpiece.

On the level of the genre, parody has been extensively used to expose standardized conventions of a particular genre. Among popular targets are detective stories and thrillers: the possibilities of their subversion have been demonstrated to the world by the virtuosity of Umberto Eco's novels. In English-language literature, Peter Ackroyd

has experimented with metafictional transformations of both detective and biography ("Chatterton", "Hawksmoor", "The last testament of Oscar Wilde", etc.). Historiographic metafiction (such as "The French lieutenant's woman" and "Midnight's children") can be viewed as the reinventing of historical novels. All-time favourite targets of parody are Shakespearean plays, particularly his great tragedies. For instance, the analysis of pastiches on "Hamlet" demonstrated how the range of possibilities generated by the original text's heterogeneity is exploited and recontextualized by this technique (Бербенець 2008).

The "cleansing" effect of metagenre parody is best illustrated by Terry Pratchett's Discworld series. The first novels of the series continuously attacked and parodied fantasy fiction clichés, but later on a new style began to emerge, in which postmodern intertextuality still played an important part, while metafictional sensibility was generally reduced. One of the significant stages in this process was the genre fusion of fantasy and detective fiction with simultaneous parodying of both. Several "urban fantasy" novels were created in this manner, beginning from "Guards! Guards!", where the metafictional vein is the strongest. Two main characters of this series, Sam Vimes and Captain Carrot, represent the stereotypes of detective and fantasy fiction respectively. Vimes is a detective, the Captain of the Night Watch (a malfunctioning police force in the city of Ankh-Morpork gradually restoring its importance); while Carrot is an heir to the throne, a "long-awaited king" of the fantasy tradition. But Vimes does not turn into a cold intellectual, elegantly unravelling crime problems; his image is built around the metaphor of the CITY AS A WOMAN, *his* woman, who he understands and protects. Carrot, in his turn, never ascends the throne of Ankh-Morpork, but turns into a highly effective Watch officer, proud of his work for the city. The development of these characters is interspersed with reflexive parodies of detective and fantasy discourses, as in this example, taken from "Feet of clay" and attacking Sherlock Holmes: "*He had a jaundiced view of Clues. He instinctively distrusted them. They got in the way. And he distrusted the kind of person who'd take one look at another man and say in a lordly voice to his companion, 'Ah, my dear sir, I can tell you nothing*

*except that he is a left-handed stonemason who has spent some years in the merchant navy and has recently fallen on hard times,' and then unroll a lot of supercilious commentary about calluses and stance and the state of a man's boots, when exactly the same comments could apply to a man who was wearing his old clothes because he'd been doing a spot of home bricklaying for a new barbecue pit, and had been tattooed once when he was drunk and seventeen and in fact got seasick on a wet pavement*" (T. Pratchett "Feet of clay", p. 142).

Captain Vimes is a focalizer here, contemplating the importance of clues – the word itself is deliberately capitalized to signal an ironic attitude to their formulaic usage in crime fiction. The allusion to "the person with a lordly voice" is immediately identifiable by most readers, as well as a typical case of "deduction", deconstructed here by Vimes. To undermine such "deductions" further, Vimes' own investigation method is given (with a characteristic slip into free indirect discourse): "*The real world was far too real to leave neat little hints. It was full of too many things. It wasn't by eliminating the impossible that you got at the truth, however improbable; it was by the much harder process of eliminating the possibilities. You worked away, patiently asking questions and looking hard at things. You walked and talked, and in your heart you just hoped like hell that some bugger's nerve'd crack and he'd give himself up*" (ibid.). Here the allusion to Sherlock Holmes stories is represented by a transformed quotation (*It wasn't by eliminating the impossible that you got at the truth, however improbable; it was by the much harder process of eliminating the possibilities*), and the language itself in stark contrast with Vimes' "street talk". The paradox of "*the real world being far too real*" emphasizes the fictionality of a Holmes-style detective by stressing the "realistic" methods employed by Vimes. Yet, due to genre interaction, they are not at all realistic: inheriting fantasy's generic tendency for harmonizing models, Vimes stories rely heavily on mythological patterns, namely the sacred unity of the king and the land (Тихомирова 2012: 179). In the series, it transforms into the pattern "the policeman and the city are one", which gradually acquires an equally sacred status.

## 7. Discussion and conclusion

According to Hutcheon (1988), the "metafictional paradox" of self-reflexive narratives lies in the fact that they demand both detachment and involvement from the reader. Practically the same notions are used by Wolf when he describes the ambiguous nature of aesthetic illusion, stating that it relies on the recipient's imaginative immersion in the representation, as well as keeping a rational distance from it (2013: 14-19). This is hardly surprising since metafiction depends on undermining aesthetic illusion and seeks ways to engage the reader, while enhancing their critical awareness. It is a dynamic process, steeped in liminal tension: if the critical side prevails, the result tends to be disruptive, but if the illusionist side takes over (without losing the metafictional edge), the strategy ensures an authenticating effect.

As the paper demonstrated, contemporary English-language fictional narratives creatively exploit metafictional liminality. A wide range of narrative strategies are employed by authors to draw the reader's attention to the "seams" of the text, effectively creating additional ontological layers of meaning by problematizing the interaction between fiction and reality. These seams are foregrounded in a variety of ways, both explicit and implicit. The notion of a "boundary" is often exploited by scholars (as in the boundary between narrative levels) to describe this process, while the notion of "transgression" is employed to pinpoint those narrative situations when the boundary is destabilized. Narrative metalepsis is seen as the most radical way of transgressing this boundary or, in other words, of defying the assumed logic of representation. The correlation between fictional worlds belonging to the same text is at the core of metaleptic transgression, especially in the genres that depend on the juxtaposition of storyworlds. The paper has shown that in fantasy fiction, for example, metalepses do not necessarily break aesthetic illusion: in certain cases, when a metaleptic shift acquires the status of a mediator, they may even authenticate the storyworld. Being a gradable phenomenon, metalepsis is realized through narrative strategies that exploit its perceived "impossibility" and / or unexpectedness with varying degrees of illusion-breaking. Effects of metaleptic transgression are conditioned by the degree of its

disruptiveness, as well as the ontologically and contextually contingent hermeneutic situation.

Whether it is essentially metaleptic or not, the narrative loop of a self-begetting novel foregrounds the process of narrativization itself, encouraging readers to question their perceptions and even apply the same narrative approach to their own experiences by analogy. General skepticism about one's existence and reality that Klimek attributes to the effects of metalepsis in fantasy fiction (2011b: 37), can be named among the effects of metafictional liminality in all of its manifestations, regardless of the genre. A deliberate use of coincidences, for instance, may prompt ramifications about synchronicity and probability of events, both in fiction and real life. Representation of coinciding events through metafictional strategies dynamically interacts with aesthetic illusion. Structurally, liminal tension may be also increased by sophisticated framing and polyphonic fragmentation, all of which highlight the act of story-telling itself. The mirror technique of mise en abyme foregrounds essential elements of the plot and characterization creating a similar philosophic dimension: characters being aware of narrative patterns influencing their existence may prompt readers to analyze the ways they are governed by such patterns themselves and reveal accompanying cognitive fallacies. Embedding mise en abymes, authors explore the textual potential for fractality, both on the structural and stylistic levels, experimenting with the recursiveness and reflexivity. Narrative loops and embedded stories often employ the topos of a writer's block, which narrativizes creative crisis and inspiration (or the lack of it).

The act of story-telling has been linguistically foregrounded in numerous metafictional narrative games and flamboyantly metaphorized, with vivid analogies attributed to all participants of the process. Viewed as interconnected parts of one great chain or system, they thrive in the ongoing process of narrativization and are mutually stimulating. The active role of every participant of the story-telling situation is an underlying idea of contemporary metafictional narratives. An active approach

presupposes, once again, both immersion and critical awareness. Within metafictional parody, for example, it clears the path for a renewed vision. When two (or more) sets of literary conventions meet in a parodic text, multifaceted irony directs the process of recontextualization, wherein liminal tension is predetermined by a critical distance between the parodied text and the new work (Hutcheon 2000: 32). Both metafictional parodies and pastiches use this critical distance to engage the reader in reassessing conventions of genres and forms and revitalizing their potential for meaning-making. This revisiting often borders on revisioning, as in the postmodern fantasy parodies of Terry Pratchett that offer new perspectives on textuality in the context of world-building.

Thus, stylistic effects, produced by metafictional narrative techniques, although being hugely dependent on the specific context, often tend to have the air of paradox: since they interact with aesthetic illusion, they combine ironic distancing with the sense of unity or even intimacy of belonging to the same storyworld or system. The former side, the ironic loading of metafiction due to its inherent incongruity, accounts for humorous and subversive effects, enhanced by the linguistically foregrounded unexpectedness (shifts in the point of view characters, collocative clashes, etc.). The sense of belonging or being connected to the storyworld, on the other hand, results from the authenticating effects of metafictional strategies. The state of immersion that predetermines this condition may also entail a rather disturbing effect, as it has been demonstrated through examples from fantasy fiction, since belonging to a secondary world where it is possible to be trapped in imaginary domains (not necessarily pleasant) may be perceived as destabilizing and insecure. These domains frequently acquire ekphrastic nature, which makes intermediality a fruitful field for further research of metafictional narratives.

To conclude, it is worthwhile to consider the general significance of the phenomenon under scrutiny. Peters has offered a hypothesis that parody has been instrumental in the development of the British novel in general. Proceeding from Bakhtin's theory of

dialogism, according to which the novel develops by parodying sets of existing conventions, Peters (2002: 192-193) places this evolutionary process into feminist and metafictional contexts and concludes that women's discourse was essential for the evolution of novel as a genre. According to Peters, this evolution included privileging of the female way of narrativizing social "reality", both upholding and dismounting literary conventions. To extend this idea, let us include all sorts of underpriviledged voices that establish their own narratives through parody of the dominant discourse. Metafiction, parody, magical realism, fantasy, and other landmarks in the landscape of contemporary fiction are indispensable in the literary quest for identity and writing about the self. The ability to reflect oneself has been called the decisive characteristic of the human condition, while metareference is the chief manifestation of this significant faculty (Mahler 2011: 71).

The variety and originality of metafictional strategies are astonishing. Umberto Eco commented back in the 1990s that postmodern fiction subjected readers to all kinds of "metafictional depravity" (1994: 126). But this kind of "depravity" prevails: metafictional strategies are extensively employed in different genres and their hybrids; non-fictional discourses intermingled with metafictional ones (as in Mark Crick's "Kafka's soup: A complete history of world literature in 14 recipes", where metafictional parody has been combined with the culinary discourse). Readers' involvement is called for, even in the formats that are traditionally non-interactive (as in Karen Joy Fowler's "The Jane Austen book club", which ends with "questions for discussion" suggested by the characters of the novel for the readers (Fowler 2007: 284-286). Strategies exploiting liminal tension of aesthetic illusion in other media are a commonplace phenomenon, and they have been given a lot of academic attention. Films, animation, graphic novels, picture books, and computer games provide ample material for the study of metareferentiality. All in all, it is doubtful that this proliferating creative urge can be put down to undermining great stories in order to clear new paths or simply overcoming "the crisis of presentation". If we view reflexivity as an intrinsic feature of fiction, its "survival trait", as well as the decisive

characteristic of the human condition, then metafiction can be regarded as self-celebration, or, as Williams (2004: 22) calls it, self-advertisement, since narratives foreground their own the necessity and desirability. Thus, innumerable stylistic effects, intricate metaphoric webs, and imaginative plot arrangements serve as indispensable tools in metafictional advertising campaigns, ultimately aimed at the survival and promotion of the pleasure of reading.

**Notes**

1. When the criterion for the classification is the narrative agent who transgresses one of the levels, then metalepses are grouped into authorial / narratorial / lectorial (see Fludernik 2003: 389).

2. Klimek here treats fantasy fiction as a subgenre of the fantastic, relying on Todorov's definition of the marvellous (see Klimek 2011a: 77-78). In my paper, I refer to the genre of fantasy as an umbrella term that covers all texts that are based on magical secondary worlds (storyworlds). The term "metareference" that Klimek uses is a transmedial equivalent of metafiction. It is applied throughout the volume in which her paper is published, which deals with the metareferential turn in contemporary media.

3. Klimek classifies metalepsis as descending and ascending, according to its direction in the hierarchy of narrative levels (see 2011b: 24).

4. This remark is made in terms of fantasy fiction, but it can be easily applied to fiction in general, since media-awareness of which the scholar writes is indeed omnipresent.

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## Résumé

This paper focuses on metafictional narrative strategies characteristic of contemporary English-language fiction. The aim of the research is to outline different forms of textual self-reflexivity and liminality, to determine their narrative manifestations, and to uncover their stylistic potential. The theoretical assumptions of the paper are drawn from the bulk of research done on the subject of metafiction and aesthetic illusion, including works by Fludernik, Hanebeck, Hutcheon, Rose, Ryan, Waugh, Wolf, Williams, and others. Methodologically, narrative theories are employed, while the state of aesthetic illusion is considered in terms of immersion and distance. Various effects produced in metafictional narratives are analyzed with regard to linguistic foregrounding. The paper addresses transgressions between narratives levels, defining the scope and ontological status of narrative metalepsis. Specific framing arrangements and plot structures are viewed with regard to their self-reflexivity. Numerous examples of metafictional commentary are provided to throw light on different levels at which this strategy can function in the text. Metafictional parody and pastiche are shown to have a revisionist potential, as they critically juxtapose narrative patterns characteristic of different genres and cultural eras. The paper also considers metaphors relating to the acts of reading / writing fiction and the participants of these processes. The stylistic effects, among which the most prominent are irony and ambiguity, have been

elucidated. The paradoxical effect of authentication, resulting in an engaging storyworld, has been described as particularly resonant for fantasy fiction. The analysis has demonstrated that sophisticated narrative games based on the transgression between narrative levels foreground the act of book-creation and enhance the effect of interconnectivity between the fictional and the real worlds. On the whole, metafictional sensitivity, permeating numerous contemporary texts, advertises fiction and narrativization itself as essential for the human condition and ultimately desirable in terms of its cognitive impact.

**Key words:** fantasy fiction, fictionality, genre, illusion, liminality, magic realism, metafiction, metalepsis, metaphor, narrative strategy, paradox, parody, plot, self-reflexivity.

# FRAME ANALYSIS OF THE CONCEPT OF DEATH ACROSS CULTURES

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**Abstract**: The paper addresses the concept of 'death' and the way it can be presented in the form of a semantic frame. Owing to a considerable diversity of approaches between various cultures and religions, the cognitive model illustrated in the present discussion depicts the European perspective. The analysis helps to establish the elements of the frame together with their lexical exponents employed in language, which are conditioned on the worldview adopted by a particular community.

**Key words**: cognitive model, linguistic worldview, frame, death, funeral rituals.

## 1. Introduction

The present discussion aims at presenting intricacies of the semantic frame of DEATH. The author's attempt is to show what this cognitive construct entails and how varied those elements can be with respect to diverse cultural backgrounds. For instance, a sequence of events following death can be different in various social groups; hence, the script of [FUNERAL] or [BURYING THE DEAD] will undoubtedly involve dissimilar stages and activities. They will not be considered in detail in the present discussion, but the variations pointed to in section 2. **Symbolism and traditions of death** as well as in the analysis of the frame will indubitably indicate divergent practices.

Death is an omnipresent phenomenon therefore it has been recognised in human cultures and languages the world over. For this reason it can be explained in terms of semantic primes representing the core of the meaning, irrespective of the language a given people knows and uses. This approach has been adopted from extensive research originated and developed by Wierzbicka (1996 and later works). Also, since various communities, tribes, societies, nations, and diverse groups of people exhibit certain – often varying – viewpoints, the notion of the linguistic worldview will also be referred to and employed in presentation of the overarching theme.

Corpus of language is presented on the basis of available lexicographic sources, drawing most heavily on the data available in one of the most prominent lexical collections, namely the online edition of Oxford English Dictionary. It aims to present parallel as well as divergent points in the traditions observed in various social settings and cultural backgrounds, yet focusing primarily on the perspective of the European culture. The author aims to outline the semantic frame of DEATH, which will naturally involve the presentation of the lexical items making up the aforementioned construct (i.e. the semantic frame of DEATH). Owing to the fact that the concept of death is very extensive and can be described from a number of perspectives (medical, philosophical, psychological, etc.), the present discussion will only touch upon the most salient of its numerous elements. A cross-cultural perspective will be adopted to highlight some traditions, such as funeral rituals, based on the data collected in literature of the subject. Because of the vast scope of the theme, such descriptions shall only be brief in the present analysis.

## 2. Symbolism and traditions of death

Every life ends in death. This is a natural phenomenon no one can escape or avoid. According to an encyclopaedic source, for many peoples death plays a major role in rites of passage, in which it is synonymous with the so-called transition period characterised by *regressus ad originem* (Żurawski 2007: 749), i.e. the return to the origin, which precedes the social and psychological rebirth and / or revival. Thus,

understood symbolic death is expressed through silence, darkness, stillness, and / or incompleteness. In European tradition, death is symbolically represented by black whereas in Eastern cultures the colour is white (Kowalski 2007: 625). The black colour, which is related to darkness of the underworld, and the white colour, which in fact stands for the absence of colour both reflect disintegration of forms, loss of definition and the state of lack of diversity, all of which are characteristic of the spirit world or the beyond.

In Medieval times, death was portrayed as an armed woman with bat wings and hawk claws, her hair let down. Another image, which is most typically associated with death is the skeleton wrapped in velvet and holding various masks, which represent diverse images of death. Death is also symbolised[1] by other numerous imageries, including a skeleton-rider with a sword, a torch or an hourglass, a coffin, a cypress tree, a skull and crossed bones, an Apocalypse rider on a fallow-coloured horse, an extinguished torch, a blown off candle, a shattered column, an urn with some draped fabric, ruins, an ivy wreath, and a sheaf of wheat with a sickle (Żurawski 2007). Kopaliński (2015) expands this collection with a willow, ashes and dust, a bat, a swan song, a mummy, gallows, as well as *rigor mortis*.

In classical tradition, according to Żurawski (2007), death was portrayed as a young white male accompanied by his black twin representing Dream, both reclining with crossed legs. Slavic peoples used to consider death to be female, while Germanic ones viewed it as male. Yet, in a recent Hollywood film, titled *Collateral beauty* (2016), the death encountered by the main hero, Howard (Will Smith), is portrayed as an elderly white woman (starring Helen Mirren).

Various cultures offer diverse beliefs and traditional behaviour connected with death, all of which have their origin in different religions. As noted by Kopaliński (2015) or Żurawski (2007), a common motif associated with death is that of a journey into the beyond, which is ingrained in language and present in many figurative expressions

across languages. Since time immemorial humans have buried their dead, often with numerous utensils and in particular positions. There are also different rites of maintaining contact with late members of families or communities as well as cleansing and protective practices, such as, for instance, covering mirrors, putting up a fire in front of the house, placing water on the return trip from a burial site. Separation rituals include burying the dead, cremation, exposing a dead body to birds of prey, or submersion.

There are numerous superstitions, which vary across cultures. As noted by Chow (2009: 337), some insects (beetles and crickets) together with particular sounds they make, blackbirds as well as crows are considered death omens, and so are dogs howling for no apparent reason or abnormal bird behaviour patterns (flying into a house, tapping on the windows or crying oddly at night). It is believed that windows and doors should be wide open and unlocked in a house when someone is dying. Also, "mirrors are to be turned inward to avoid reflections, and all knots should be untied. There is a belief that if the eyes of the deceased person are open, another death will follow soon" (ibid. 2009: 337).

Once a person dies, their body has to be disposed of. The rituals that are found in human society and observed by different groups of people are not uniform. Green (2009: 265) states that in 1907, Hertz "puzzled over secondary burial". Secondary burial was reported among various groups in Sarawak.

*In this practice, bodies of the deceased are stored in large jars buried in the ground. After a time they are disinterred, the bones cleaned, and skulls displayed in the houses of their former owners. Versions of secondary burial are widespread in human societies (the medieval European traffic in sacred relics is an example),*

hence, this tradition was claimed to be more than a curiosity.

Seen from the perspective of cultural anthropology, Hertz classified death as a prolonged process involving many stages and concluding in rebirth. Thus, death was not considered as obliteration and the final stage of life (quoted in Green 2009: 265-267). The anthropologist suggested a three-part model, in which the first part was constituted by relationships between the living and the corpse, the second was formed by body / soul contrast while the third type of relationship is created "between the living and their dead" and it consists in grief, bereavement and memory. Thus, as further noted by Hertz, the processing of the dead body is of crucial importance, i.e. "the first [relationship], the preparation and disposal of a corpse, is foundational; body handling is an indicator of the significance of the deceased in life and an occasion for status display by the surviving family" (Green 2009: 265). Body cleansing and disposal practices also vary among peoples and cultures. For instance, ritual body washing and wrapping are present in Jewish tradition. Cleansing is also essential for Hindus, who bring their dying relatives to Banaras on the river Ganges; for them, however, the fire is the cathartic means instead of water. A strikingly diverse manner of body disposal was practised by the precontact Wari peoples of the Amazon. The way they exhibited respect for the deceased was by cooking and eating portions of the corpse. Green (2009: 266) explains the practice as follows:

*ground burial […] was unacceptable because a buried body in a known location was a remainder of sadness whereas a consumed one was not. Eating was to eradicate memory not to preserve it. […] this method of body disposal was congruent with Wari notions of personhood, cosmology, expression of grief, and memorization. Personhood for them was a matter of relationships and lifelong reciprocities […] thus eating the deceased is the final act of sharing, the Wari way of making sense of the existential meaningless that every death implies.*

Hence, as can be concluded on the basis of the above data, a seemingly common phenomenon may be viewed and experienced differently by members of diverse communities, cultural backgrounds or religious groups. Together with the evolution of societies, their systems of beliefs as well as traditions and customs have also undergone numerous changes. Death seems to have occupied a significant position in diverse

cultures, which is reflected by a plethora of rituals and rites devoted to it and observed across different ethnic communities.

However, let us first note that the definition of death itself can be presented from a range of perspectives. For instance, as noted by Metcalf (2006: 127-128):

> *in Western medicine, there has been an on-going debate about what constitutes death. Technical advances allow patients seriously injured in car crashes, for instance, to be kept alive with machinery that performs bodily functions for them while they have a chance to recover, even such basic functions as breathing. But in several cases, they have not recovered, but fallen into what is evocatively called a "vegetative" state. In what sense is such a person "alive"? The medical answer is that if any brain function persists, in terms of electrical activity in the cortex, the patient is, if not exactly alive, at least not dead. Only an appeal by relatives, followed by a court order, allows doctors legally to turn off the machines.*

This clearly shows how complicated the definition may be of the concept and the phenomenon so ubiquitous and unescapable. Nevertheless, the author points out that "such quibbles are beyond the resources of most people in Third World countries, but that does not mean that their definitions of death are any less 'socially constructed' " (Metcalf 2006: 128). As an example, he quotes the Polynesian languages, which share a word *mati* originally translated by ethnographers as 'dead'. On closer inspection, however, they discovered that "it was possible for someone, usually a senior man, to be alive and also *mati*" (Metcalf 2006: 128). He continues by explaining that the situation originated at the moment the chief told the tribe members to stop feeding him. "Such a man could not feed himself, but had to be fed because of his great *mana*" ['spiritual power']. This act was not suicide, however, the chief's motives were usually "to defend the prestige of his chiefly line, his ancestors. When the emaciated chief finally "died", he would be given a funeral in accordance with his standing, but he became *mati* at the moment when he issued his order" (Metcalf 2006: 128). Hence, for Polynesians death was not synonymous with bodily malfunctioning; it was disconnection from the society of the living.

As noted by Yasien-Esmael and Rubin (2005: 495) with reference to Muslim practices in Israel, "the Islamic approach to death is organized into a set of rituals and communal

norms that structure the initial response to death, the funeral and the formal mourning periods". The overall statement is true not only of Muslim followers. However, the details of the practices show where the diversities between social, national or religious groups can be, and indeed are, found. Thus, the authors (ibid.) state upon their own observation that

*prolonged public expression of grief and ritualized mourning are discouraged in Islamic practice. The society's cultural belief is that prolonged grief and mourning manifest in functioning interfere with a rapid return to living. Resumption of everyday functioning is perceived as normative, religious, and adaptive (Yasien-Esmael 2000). This view is based on and complemented by interpretations that stress a quick return to acceptance of a loss as acceptance of God's will.*

In many African beliefs, death is viewed as a part of the natural rhythm of life. Barrett (2009: 21) stresses the fact that

*The cyclical view of life regards death as a natural part of life and that each birth constitutes a renewal of life and community. Consistent with this belief, the ancient ritual of passing babies over the casket of a deceased elder is a way of honouring the elder and also honouring the life and death connection that is so important to family and community.*

Hence, death exemplifies an intermediate stage in life, which requires a passage rite. Nevertheless, irrespective of the way in which such rites are executed, death is generally seen as tied to life, either that which has just ended, or some form of a future life or afterlife.

## 3. Semantic primes related to the concept of death

Death is inextricably related to life, hence it is describable in terms of and with reference to the end of life or being no longer 'alive', which itself is a semantic prime. According to Wierzbicka (1996: 86), years of research did not allow "to define the concepts of 'life' and 'live' in simpler terms". She adds that

*all such attempts are probably futile and [...] when medieval philosophers defined an animal as "vivens sentiens" ('a living thing, a feeling thing') they knew what they were doing: one cannot define (in simpler terms) the concept of 'living', as one cannot define the concept of 'feeling'. On the other*

*hand, if we accept that 'life' is a simple, irreducible concept, many other concepts can be defined in terms of it.*

In support of the above statement, Wierzbicka (1996: 87) points out that "there are concepts related to death, such as 'die', 'kill', 'murder', 'agony', 'resurrection', 'immortality', 'reincarnation', 'corpse', 'stillborn', and so on, all referring in their meaning to 'living' ". She also provides the following exemplary definition (with the application of Natural Semantic Metalanguage formulas):

"At this time he died. = at this time something happened to him

before this, he lived (he was alive)

after this, he didn't live (wasn't alive)"

Goddard (1998: 56-57) states that

*an ideal NSM semantic analysis (often called an EXPLICATION) is a paraphrase composed in the simplest possible terms, thus avoiding circularity and obscurity. No technical terms, 'fancy words', logical symbols, or abbreviations are allowed in explications, which should contain only simple expressions from ordinary natural language [...]. As a true paraphrase, the explication should be exhaustive; that is, it should faithfully portray the full meaning of the expression being analysed. It is also expected that an explication couched in semantically simple terms will be readily translatable across languages.*

The use of semantic primitives does not allow further simplification, as "they are primitive in that they cannot be paraphrased using only other primes – in that sense they are 'indefinable' " (Murphy 2010: 70). Goddard and Wierzbicka note that "semantic primes and their grammar together constitute a kind of mini-language which can be thought of as the 'intersection of all languages'. As such, it is an ideal tool for semantic description" (2014: 12-13).

Individual languages have their own specific grammatical patterns according to which language is produced. Wierzbicka (1996: 112) emphasises the fact that if speakers of diverse languages are to understand meanings expressed by other language users,

*if cross-cultural understanding is possible at all, despite the colossal variation in language structures, there must be a common core of "human understanding" relying not only on some shared or matching lexical items but also on some shared or matching grammatical patterns in which shared lexical items can be used. Arguably, this common core defines a set of "basic sentences" which can be said in any language, and which can be matched across language boundaries, and the grammar of these basic sentences consists in the possible distribution patterns of the "atomic sentences" (that is, the lexical indefinables)*

and their combinability as well as co-occurrence. In an attempt to describe and generate the grammar of universal semantic primitives, a set of rules and patterns was proposed. The originally proposed set of semantic primitives (Wierzbicka 1996: 125-126) included 'Existence and Life' with LIVE (ALIVE) considered as "a predicate", which "opens a slot or slots for temporal adjuncts:

These people lived for a long time.
These two people lived at the same time.
This person was alive at that time".

However, "LIVE can also be used without any adjuncts:

These things are living things. (= live?)".

Further studies of semantic primes allowed the researchers to identify the set 'Life' with LIVE and DIE as semantic primes (Goddard 1998: 58), and 'life' and 'death' as their English exponents. Goddard and Wierzbicka (2002: 53) note that LIVE and DIE "have a close affiliation with one another" and they further add that "LIVE implies duration whereas DIE does not". Referring to the English exponents of the primes, they point out that "the semantic relationship between the English *alive* and LIVE is mediated, as it were, by the word *dead*. Roughly, 'X is *dead* = X is not living any more'; and 'X is *alive* = X is not dead' " (ibid. 2002: 54). In Polish, the exponent *żyć* of the semantic prime LIVE is imperfective, while the exponent *umrzeć* associated with DIE is perfective. As noted by Wierzbicka (2002: 106),

*the semantic basis of these facts seems clear: life, in contrast to death, cannot be viewed as instantaneous (cf. 'at that very moment, he died' vs. '?at that very moment, he lived'), and it can hardly be viewed as an event (the question 'What happened?' can be answered with 'he died', but hardly with 'he lived').*[2]

Thus, the above addressed semantic primes include LIVE and DIE, whilst their English exponents are 'life' and 'death'. These primes are basic level concepts, which are universal in human languages and cannot be further reduced to simpler notions. Their position at the basic level in reductive paraphrase explications grants them the status of the core of human experience. This feature, in turn, secures their unanimous presence in human cognition as well as expression the world over. Hence, the frame analysis of DEATH can potentially help to establish universal frame elements as well as culture-related or religion-induced variations.

## 4. Linguistic worldview

The way humans understand and perceive the reality is conditioned by a number of phenomena. This perception, or worldview, can be referred to as "an ideological, political, or religious outlook on the world" (Głaz, Donaher & Łozowski 2013: 14; after Maćkiewicz 1999). The worldview, thus interpreted, has two "modes of existence", namely: "mental (a component of people's consciousness) and an objectification of this abstract mental construct in the form of "traces": art, customs, rituals, gestures, mimicry, social organizations, relationships, and language" (Głaz, Donaher & Łozowski 2013: 14). The linguistic worldview is therefore subordinate to the worldview as such.

Many linguists agree that the linguistic picture of the world, which is embedded in human languages, is employed to describe the world in which we live with all of its natural laws, human experiences and activities. Bartmiński (2009: 23) defines it as

*a language-entrenched interpretation of reality, which can be expressed in the form of judgements about the world, people, things, events. It is an interpretation, not a reflection; it is a portrait without claims to fidelity, not a photograph of real objects. The interpretation is a result of subjective perception and conceptualization of reality performed by the speakers of a given language; thus, it*

*is clearly subjective and anthropocentric but also intersubjective (social). It unites people in a given social environment, creates a community of thoughts, feelings and values. It influences (to what extent is a matter of discussion) the perception and understanding of the social situation by a member of the community.*

Underhill (2015: 231) describes the linguistic worldview more concisely as the conception of a semantic, anthropological as well as cultural nature.

*It is based on the assumption that language codes a certain socially established knowledge of the world and that this knowledge can be reconstructed and verbalized as a set of judgements about people, objects and events. The knowledge results from the subjective perception and conceptualization of reality by the human mind; it is anthropocentric and relativized to languages and cultures.*

Hence, depending on the cultural setting and background of a given speech community, this linguistic worldview may differ to a varying extent, and the descriptions produced with its application will naturally yield diverging images.

Underhill (2011: 3) also notes that it is hard to undermine the conception stating that "worlds and worldviews are intertwined and that language and thought are related". Numerous linguists believe that "each language system is in itself a conceptual 'world' ", hence "each language system opens up for us 'a whole new world', a world in which the 'objects of understanding', the concepts with which we think and speak, are shaped differently" (ibid.: 4-5). Taking into consideration various aspects of the discussed issue, he claims that at least three dimensions of worldview are interacting, namely:

*1. The worldview of the language system, that mode of understanding which provides us with concepts and which organises the relationships between those concepts.*
*2. The worldview of each cultural mindset, a worldview which paradoxically must take root within a given linguistic worldview but which can migrate between the language systems (as the spread of Catholicism, Protestantism, Buddhism and communism clearly demonstrates).*
*3. The worldview of the individual which finds its highest expression in the works of great writers who cultivate their language as Tolstoy, Dostoyevsky, Goethe, Shakespeare or Orwell have done.*

The above distinctions are in no way to be treated as classifications or individual categories. Instead, they are to be treated as "a means of discerning different conceptions of the relationship between language and thought, between words and

worldviews" (ibid.: 6). However, the expert provides a taxonomy of "the worldview of the language system and the worldview attributed to writers and individual speakers" (ibid.: 7). Therefore, we can distinguish between:

*1. **World-perceiving**, designating the frameworks of understanding which direct and shade our perception of the world.*
*2. **World-conceiving**, designating, the conceptual frameworks which enable us to communicate with others and engage in the discussion of ideas, impressions and feelings.*
*3. **Cultural mindset**, designating the worldview specific to a political regime or religion (and the concepts of 'man', 'woman', 'family', 'organisation', 'social stratification', 'social objectives', 'history', 'destiny', and so on, which take their place within the 'logic' of that mindset).*
*4. **Personal world**, designating the fairly stable system of concepts which organise and structure the worldview we can attribute to individuals and writers [...].*
*5. **Perspective**, designating the fluctuating conceptual and emotional response we have in interacting with the world, whose shape is constantly being reaffirmed and reinvented by each one of us as we ourselves change and develop.*

The following brief sketch will point out how the worldviews expressed in different languages are likely to surface. The frame of DEATH embedded in English and in the Western world shall be introduced. It will reflect the Western worldview, and the attempt to show discrepancies between different cultural mindsets (Catholic, Jewish, Muslim, etc.) will also be made with the help of the outline of the related script [BURYING THE DEAD].

## 5. Inner structure of the frame of DEATH

Among the numerous ways of describing the reality, the cognitive constructs (or cognitive models) such as frames and scripts can be named. Frames, as described in expert literature (for instance, Burkhanov 1998; Cruse 1986; Evans 2007; Fillmore & Atkins 1992; Lakoff & Johnson 1999; Ungerer & Schmid 1996; and many others), are complex knowledge structures, which encompass not only culturally-conditioned information, but also descriptions of activities and tools employed in the related processes, their linguistic exponents and elements that are interrelated and mutually-conditioned. As pointed out by Burkhanov (1998: 85-86), "in the most general terms, 'frame' may be defined as an area of knowledge or a mental plan of action", whereas, Fillmore and Atkins (1992: 76-77) believe that lexical meaning "can be understood

only with reference to a structured background of experience, beliefs, or practices, constituting a kind of conceptual prerequisite for understanding the meaning". Thus, Burkhanov further explains that "*speakers* of a given language can be said to know the meaning of a particular *lexical item* only by first understanding the background frames that motivate the concept that the *word*[3] encodes" (1998: 86). Semantic frames provide "an overall conceptual structure defining the semantic relationships among whole "fields" of related concepts and the words that express them. […] In addition, the conceptual frames that inhabit our cognitive unconscious *contribute semantically*[4] to the meanings of words and sentences" (Lakoff & Johnson 1999: 116), hence a word is defined in relation to the frame in which it is embedded. Evans (2007: 85) summarises a frame as "a schematisation of experience (a knowledge structure), which is represented at the conceptual level and held in long-term memory and which relates elements and entities associated with a particular culturally embedded scene, situation or event from human experience". The cognitive construct under consideration, i.e. frame, has been universally adopted in the analyses of linguistic phenomena and language resources (for instance, Панасенко & Гуменюк 1995; Панасенко & Дмитриев 2016; Uberman 2006; 2016; Burkhanov 1999; to mention but a few).

It is essential to stress the fact that frames are related to scripts, which represent "stereotyped sequences of actions that constitute a global event" (Cruse 2006: 156). As originally defined by Shank and Abelson (1977: 41):

*A script is a structure that describes appropriate sequences of events in a particular context. A script is made up of slots and requirements about what can fill those slots. The structure is an interconnected whole, and what is in one slot affects what can be in another. Scripts handle stylised everyday situations. […] Thus a script is a predetermined, stereotyped sequence of actions that defines a well-known situation.*

Burkhanov (1999: 189) stresses the fact that 'scripts' can be viewed as either included in the understanding of 'frames' when the latter are viewed as covering both events and situations, or as a discrete construct when a 'frame' is regarded only as "the mental representation of prototypical scenes and static situations". Evidently, scripts can show

discrepancies from culture to culture (Tarone & Yule 1989: 89) where various elements present in one culture will be viewed as incongruous in another. Nevertheless, they "encode a language user's knowledge of the actions that are undertaken in a culturally stereotypic situation" (Uberman 2006: 46), which is apparent with reference to various corpse treatment procedures or funerary traditions, some of which have already been addressed.

For the purpose of the present analysis, scripts will be viewed as included in the interpretation and representation of a frame. This construct will be employed in the discussion to follow in order to outline the scope of the discussed and analysed area of knowledge as well as linguistic reality.

Referring to various tools employed in the cognitive-linguistic description of lexical meanings Kuźniak (2018: 108) notes that in order to "maintain the declaratory revolutionary approach to the study of meaning, the focus must be laid onto the aspect of real dynamicity of emergent meaning in ongoing discourse. This may be done at the expense of abandoning the ambition to extrapolate local context-sensitive conclusions onto global, generalized plane of interpretation". This however, cannot be easily done with reference to culture-specific denotations, which are not easily construed by non-members of a specific group or community.

The concept of death, as well as the processes of dying have been coped with and described by, among others, such professional groups as physicians, philosophers, religious leaders, poets, writers, but as a natural phenomenon it can also be subject to linguistic analysis both in terms of the lexical exponents employed in language as well as the cognitive constructs for which it might be a focal element. The attempt will be made in the following discussion to outline the elements of the frame of DEATH, seen from the perspective of the European tradition. Moreover, the prototypical association of death, i.e. for natural causes and not self-inflicted or conditioned by third parties, will be exemplified. It is important to note that particular types or causes of death, such

as *suicide*, *murder*, *mercy killing*, etc., shall not be taken into consideration for the fact that they are not treated as prototypical. It is also necessary to highlight that on numerous occasions euphemisms are employed in place of those vocabulary items, which directly address the concept of death and related phenomena[5]. The definitions quoted in the following discussion are based on Oxford English Dictionary (*s.a.*).

It is somewhat of a cliché, but it is impossible to disagree with Bleyen (2009: 340) who states that: "Death is generally considered the only certainty of life. At the same time, however, no matter where or when one is living, death is also regarded the ultimate mystery of human experience." What is also important to highlight is the fact that ways of conceptualising and describing death are diversely approached and treated in different cultures. In line with the concept as well as the discussion of semantic primes LIVE and DIE presented by Wierzbicka (1996), the interrelation of life and death, however, is essential for the interpretation of the conception of death; "understanding death inevitably involves defining life: the concepts of death and life are dynamically related to one another" (Bleyen 2009: 340). Numerous researchers, (such as for instance Bleyen 2009: 341-342), agree that death is an indicator of life revealing central social processes and cultural values. Moreover, death is often considered the mirror of life because life cannot exist without death and vice versa. Whether in a dichotomous or hybrid relationship, death is defined in terms of life.

Together with the development of medical sciences, the definitions of death have also evolved. The borderline separating life from death was initially recognised with the last breath, i.e. when breathing stopped. Later on, the heart stopping and most recently the brain death have been considered the evidence of death taking over life.

OED defines *death* as "the act or fact of dying; the end of life; the permanent cessation of the functions of a person, animal, plant, or other organism. Also: an instance of this; (with specification) a manner of dying". It is a process that can be *accidental* – when no one expects it to take place, "caused by an unexpected or chance incident; occurring

as the unintended consequence of an action"; *natural* – "resulting from old age or disease, not brought about by accident, violence, poison, etc."; *sudden* – literally this would imply an action, event or condition "happening or coming without warning or premonition; taking place or appearing all at once" (OED). However, the phrase *sudden death* (*quick death*) also has a metaphorical meaning; it is a slang term, which refers to "a single toss used to decide an issue; hence in *Lawn Tennis*, a game played to break the tie; also in general sporting use, designating an additional competition or period of extra time in which the first to concede a game or score is immediately eliminated"; or in American English "a potent alcoholic drink" (OED). Death can also come *prematurely* in infancy as *sudden infant death syndrome*, which describes "a condition characterized by the sudden, unexpected, and unexplained death of an apparently healthy infant". However, when a child is born dead, i.e. "born lifeless, dead at birth", it is referred to as a *stillborn* child; the delivery results in a *stillbirth* (OED).

When a person *dies*, at whatever time of their life, the family and closest relatives as well as friends can experience a number of feelings. Frequently they are *sad*, they feel *pain*, *sorrow*, *grief* and, often, *despair*. They *suffer* emotionally and often physically, too. Rarely does someone's death bring about *relief*. Irrespective of the fact if death is expected and awaited, when a person has been in great pain or suffering, it is still difficult to prepare for and accept the moment of parting.

Customarily community members are informed about someone's death by means of *obituaries*, i.e. "a record or announcement of a death, esp. in a newspaper or similar publication; (in later use) (also) *spec.* an appreciation appearing in a newspaper or news broadcast, of an eminent or well-known person who has recently died, typically including a brief biography" (OED). *Obituary* is published in a newspaper or placed where many people can see it, such as on a notice board, etc. It often includes some religious symbols showing the religious denomination of the deceased. Most societies have some manner of announcing the death of one of its members. It is interesting to note that in pre-media times in England, "before newspapers and printed death notices,

town criers, later known as "death criers", announced the deaths of prominent persons. Dressed in black, often with a death's head and crossbones printed on the fronts and backs of their robes and sometimes with the bell in hand, they walked and cried out their messages" (Williams 2003: 694).

Traditionally, a dead body needs to *be buried*. It is placed in a *coffin* – "the box or chest in which a corpse is enclosed for burial", and buried in a *grave*, i.e. "a place of burial; an excavation in the earth for the reception of a corpse" in a *cemetery* / *graveyard* / *churchyard* during a *funeral* – "the ceremonies connected with the burial (or cremation, etc.) of the body of a dead person; obsequies; a burial (or its equivalent) with the attendant observances" (OED). If a family decides to *cremate* the dead body, i.e. "to consume by fire, to burn; spec. to reduce (a *corpse*) to ashes" (OED), the remains are placed in an *urn* and the ceremony of *urn-burying* follows. The corpse placed in a coffin or urn is displayed in a *church* or *chapel* prior to the *funeral mass* or a *funeral service*. Unlike a Western European tradition, in Poland *funeral homes* are not as frequently used. However, this is the issue of religion as well. Hence, depending on the denomination of both the *deceased* and his / her family, the funeral service (exemplified by the script [BURYING THE DEAD]) can be carried out differently, and general elements of the frame of DEATH will vary in certain culture- and religion-induced details.

*Cemetery* is defined as "a burial-ground generally; now esp. a large public park or ground laid out expressly for the internment of the dead, and not being the 'yard' of any church", *graveyard* is "a burial-ground", while a *churchyard* is described as "the enclosed piece of consecrated ground in which a church stands, formerly almost universally used as a burial ground for the parish or district, and occasionally still used for Christian burials or memorials when space permits" (OED). In Poland, many burial sites are still in the vicinity of the church / chapel or are owned by Church, hence they are not of park-like nature for the fact that they are consecrated. Nevertheless, the

choice of a burial site is again conditioned by the religion in which the deceased were brought up or according to which they lived and wish to be buried.

In a Roman Catholic tradition, the ***burial ceremony*** is preceded by a mass. The coffin / urn in placed in the front and ***funeral candles*** are lit. Around and in front of the coffin / urn ***wreaths*** of flowers are placed. ***Prayers*** are said, sometimes speeches are given to commemorate the departed person, or, in general, ***funeral honours*** / ***last honours***, i.e. "the observances of respect usual at the burial of the dead" (OED) are paid.

When the service is over, the coffin is carried out of the church / chapel / funeral home and taken to the ***tomb*** in a ***funeral procession***. The coffin is carried out by ***pallbearers*** – people "helping to carry or officially escorting the coffin at a funeral", family members or friends – and often placed in a ***hearse***, i.e. "a carriage or car constructed for carrying a coffin at a funeral", which takes it to the grave. The coffin is lowered into the grave and covered by a ***grave-cover*** ("a stone slab covering a grave"). In case the ashes are placed in an urn, it is either buried in the grave or placed in a niche in a ***columbarium***, i.e. "a subterranean sepulchre, having in its walls niches or holes for cinerary urns; also one of these niches or recesses" (OED).

When a family member dies, the remaining family members are in ***mourning***. ***Mourning*** is generally considered as "grieving caused by the death of a person". It is "the action of feeling or expressing sorrow for the death of a person; sorrow or grief for a deceased person; an instance of this; an expression of grief or lament for a deceased person". However, it also refers to "the conventional or ceremonial manifestation of sorrow for the death of a person; esp. the wearing of clothes associated with death (in Western society usually black). Also: the period during which such clothes are worn" (OED).

The phrase ***in mourning*** describes "sorrowing or grieving for the death of a person, esp. in the period of the conventional or ceremonial manifestation of sorrow" or

"wearing clothes or covered with the draperies customarily indicative of bereavement" (OED). The dominating mourning colour in Europe is black (***black mourning clothes***) and the length of the ***mourning period*** depends on the relation towards the deceased person; however, there are no set periods prescribed by the Church (customarily, in Poland a person ***goes into mourning*** for a year to honour a deceased husband / wife or a parent, half a year for a close relative and they ***are out of mourning*** three months after the death of a more distant one).

In contrast to the above, Standaert (2008) provides a detailed description of funerary practices in China (compare Crowder 2003: 673-686). In contrast to the European tradition largely influenced by the Roman Catholic observances and inflicted sets of rules, "Chinese funerals were family rituals […]; the European were ecclesiastical rituals" (Standaert 2008: 34). The typical colour worn by family members of the deceased is black, whereas in Chinese tradition the colour is white, and also the deceased is dressed in "multiple white "grave" or "longevity" jackets" (Crowder 2003: 684). Burying of the dead body takes place within a different time range (much later in case of the Chinese tradition). Various differences in this respect are noted in diverse cultural or religious communities. For instance, as noted by Metcalf (2006: 175-176), "no society lacks death rituals. No one puts corpses out with the trash, and gets on with everyday affairs". Nevertheless, some very simple rituals can be observed, such as the instance of Kalahari Bushmen who "leave a corpse where it lies, but immediately abandon the campsite, not returning for years. Without burial, it is left to corruption and wild animals to dispose of the corpse". Such an attitude is impossible in Western tradition, where the deceased are respected and their remains are either buried whole or cremated. Other mortuary rites, which may be surprising for non-residents are observed in Borneo and elsewhere. According to Metcalf (2006: 176), they last for extended periods of time, "for months or even years, and involve moving corpses from a place of temporary storage to a final grand mausoleum".

Differences can be noted for various cultures and, what is closely related with them, diverse language communities. Referring to the American ways of responding to death Thursby (2006: 1) points out that

*the American character commonly adapts old ways to new, and the United States, a complex civilization made up of its own indigenous people and multitude of cultures from around the world, has reinvented the response to death. Rather than a space of time with emphasis on separation, death and the funerary rituals surrounding it have become a place for renewal and reaffirmed connectedness between family and friends of the deceased.*

A different approach is practised by Aboriginal peoples of Australia. The way a dead body is treated and disposed of reflects the "Aboriginal view of death as a transition through which a person moves to another phase of existence" (Venbrux & Tonnaer 2009: 88). The spirit of the late relative or community member needs to be chased away from the world of the living to the world of the dead, which might entail partial or thorough destruction of not only the deceased person's remains but also his / her material goods.

Considering the above, in an outline of the script of [BURYING THE DEAD] seen from diverse cultural perspectives, various elements would be present and only some would be overlapping. These include funerary rites and certain procedures, which are irreversibly connected with the passage from the world of the living to the world of the dead. For instance, in Western tradition itself, either the body would be placed in a coffin or casket, or the remains would be placed in an urn. Those containers, in turn, would be placed in the ground, i.e. buried proper or, in case of the urn, it might also be placed in a columbarium. Such elements would be absent if the script were to be drawn for American Indian tribes (see Cox 2003), Hindus (see Rambachan 2003), or Aborigines. Funerary traditions cultivated in Japan (see Suzuki 2003) or China (see Crowder 2003) are also quite complex and entail various activities and practices. The script would assume a different form and include still other elements for Jews (see Schindler 2003) or Muslims (see Sultan 2003). In Muslim tradition, a coffin is not used

for burial. Sultan (ibid.: 651-652) states that the corpse is wrapped in a shroud and placed directly in a 4 to 6-feet deep grave in the position facing Mecca.

In case of some cultures or communities it is difficult to talk of the burying practices at all, as corpses can be preserved. Bolt (2009: 110) notes such forms of body disposition as embalming and mummification, body donation to science, plastination (it is a technique of preservation, which "consists of replacing the natural body fluids with a plastic to preserve the tissues, which makes it possible to display the body in any desired position"), cryonics, and mortuary cannibalism. Burial at sea is another possibility of disposing of the dead body. However, attitudes towards this form of corpse removal vary cross-culturally. Steward (2009: 123) highlights the fact that

> *some cultures view water as the proper place for the dead, whereas others see it only as a place of last resort or as the place to dispose of criminals or other social outcasts. The former attitude is probably best exemplified by the Hindu belief that the river Ganges is a sacred place that will take the dead to heaven.*

Also, the difference between ground burial and burial at sea is that by being placed in water the body is not buried as such. During "a ritual of separation in which the deceased is symbolically removed from the world of the living and placed in the realm of the dead" (ibid.: 124), performed in case of land burial, the corpse is positioned inside a grave in the ground, and the soil placed over it constitutes not only a symbolic but also a real barrier between the two worlds, those of the living and the dead.

Multiple differences can be illustrated for traditions practised by communities the world over. Diversity is also noted in the way prayers are said and mourning is observed. Positioning the body in the grave or some other place of eternal rest is another area where various procedures are employed. Hence, it is apparent that a single universal script cannot be designed. Nevertheless, irrespective of the diversity of practices and rituals, all cultures universally pay respect to their ancestors, in one form or another.

Another essential difference between diverse cultural and religious groups is the way cemeteries are perceived and treated. As noted by MacLean and Williams (2009: 168), "the word *cemetery* is derived from the Greek word for the sleeping chamber, as the ancient Greeks believed that the dead were temporarily resting, awaiting the Day of Judgement when chambers would be emptied". Such is also the origin of the common DEATH IS SLEEP metaphor so recurrently represented in language (compare Uberman 2016; 2018).

In Christian tradition, cemeteries are places of solemn memory of the late beloved, flowers are brought and candles are lit to commemorate ancestors, other relatives or friends. In Jewish tradition, as noted by MacLean and Williams (2009), a cemetery is considered Jewish if it is used and identified as exclusively for Jews, and separate entrance gates are provided for Jews and non-Jews. Customarily, a tombstone known as matzeivah, is placed at the head of the grave as a tribute to the deceased. Unlike Christian tradition of bringing flowers, pebbles are left on the tombstones as a token of memory. Muslim cemeteries are not easily identified as such, owing to the fact that they contain few markers across open areas of space. Unlike Christian cemeteries, in Muslim ones distinguishable grave markers or tombstones are not typically used. MacLean and Williams (ibid.: 170) state that

*immediately upon death a two-stage cleansing ritual is performed with quiet reverence of same-sex family members. The body is arranged in a sleeping position, then wrapped in cloth, three layers for men and five layers for women. There is one exception to this preparation. In the case of martyrs [...] the body is not washed and is buried in the same attire worn upon death.*

Even though women are not prohibited from attending a funeral, it is typically a male activity. Women, however, are not permitted to carry the body or escort it to the gravesite. Such restrictions are not present in Christian funerary procedures, hence Muslin-specific elements would not be included in a script characteristic of a different cultural background or a religious group.

In Mexican cemeteries the joyous rather that overly solemn character is reflected in the typical grave decorations including colourful notes, cards, animated balloons, toys, canned drinks or personal possessions. The crosses are also frequently painted or wrapped in bright colours (ibid.: 171).

Native American funerary rituals are as diverse as the tribes themselves, however, old traditions are being steadily replaced by those influenced by the contemporary society and living. Nevertheless, MacLean and Williams (ibid.: 172) point out that "some tribes are known to have placed their dead on above-ground scaffolds or in trees from which bones were gathered and deposited in earth pits. Some tribes practiced cremation; other buried their dead in the floors of their houses, and some built spirit houses." Irrespective of the variations in funerary procedures, most tribes buried valuables together with dead bodies to ensure "a smooth transition into the spirit world". Relatively remote tribes tend to continue longstanding practices such as covering the graves with traditional tribal blankets, wrapping the bodies either with blankets or in special skin robes, placing prayer ribbons or colourful prayer sticks at the burial site to enable the late tribe members to enter the spirit world.

## 6. Conclusions

It can be concluded from the above outline of the considered frame of DEATH (as well as the reference to the possible frame-related script) that some of its elements are culture-dependent. In fact, they are also religion-dependent, as the above described sketch refers to European tradition, which is unquestionably distinct from burial rites preserved and observed by members of other religious communities, irrespective of their nationality. The world over, these rituals are as diverse as ranging from very solemn to joyous, which can include instances of dancing or other festivities, such as, for instance, in Mexican culture. In contemporary Taiwan, employment of stripteasers is supposed to encourage people to take part in a funeral and to offer entertainment for guests.

Numerous diversities can be noted not only with reference to the elements constituting the frame but also to its component parts, such as tools employed, practices observed, and sequences of activities described, for instance, by means of scripts.

Obviously, the above-outlined description is not exhaustive as there might be other elements that have not been considered in the discussion. As pointed out earlier, a certain perspective has been adopted for the presentation of the analysed cognitive construct. However, it is essential to mention that particular regional varieties can also be found. Polish people are predominantly Roman Catholic, nevertheless, in various areas of the country specific elements of the ceremony will be present, which are not to be found elsewhere (Podhale – the Tatra Mountains area, Pomerania, Podlasie, etc.). Similarly to other cultures, Polish folklore abounds in numerous superstitions and beliefs connected with death, which are also diversified according to a region[6]. The same is true of other nations where regional diversity can be also exhibited by the rituals and observances practised by their inhabitants.

It has to be noted that the language associated with the above-outlined frame is very productive in terms of generating figurative expressions[7] and metaphors. They represent and reflect the repertoire of beliefs, traditions, and customs observed by a given national or, more locally, a regional community as well as the worldview expressed by and in their language. Any frame, expressed in any language, as a knowledge structure, represents a conceptual system and a worldview adopted by a particular language community. However, within this language community, as illustrated by the above-presented cognitive construct, differences will be apparent if certain variables are at play. In the case of the discussed frame of DEATH, religious beliefs and practices should be considered, as the diversity in religious denominations or cultural backgrounds will result in the diversity of frame elements. Some of those frame elements will be universal, while others will be specific for a set group. Nevertheless, one thing remains unchanged: *nothing is certain but death and taxes*.

**Notes and abbreviations**

1. The topic of death symbolism is discussed in greater detail in Uberman (2016; 2018).

2. For further detailed discussion on English semantic primes see Goddard and Wierzbicka (2002); for Polish ones consult Wierzbicka (2002).

3. Italics have been introduced by the original author.

4. Italics have been introduced by the original authors.

5. For a short discussion of the euphemism related to the elements of the frame of DEATH see Uberman (2018).

6. See, for instance, a documentary by Szumowska (2006) *A czego tu się bać?* dealing with the issues of death, i.e. beliefs, traditions and rituals in Podlasie, the north-eastern region of Poland.

7. For detailed discussion of figurative death-related language see Uberman (2016; 2018).

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| **Contact data** | | **Fields of interest** |
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**Résumé**

The discussion focuses primarily on description of cognitive models such as frames and scripts employed in organising lexical knowledge exemplified here by lexicon related to death. Symbolism and traditions of death, which are present in various cultures are briefly outlined. The concept of death is closely linked to that of life and this interrelation is also reflected in language. Semantic primes LIVE and DIE clearly show that as primary concepts universally present in human languages they constitute basic level concepts and cannot be reduced to more atomic meanings. Interpretation of the reality a given society lives in is conditioned by its adopted worldview, which is also reflected in language used by a specific language community employed for the expression of perceptions and conceptualisations of the reality. In further discussion, attention is focused on cognitive models, such as frames and scripts, which enable language users to account for knowledge structures and conceptual relations of underlying lexical meanings. The objective of the present analysis is to establish elements of the semantic frame of DEATH, hence its various components are noted and discussed. Elements constituting this frame are depicted from the European tradition point of view. Selected elements from other cultural backgrounds are presented in order to show how these parameters affect the scope of the analysed cognitive construct. A related script is also mentioned together with diverse funeral rituals; however, owing to a considerable discrepancy within the cross-cultural

perspective, it is not fully designed. It is stressed that the cultural background influences the worldview a particular community adopts in order to interpret the reality in which they live. It also affects linguistic means a language user has at his / her disposal and employs in daily communication or interpretation of world phenomena.

**Key words:** cognitive model, linguistic worldview, frame, death, funeral rituals.

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# ICONICITY OF SYNTAX AND NARRATIVE
# IN AMERINDIAN PROSAIC TEXTS

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**Abstract**: The notion that the form of a word bears an arbitrary relation to its meaning accounts only partly for the attested relations between form and meaning in the world's languages. Recent research suggests a more textured view of syntactic and narrative structure in Amerindian prosaic texts, in which arbitrariness is complemented by iconicity (aspects of form resemble aspects of meaning) and systematicity (statistical regularities in forms predict function).

**Keywords**: Amerindian prosaic texts, syntax, narrative, syntactic and narrative structure, arbitrariness, iconicity, resembling the meaning.

## 1. Introduction

Iconicity is a term used in semiotics to characterize the relationship of similarity between a sign and the object it represents. In iconicity studies (Freeman 2007; Haiman 1985; Lehman 2007), the subject of special interest is the difference between motivation and isomorphism. A sign that is related to another sign either by analogy of its internal structure or by property of the syntactic context, in which it appears (as in anaphora or epiphora), is said to be motivated (Lehman 2007: 17). Freeman states that it refers to the non-arbitrary relation between the language sign and the conceptualized real world (2007: 481). For Haiman (1980: 515-516) isomorphism is restricted between form and meaning in a linguistic utterance, whereas the relation between form and extralinguistic reality concerns an iconicity of motivation.

Through iconic depictions, signs may represent characteristics of an entity, motion patterns, and spatial relationships between objects (Haiman 1985). Iconic signs may also represent whole entities; parts of an object or simply point at objects present (Fischer & Nänny 1999). Iconicity is also expressed at the sub-lexical level because the phonological constituents of signs may also express features of the concept they represent (Leech & Short 2007; Simone 1995).

The content and message of ethnocultural symbols (Sandner 1991) can be downscaled in the literary space of the text by stylistic analysis, which highlights the connection between language worldview and culture (Levitsky 2016) and provides valuable clues (Stashko 2017), among which syntax has the utmost force.

Syntactic imagery is viewed as a combination of heterogeneous and homogeneous syntactic constructions within a certain textual fragment. Cognitive operations, such as juxtaposition, mapping, projecting, and contrasting, are involved in meaning-making of syntactic imagery so as to reveal the mechanism of mapping the structures of knowledge of ethnocultural symbols or artefacts onto the syntactic structure of literary text.

Interest in the nature of narrative dates back millennia, while a consistent theoretical consideration of the nature of narrative is the legacy of the formalist writings from the beginning of the 20th century (Propp 2011), as well as the structuralist works (Barthes 1975; Genette [1979] 1983; Schmid 2014; Todorov 1969)

Interpretation of narrative structure iconicity is directed towards finding the analogues between literary (poetic) and mythical thought in expressing the ethnocultural meaning, defining how narrative might be part of the structure of special vision and understanding the objects of reality, a reality that is both visible and invisible. The narrative text directs the reader's attention toward the authorial ethnopoetic principle,

which is not the expression of realistic, objective thinking, but rather evokes a poetic, mythical mode of thought (Schmid 2014).

## 2. Prose as an icon of the Amerindian view of the world

The **aim** of the paper is to show that arranging the syntactic and narrative structure of the text iconically resembles the Amerindian worldview materialized in ethnocultural artefacts, symbols, and way of telling. At the level of syntax, the idea is that syntax with its characteristic shifting of grammatical forms and superimposition or stratification of appositive syntactical structures serves as an iconic lexico-grammatical variant representing the concept considered to be an ethnocultural symbol or artefact in the Native American philosophy of life.

My choice of Amerindian prose as the **material** of research to illustrate my argument continues my set of works (Volkova 2016; 2017) devoted to this layer of American literature. Pleiades of Native American Renaissance (Lincoln 1985) novelists – Louise Erdrich (Ojibwa), Linda Hogan (Chicksaw), Navarre Scott Momaday (Kiowa), Leslie Marmon Silko (Laguna Pueblo), Gerald Vizenor (Ojibwa), and James Welch (Blackfoot) – promote the idea of ethnocultural values renaissance. They stand for highlighting such concepts as balance, harmony, and cyclicity of life stream (Garrett 1998).

While illustrating how the structure of syntax and narrative resembles ethnocultural symbols and artefacts, the paper integrates linguistic and cognitive, cognitive cultural and semiotic **methods** of syntactic and narrative analysis in showing the net of mind and language in highlighting ethnocultural concepts, values, and way of thinking.

## 2.1 Cycling of life in Amerindian understanding

> *Everything the power of the world does is done in a circle.*
> *The sky is round and I have heard that the earth is round like a ball*
> *and so are all the stars. The wind, in its greatest power, whirls.*
> *Birds make their nests in circles, for theirs is the same religion as ours.*
> *The sun comes forth and goes down again in a circle. The moon*
> *does the same and both are round. Even the seasons form a great circle in their*
> *changing and always come back again to where they were.*
> Black Elk, Holy Man of the Oglala Sioux
> (Garrett 1998: 75)

Amerindians believe (Garrett 1998) that not only Earth is round, but the very nature of the universe, Mother Earth moves in cycles (Fig. 1). These cycles reflect the continuous "Circle of life" (Garrett 1998: 76).



Figure 1. Cyclicity of the Universe (picture available at:
https://en.wikipedia.org/wiki/Universe#/media/File:NASA-HS201427a-
HubbleUltraDeepField2014-20140603.jpg)

As Garrett explains, the components of the Circle of life, depicted as the ordinal compass points of the Circle, include mind, body, spirit, and the natural environment as a way of representing the aspects of Medicine (Garrett 1998: 77).

These main concepts are grounded in Amerindian ethnocultural artefact – Medicine Wheel, which is the symbol of harmony and balance (Sandner 1991). The Medicine Wheel (Fig. 2) has a round form and four marked points denoting different notions: the

four grandfathers, the four winds, the four cardinal directions, and many other relationships that can be expressed in sets of four.

In "Sacred tree" (2004) Judie and Michael Bopp explain that there are four dimensions of 'true learning'. These four aspects of every person's nature are reflected in the four cardinal points of the Medicine Wheel. These four aspects of our being are developed through the use of our volition. It cannot be said that a person has totally learned in a whole and balanced manner unless all four dimensions of their being have been involved in the process (Bopp 2004: 29):



Figure 2. Medicine Wheel (Bopp 2004: 29)

For these reasons the Oglala, Navajo, or Kiowa make their *tepees* circular, their camp-circle circular, and sit in a circle at all ceremonies. For instance, Sun Dance, the ceremony ordinarily held by each tribe once a year usually at the time of the Summer Solstice. The Sun Dance symbolises the continuity between life and death − a regeneration, and shows that there is no true end to life, but a cycle of symbolic and true deaths and rebirths (Fig. 3):

Figure 3. The sun dance (picture available at: http://www.crystalinks.com/sundance.html)

The circle is also the symbol of the teepee and of a shelter. If one makes a circle for an ornament and it is not divided in any way, it should be understood as the symbol of the world and of time (Geertz 1973: 128). Sitting in a circle during different ceremonies and rituals is an iconic depiction of that continuity understanding. It is rooted in the Amerindian worldview (Fig. 4) that everything develops in a cycle and each cycle is followed by another one like a spiral consisting of different cycles:
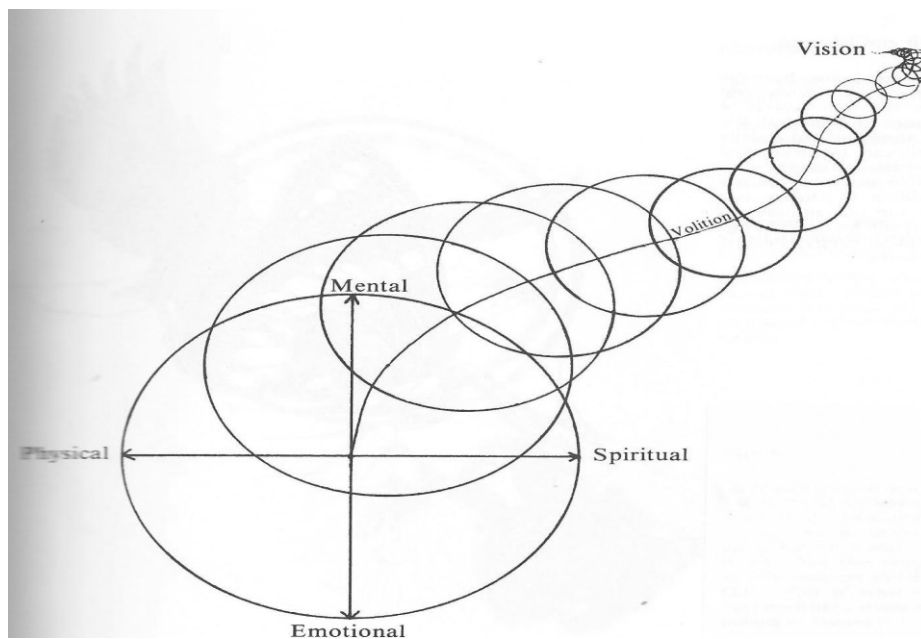


Figure 4. Vision (Bopp 2004: 15)

In "The sacred tree" (2004), Bopp states: "We gain a vision (Fig. 4) of what our potential is from our elders and from the Teachings of the Sacred Tree. By trying to live up to that vision and by trying to live like the people we admire, we grow and develop. Our vision of what we can become is like a strong magnet pulling us toward it" (Bopp 2004: 15).

The Amerindian worldview is reflected in the prosaic texts and can be interpreted at different textual levels, for instance, narrative and syntactic. My linguistic **aim** is to illustrate the way of syntactic devices eclectic (set of parallelism, repetition, anaphora, epiphora, chiasmus) resembling the semiotic principle of Cycle in literary texts narrative structure.

*2.2 Syntactic imaginary in prose as iconic depiction of ethnocultural meaning*

In her article in the first volume of the *Form miming meaning: Iconicity in language and literature*, Tabakowska (1999: 411) makes the following point:

*Traditionally, it has been generally assumed that iconic relations are one-way processes: from expression to concept. However, if we agree that the ability to recognize a given similarity results from the language user᾽s knowledge of a given culture and language, then we can also reasonably assume that the process may be reversed: via the (linguistic) convention, the user of language might associate (by recognizing relevant similarities) certain expressions with certain concepts, and in consequence arrive at a certain view, or interpretation, of reality.*

The suggestion that Tabakowska makes here – that iconicity has something to do with the way we perceive reality and that the user of language might associate certain expressions with certain concepts – reflects the direction I will take in defining what is meant by iconicity of syntax and narrative in reflecting the ethnocultural meaning in modern Amerindian prose.

The focus of my study now moves to works by Linda Hogan whose Native homeland, history, and literary contribution are located in her filial associations with the Five Civilized Tribes.

Her novel "Mean spirit" is a historical mystery novel grounded on the consequences of species arrogance. Such arrogance is the "mean spirit" that pervaded Oklahoma following the discovery of oil on Indian allotments in the early 1920s. Floods of lawyers, policy makers, and white citizens congregated in Oklahoma in order to legitimize placing Indian women and children in the hands of money-hungry men. During this period, Anglos became legal guardians or custodians of Indian people and lands under the ruse that Indian people were incompetent to handle their own affairs. Many characters in Hogan's novel are drawn from actual tribal family histories. Hogan combines history, politics, and mythology in "Mean spirit". In her biographical essay on Hogan, Shanley claims:

*As a writer of Chickasaw heritage, Linda Hogan centers herself and, consequently, her readers on what nature has to teach human beings and on the regenerative female forces that shape the world. The Chickasaw were matrilineal and matrilocal in precontact times; other tribes, though patriarchal, revered their women as the creative life force of the universe. Domination by Christian Europeans has altered the traditional tribal balance between male and female power in American Indian life. In her words, Hogan seeks to restore that balance and to offer ancient wisdom about nature in mythological yet contemporary terms* (1997: 123-124).

Now, I turn your attention to the fragment from Hogan's novel "Mean spirit":

*All life is sacred. Live gently with the land. We are one with the land. We are part of everything in our world, part of the roundness and cycles of life. The world does not belong to us. We belong to the world. And all life is sacred* (L. Hogan "Mean spirit", p. 361-362).

Syntax and semiotic interpretation of this excerpt makes us think that we do not inhabit the world, as some have said. Inhabitants invoke the CONTAINER metaphor, which predicates that objects are separate from that which contains them (Freeman 2007: 484). We belong to a sacred world and are part of everything in it. This precision of meaning is what the author attempts in iconic representation. Hogan does not use 'on' being, but 'of' and 'to' being, that is a part of the world.

The narration is developing like a spiral from a simple sentence to compound unextended and compound extended. The preposition *of* occurs twice in the middle of the narration. And it is symbolic. The middle of the narration is like the central point of a Medicine Wheel.

Cycling here is also verbalized by chiasmus *'The world does not belong to us. We belong to the world'* Breck says that "uniqueness of chiasmus, as distinct from other forms of parallelism, lies in its focus upon a pivotal theme, about which the other propositions of the literary unit are developed" (2008). In view of this emphasis inherent in chiastic structures, be they literary or oral, Welch suggests that conceptually chiasmus should be conceived of as a series of concentric circles, as opposed to simply a series of parallel lines (Tollers & Maier 1990: 369).

In the given above three lines from "Mean spirit" by Linda Hogan, syntactic, semantic, and narrative structures work together to resemble iconically the cycling of life, which is shown on the Medicine Wheel (Fig. 2).

The content and message of ethnocultural symbols can be downscaled in literary space of the text by various imagery means among which syntactic imagery has the utmost force.

Syntactic imagery is viewed as a combination of heterogeneous and homogeneous syntactic structures within a certain textual fragment. Due to this, I would like to illustrate with examples some types of syntactic structures combination, which iconically resemble ethnocultural symbols or artefacts.

The first one in my list is the **framing** of syntactic structures:

***Abel was running*** *and his body cracked open with pain, and he was running on.* ***He was running*** *and there was no reason to run, but the running itself and the land and*

*the dawn appearing. He saw the slim black bodies of the runners in the distance, gliding away without.* **He was running** *and a cold sweat broke out upon him and his breath heaved with the pain of running. His legs buckled and he fell in the snow. And he got up and ran on. All of his being was concentrated in the sheer motion of running on. He could see the dark hills and under his breath he began to sing.* **He was running***.* (N.S. Momaday "House made of dawn", p. 185).

The repetition of the sentences in the beginning and at the end of this narrative visualizes the circle, an Amerindian Medicine Wheel. In "A practical guide to ceremonies and traditions" Garrett (2002: 70) writes:

*The circle of life begins with the fire in the centre, the birth that spirals into the direction of the East for the protection of family while developing. Then life spirals to the direction of the South to learn how to play. At about the age of seven we start our spiral to the direction of the West, where we learn competition and endurance for work and play through the teen years. Then we spiral to the direction of the North, where we learn the skills and knowledge of an adult to be a teacher and master of our abilities or trade. We continue to spiral until we reach our elder years as we return to the sacred fire of life, to begin again in the spirit world as ancestors.*

The description of *running* taken from Momaday's "House made of dawn" is a metaphor of the circle of life, as the hero starts his running at dawn, which is the symbol of the beginning of a new day, a new period of life, a new way of life, etc. A Medicine Wheel has four main points, which are the signs of starting each new spiral of life. In the narrative under analysis such points are verbalized by anaphora (*He was running*) repeated four times. At the end the hero starts singing, which signals his rebirthing reaching some new spiral of life full of new world understanding and human wisdom.

The next type of syntactic structure arrangement is their *crossmapping*, in which the first and the third as well as the second and the forth sentences have parallel structures, as, for instance, in "House made of dawn" (Momaday 1999: 1):

**There was** *a house made of dawn.* **It was** *made of pollen and of rain, and the land was very old and everlasting.* **There were** *many colors on the hills, and the plain was bright*

*with different-colored clays and sands. The land was still and strong. **It was** beautiful all around* (N.S. Momaday "House made of dawn", p. 1).

Four sides of Amerindian dwelling (teepee) (Fig. 5) are verbalized in the abstract above by means of parallel syntactic structures (*There was – There were, It was – It was*).



Figure 5. Amerindian teepee (picture available at:
https://www.google.com.ua/search?q=amerindian+teepee+in+pictures&tbm=isch&tbo=u&source=univ&sa=X&ved=0ahUKEwiM_I2PkuvYAhVIWiwKHSEmB_kQsAQIJg&biw=1366&bih=613)

Though a teepee has a round shape it looks north, south, east, and west, that is has four sides. This idea is iconically depicted by means of grammar, semantics, and syntactic structures in the text.

In the book *Concept, image and symbol* (1990) Langacker, pointing out that language is an integral facet of cognition, claims that grammar structure cannot be understood or revealingly described independently of semantic considerations (1990). In the above given samples I illustrate how the mind and language cooperate in expressing the meaning.

In many sign languages, lexical variants may represent physical features of a referent (perceptual signs) or an action associated with an object (action signs). The theory of iconicity is formulated historically. So, according to Saussure's principle of arbitrariness (1857-1913), verbal signs are essentially unrelated to whatever they

signify. On the contrary, Jacobson in his article *Quest for the essence of language* ([1965] 1971) paid much attention to iconic aspects of language. Whereas such aspects were first considered marginal, further research has shown that there is iconicity at all levels of language in phonology, morphology and syntax as well as at the textual level (Johansen 1996).

As a sample, I give an excerpt taken from "Dwellings" (Hogan 1995: 135): *ONE GREEN AND HUMID SUMMER, MY FATHER AND I were driving through the hot Oklahoma countryside. I had just handed over the wheel of the truck to him and was bathing my face with a wet cloth when something that looked like a long golden strand of light **leapt** up, **twisted** in the wavering air, and **flew** lightning fast across the road. That flying snake, that thin flash of light, brought back a store of memories* […] (L. Hogan "Dwellings", p. 135).

Juxtaposition of syntactic structures in combination with semantic of words describing the sudden appearance of the snake triggers association of the snake body and its winding moving. A graphical reproduction of this description is given below (Fig. 6):
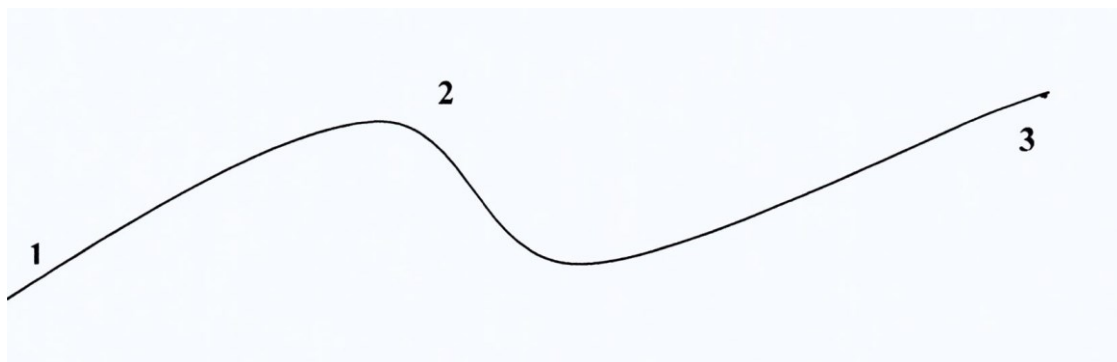


Figure 6. The body of a snake verbalized with syntactic structures in the text. Picture made by the author with the use of standard Microsoft Office graphic tools.

1 – *I had just handed over the wheel of the truck to him and was bathing my face with a wet cloth (as if it were* the first part of the snake's body looks like slow moving: past

perfect tense is followed by past continuous; two parts are joined by means of the conjunction *and*);

2 – *when something that looked like a long golden strand of light* (then the snake's body winds and it is reproduced by means of a conjunctive word *when* that changes the linear direction and visualizes winding of some part of the snake's body);

3 – *leapt up, twisted in the wavering air, and flew lightning fast across the road* (reproduces the third part of the snake's body, which is expressed by enumeration of dynamic actions, happening one by one).

In cognitive linguistics iconicity is the conceived similarity between a form of language and its meaning. Finding such similarity in language the interpreter should follow the principle of quantity (formal complexity corresponds to conceptual complexity), the principle of proximity (conceptual distance tends to match with linguistic distance), and the sequential order principle (the sequential order of events described is mirrored in the speech chain) (Johansen 1996).

Iconic coding principles are natural tendencies in language and are also part of our cognitive and biological make-up. This field of investigation has been in the focus of investigation for many centuries. So, in his book "The literary mind and dragon carving" ancient Chinese writer Liu Xie (465-520) touched upon the view that pictographic writing co-exists with nature and that heaven and earth are concepts formed by human cognition of the objective world.

According to Xu (1988), Liu's linguistic theory goes like this:

The objective world ↓

Human conceptual processing (human perception) ↓

Language (speech is the reflection of mind) ↓

Writing (writing comes from speech).

In Liu's work, one can also find the categorization of signs into Iconic signs, echoic signs, and emotive signs (Xu 1988).

Let's turn to the excerpt from Hogan's "Dwellings", in which she is expressing her philosophic understanding of such concepts as LIFE, BEAUTY OF THE WORLD, drawing association between woman and snake: […] *At first I **thought** this dream **was** about Indian tradition, how if each person **retained** part of a history, an entire culture and lifeway **remained** intact and alive, one thing living through the other, as the snake and woman in the dream. But since that time, I've expanded my vision. Now, it **seems** that what **needs** to be saved, even in its broken pieces, **is** earth itself, the tradition of life, the beautiful blue-green world that **lives** in the coiling snake of the **Milky Way*** (L. Hogan "Dwellings", p. 139).

The object of focalisation in this narrative is the Milky Way, which is curling like a snake. Thinking over the place of a person in history the author states, based on her own experience, that entire culture and lifeway remain intact and alive as the snake and the woman in the dream (human perception). And then we can see how speech reflects thinking. Until the sentence *But since that time, I've expanded my vision* the narrator uses past tenses, then from this central point shifting of tenses takes place. After this central in narrative sentence, the narrator uses the forms of Present Simple. And this shifting coincides with semantic of the narrative, that is the narrator tells about expanding of his/her vision.

It looks like the Milky Way, which is a barred spiral galaxy, about 100,000 light-years across. If you could look down on it from the top, you would see a central bulge surrounded by four large spiral arms that wrap around it. Spiral galaxies make up about two-third of the galaxies in the universe (Fig. 7):
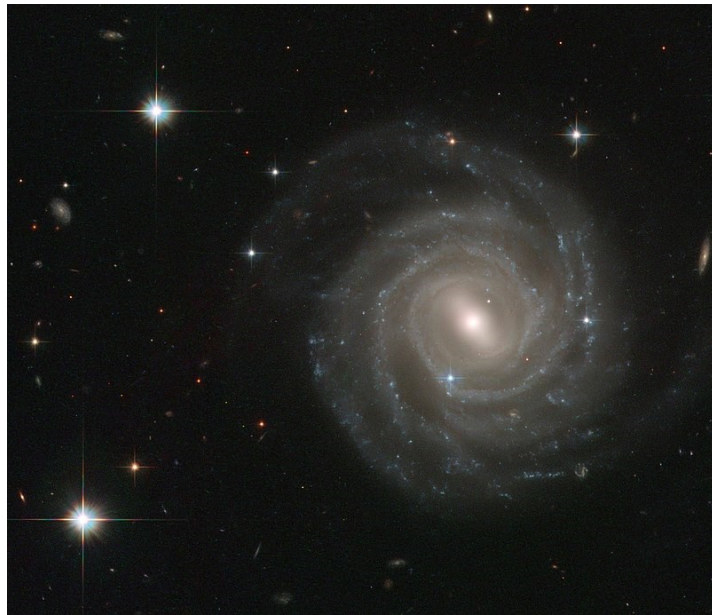
Figure 7. Milky Way (picture available at:
https://en.wikipedia.org/wiki/Milky_Way#/media/File:UGC_12158.jpg)

Prosaic texts by Native American writers contain tales about ceremonies and ritual dances. I try to map the manner of performing the dance onto the syntactic reproduction of it in the text.

In the picture (Fig. 8), there is a Sun Dance performance:



Figure. 8. Sun Dance (picture available at:
https://www.google.com.ua/search?q=amerindian+sun+dance+in+pictures&tbm=isch&tbo=u&source=univ&sa=X&ved=0ahUKEwj9gIKNi-vYAhWBrSwKHZG9BesQsAQIJg&biw=1366&bih=613)

Dancers usually have some symbolic attributes: they wear clothes decorated with eagle feathers (the eagle is the symbol of the Great Spirit), they hold a wooden ring in their right hand and stand in a circle as if it were a Medicine Wheel. All these details symbolize the balance and harmony the people want to live in.

In his novel "House made of dawn" (Momaday 1999: 32-33) Momaday includes the elements of some dances and ceremonies. In the following excerpt, the reader without hearing music and watching dancers' performance may be involved in the rhythm of the dance by means of syntactic structures combination:

(1)  *It was beautiful and strange. **They**, the dancers, **were** so terribly serious in what they were doing. **They were** grave, so unspeakably grave. **They were** not merely sad or formal or devout; it was nothing like that. **They were** grave, distant, intent upon something* (N.S. Momaday "House made of dawn", p. 32);

(2) *They saw nothing at all, nothing at all.* **To see nothing** *at all, nothing in the absolute.* **To see beyond** *the landscape, beyond every shape and shadow and color that was to see nothing.* **To see nothing** *slowly and by degrees.* **To see beyond** *the clouds and the pale wash of the sky – the none and nothing beyond that* (N.S. Momaday "House made of dawn", p. 33).

Comparing the dance performance with that described in the text makes us understand that language is a resembled mapping of dancers' movements.

In the 1st fragment anaphora resembles the way the dancers go round (four sentences start with *They were*). The number of repeated sentences is 4, which symbolizes the cycle of life whose knowledge is embedded in the concept of the Medicine Wheel.

In the 2nd fragment the narrator uses parallel structures (*To see nothing – To see beyond, To see nothing – To see beyond*) that looks as if dancers take steps forward then steps backward.

Therefore, to explain the seemingly unlimited expressive power of language, a reasonable starting assumption might be that the relation between form and meaning in words is arbitrary and therefore unconstrained: any combination of sounds can signify any meaning (Chandler 2007; Hockett 1958; Saussure 1993). As understanding advances, idealised conceptions give way to more refined models of language form and language function. Moreover, the way of reflecting an ethnocultural worldview in language is the object of special concern. But syntax does not work alone to solve different tasks of that kind, it works in the narrative. The next step of the present analysis is to show the great ability of narrative structure to resemble an ethnocultural understanding of the world.

## 2.3 Iconicity of narrative in Amerindian prosaic texts

Text is a set of narratives in which verbal signs imply different information about a signified object. Postmodernist narrative incorporates modes of narration, which at once departs from traditional ways of depicting events. Schmid (2003: 9) defines the narrative event as a non-trivial change of state that takes place and reaches completion (is 'resultative') in the actual ('real') world of any particular fictional narrative. Its narrativity depends on its non-triviality, which in turn is a factor of its eventfulness. Hühn (2008) supplements Schmid's concept by drawing on schema theory and Lotman's concept of the 'semantic field'. Combining these two areas of research, I may conclude that the cognitive drama of schematic disruption and an awareness of historical and cultural contexts afford the recognition of differing semantic socio-cultural and ethnocultural fields.

In the context of my work, I analyse how the set of narrative events reflects the way of thinking and world understanding resembling the sense of ethnocultural artefacts,

concepts, and ceremonies. My effort is to ground that mentality is strictly reflected not only at the level of syntax, but at the narrative level as well.

Speaking about iconicity of the narrative structure, I think that such an aspect as ethnocultural identity with its sacredness, shamanism, and medicine should be highlighted.

In his paper "Identity and narration" in "Handbook of narratology" (2014) Bamberg (2014: 241) states that "identity designates the attempt to differentiate and integrate a sense of self along different social and personal dimensions such as gender, age, race, occupation, ethnicity, class, or regional territory". In my paper I am more interested in finding the iconicity between life and story or as Bamberg defines "the metaphoric process of seeing life as storied that has given substantive fuel to the narrative turn" (2014: 245). This is very nicely expressed by Langacker (1977: 106-107) in his metaphor of language as a "compacting machine":

*It would not be entirely inappropriate to regard languages ... as gigantic expression-compacting machines. They require as input a continuous flow of creatively produced expressions formed by lexical innovation, by lexically and grammatically regular periphrasis. and by the figurative use of lexical and periphrastic locutions. The machine does whatever it can to wear down the expressions fed into it. It fades metaphors by standardizing them and using them over and over again. It attacks expressions of all kinds by phonetic erosion. It bleaches lexical items of most of their semantic contents and forces them into service as grammatical markers. It chips away at the boundaries between elements and crushes them together into smaller units. The machine has a voracious appetite. Only the assiduous efforts of speakers – who salvage what they can from its output and recycle it by using their creative energies to fashion a steady flow of new expressions to feed back in – keep the whole thing going,*

Langacker emphasises the writer's creative 'energies'. It is here indeed that iconicity comes back in: i.e. iconicity is not just characteristic of an earlier, more primitive stage of language, but it plays a role whenever a writer's expressivity is at issue; when, for whatever reason, he or she is trying to express himself or herself anew, in a more concrete or less worn-down form of language.

The narratives, in which Amerindian writers metaphorically express ethnocultural concepts and values characterizing the ethnocultural identity, can be demonstrated by differing responses of such leading figures in Native literature as Sherman Alexie, who investigates the growing complexity of 'Indian' identity in different states of the USA and then creates his characters in short stories and novels, also mixed blood Paula Gunn Allen, and full blood Linda Hogan.

Alexie is one of the most acclaimed and popular American writers today. Now, with "Ten little Indians" (2004), he offers nine poignant and emotionally resonant new stories about Native Americans who, like all Americans, find themselves at personal and cultural crossroads, faced with heartrending, tragic, sometimes wondrous moments of being that test their loyalties, their capacities, and their notions of who they are and who they love.

In Alexie's story about a mother/son relationship, "The life and times of Estelle walks above" in "Ten little Indians" (2004: 134), the son says of himself: *To this day I rarely look in the mirror and think, I'm an Indian. I don't necessarily know what an Indian is supposed to be. After all, I don't speak my tribal language, and I'm allergic to the earth. If it grows, it makes me sneeze. In Salish, 'Spokane' means 'Children of the Sun', but I'm slightly allergic to the sun. If I spend too much time inside, I get a nasty rash. I doubt Crazy Horse needed talcum powder to get through a hot summer day. Can you imagine Sacajawea sniffing her way across the Continental Divide? I'm hardly the poster boy for aboriginal pride. I don't even think about my tribal heritage until some white person reminds me of it* (Sh. Alexie "Ten little Indians", p. 134).

In Alexie's short story collections, each story pays attention to what it means to be a particular Indian human being within complex contexts. Narrative itself (Duchan 1995), on one side, is relevant in a post-Postmodern world that has taught readers to play with the interchange between the meanings of difference and difference on a cultural scale. On the other hand, it reflects the Amerindian way of thinking about the

sense of life, the place of a man in this life, the attitude of the person to nature, and so on so forth.

This theme is also developed in narratives created by Linda Hogan. In her novel-essay "Dwellings" the story is told by the 1st person singular narrator who shares his/her idea about an understanding of the two views of world with the reader:

*It has been my lifelong work to seek an understanding of the two views of world, one as seen by native people and the other as seen by those who are new and young on this continent. It is clear that we have strayed from the treaties we once had with the land and with the animals. It is also clear, and heartening, that in our time there are many – Indian and non-Indian alike – who want to restore and honour these broken agreements* (L. Hogan "Dwellings", p. 11).

The move by Indian and non-Indian people to understand and restore broken treaties with the Earth could clearly be defined as both ecofeminist and environmentalist in nature (Lundquist 2004). However, in the above given excerpt from "Dwellings" Hogan explains that her 'lifelong love for the living world and all its inhabitants' has 'grown' out of her 'native understanding that there is a terrestrial intelligence that lies beyond our human knowing and grasping'.

In highlighting such themes as ethnocultural identity, ethnocultural values, and concepts Amerindian writers try to tell stories from the life of their people and most often tell so called self-stories, as we can see in the excerpt from "Dwellings" given above. So, their narratives are composed with different events told by the narrator/narrators, who was/is the witness of this/that event directly or indirectly as he or she has Amerindian roots.

Tellability, as Baroni defines it, "is dependent on the nature of specific incidents judged by storytellers to be significant or surprising and worthy of being reported in specific contexts, thus conferring a 'point' on the story" (2014: 836).

Amerindian narratives' tellability has some distinguished features: the narrative canvases are inserted into stories taken from Amerindian folklore (myths and legends) and traditions (the descriptions of festivities and ceremonies). Narrators in such narratives not only tell the legend or myth to involve the reader in the sacred and mythic atmosphere of Amerindian world understanding (Kerr 1978), but also try to resemble this atmosphere by choosing a method of narration that may look like some ceremony.

For instance, the narrative, which is layered with fiction and mythical events changing one another through story, mirrors the pipe ceremony (Fig. 9), which is a sacred ritual for connecting physical and spiritual worlds. In his book "Medicine of the Cherokee. The way of right relationship" (1996) Garrett cites one Amerindian medicine man: "The pipe is a link between the earth and the sky," explains White Deer of Autumn. "Nothing is more sacred. The pipe is our prayers in physical form. **Smoke becomes our words**; it goes out, touches everything, and becomes a part of all there is. The fire in the pipe is the same fire in the sun, which is the source of life." The reason why tobacco is used to connect the worlds is that the plant's roots go deep into the earth, and its smoke rises high into the heavens (1996: 59):



Figure 9. Pipe ceremony (picture available at: https://fineartamerica.com/featured/1st-pipe-ceremony-james-roderick.html)

Metaphor *Smoke becomes our words*, used by Amerindian Man, is actualized almost in all narratives of contemporary Amerindian writers. If we take, for instance, "Dwellings" by Linda Hogan, the novel essay, which represents not only the complexity of themes told by the narrator, but their eclecticism, which composes the texture of narrative that mirrors perceptions and conceptions of reality. This eclecticism resembles the pipe ceremony, when themes (like rings of smoke) spiral from one another. Here are some excerpts from this novel:

(1) *NOT FAR FROM WHERE I LIVE IS A HILL THAT WAS CUT into by the moving water of a creek. Eroded this way, all that's left of it is a broken wall of earth that contains old roots and pebbles woven together and exposed. Seen from a distance, it is only a rise of raw earth. But up close it is something wonderful, a small cliff dwelling that looks almost as intricate and well-made as those the Anasazi left behind when they vanished mysteriously centuries ago* (L. Hogan "Dwellings", p. 117).

(2) *SITTING IN THE hot sun, watching the small bees fly in and out around the hill, hearing the summer birds, the light breeze, I felt right in the world. I belonged there. I thought of my own dwelling places, those real and those imagined. Once I lived in a town called Manitou, which means 'Great Spirit', and where hot mineral spring water gurgled beneath the streets and rose up into open wells. I felt safe there* (L. Hogan "Dwellings", p. 118-119).

(3) *ONE BEAUTIFUL AFTERNOON, cool and moist, with the kind of yellow light that falls on earth in these arid regions, I waited for barn swallows to return from their daily work of food gathering. Inside the tunnel where they live, hundreds of swallows had mixed their saliva with mud and clay, much like the solitary bees, and formed nests that were perfect as a porter's bowl. At five in the evening, they returned all at once, a dark, flying shadow* (L. Hogan "Dwellings", p. 120-121).

Following the narrator's interpretation of dwellings, sense of life and the role of the Great Spirit in its creating in the above excerpts from "Dwellings" I find some isomorphism between smoking the pipe when each puff of smoke motivates the smoker to explore a new theme of thinking over at it and the developing of the themes in narratives. The lack of dialogical speech in these narratives justifies that the process of realizing the sense of things goes on in silence. Silence, according to Amerindian mythology, is one of the most significant concepts among the others (Nerburn 1999). Amerindians prefer to sit in a silence to have a chance to communicate with the Creator in their thoughts and dreams.

Discussing iconicity in Amerindian narrative I turn to Schmid's work (2014) devoted to the theme of poetic or ornamental prose in which he explains that analogy between poetic and mythical thought lies in their common tendency to abolish the non-motivation of signs adhered to in realism. Schmid states that "ornamentalism is an artistic icon of myth whereby poetic experience and mythical thought are assumed to be in close harmony" and further that "the word, which is only an arbitrary symbol, tends to become an icon, an image of its own meaning" (2014: 722).

The term 'ornamental prose' I can refer to Amerindian prose as it is the sample of great harmony of reality and myth in the whole textual structure. Mythic and literary characters coexist in it as well as cohere literary and mythic sujet. In other words, poetic links draw a net over the narrative substratum and disclose new aspects and relationships among the narrated situations, characters, and their motifs. It also influences the integration of imaginative thought of verbal art into a fictional-narrative context subordinating to perspectivization of the following events. This fictional myth belongs to the tradition of what Simpson (1978: 662) refers to as the "natural language fantasy", i.e. the fantasy dial 'nature' had established a real connection between signs and the things they signify.

It can be illustrated in excerpts from Momaday's "House made of dawn", when the sujet of the myth (1) about Santiago who stood for the good of people predicts the main sujet (2) of the text about an Amerindian boy Abel who lives in modern American society and tries to stand for the ethnocultural interests and values of Native Americans:

(1) *Santiago rode southward into Mexico. He rode on for many days, and at last he came to the royal city. That day the king proclaimed that there should be a great celebration and many games, dangerous contests of skill and strength. Santiago entered the games. He was derided at first, for everyone supposed him to be a peon and a fool. But he was victorious, and as a prize he was allowed to choose and marry one of the king's daughters* (N.S. Momaday "House made of dawn", p. 34).

(2) *The late afternoon of the feast of Santiago was still and hot, and there were no clouds in the sky. Abel rode one of his grandfather's man black-maned mares and sat too rigid in the saddle, too careful of the gentle mare. When it came Abel's turn, he made a poor showing, full of caution and gesture. Abel was not used to the game and the white man was too strong and quick for him <...>* (N.S. Momaday "House made of dawn", p. 39).

It looks like sujet paronomasia that the law of mythical thought, as formulated by Cassirer ([1925] 1971: 67), takes effect, according to which "every perceptible similarity is an immediate expression of an identity of essence".

Amerindian prose is just such kind of ornamental prose and its iconicity results from a co-occurrence of poetic and mythical thought. According to Jakobson (1960; 1971) this means that every equivalence of the *signantia* suggests an analogue or contrasting equivalence of the *signata*. Ornamental prose forms crossing points between the two levels: metamorphoses of pure sound patterns into characters and objects, and the narrative transformation of verbal figures into sujet motifs (Schmid 2014).

The tendency toward iconicity, indeed toward the reification of the signs and their resembling the ethnocultural symbols at the texture of literary narrative, as Schmid (2014: 722) states "ultimately results in a relaxation of the border, strictly drawn in realistic narrative, between words and things, between discourse and story".

Developing Schmid's idea, I try to characterize the narrative structure in prose as an icon. The matter is that in Amerindian prose, iconicity is revealed not only at the level of words, which serve as signs, but also if we take the narrative structure on the whole. In the beginning of my paper I mentioned about Amerindian ethnocultural symbols and artefacts, among which the most significant place the Medicine Wheel takes, most narratives have the composition based on the chiasmus technique with the repetition of key events at the beginning and at the end of the whole story. Such composition represents a narrative frame, which visualizes ethnocultural artefact (see Fig. 1).

For instance, in "House made of dawn":

*There was a house **made of dawn**. It was **made of pollen** and of rain, and the land was very old and everlasting. There were many colors on the hills, and the plain was bright with different-coloured clays and sands* (N.S. Momaday "House made of dawn", p. 1).

*He was running and under his breath he began to sing. There was no sound, and he had no voice; he had only the words of a song. And he went running on the rise of the song. House **made of pollen**, house **made of dawn**.* (N.S. Momaday "House made of dawn", p. 185).

## 3. Discussion and conclusion

Iconicity is a relationship of resemblance or similarity between the two aspects of a sign: its form and its meaning. An iconic sign is one whose form resembles its meaning in some way. The opposite of iconicity is arbitrariness. In an arbitrary sign, the association between form and meaning is based solely on convention; there is nothing

in the form of the sign that resembles aspects of its meaning. Because iconicity has to do with the properties of signs in general and not only those of linguistic signs, it plays an important role in the field of semiotics – the study of signs and signalling.

However, language is the most pervasive symbolic communicative system used by humans, and the notion of iconicity plays an important role in characterizing the linguistic sign and linguistic systems. Iconicity is also central to the study of literary uses of language, such as prose. The main question concerning the role of iconicity in language is whether a given linguistic sign is iconic or arbitrary. This question was raised several millennia ago regarding the nature of the relationship between the form and the meaning of words. Later on, the scope of the question was expanded to include other types of linguistic entities, such as morphological and syntactic structures.

The given paper touches upon iconicity in the syntax and narrative structures of literary Amerindian texts. Following Fischer's suggested principles of iconicity in syntax, such as analogy, isomorphism, metaphorical shift, etc., which are all iconically based, in my paper I suggest interpreting the role of syntactic structures in revealing ethnocultural meaning visualized by the way of their arrangement. The paper shows that the structure of language in some way reflects the structure of ethnocultural experience. Based on this idea, it can be assumed that typological or cross-linguistic study of language structures can tell us about the structure of human cognition. The paper shows analogical relations between the structure of syntax and narrative and their co-work in verbalizing the meaning and form of ethnocultural artefacts and symbols.

I share Tabakowska's point of view that much recent research has been done into the relationship between the way in which linguistic elements are ordered (their syntax) and the order of human perception, especially in terms of temporal sequencing. However, the relation between form and meaning, between text and conceptual structure, can also be motivated by the 'order of knowledge'. In Amerindian prosaic texts authors exploit the conventions of iconicity in order to impose their ethnocultural

world-view on the reader/interpreter; that is, they shift their tellability from the perceptual to the conceptual level.

My work gives some perspectives for studying syntactic and narrative iconicity based on ethnocultural knowledge.

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## Résumé

Iconicity is a term used in semiotics to characterize the relationship of similarity between a sign and the object it represents. In the paper iconicity is understood as a powerful stylistic device and characteristic of narrative in prose. The paper aims at showing that arrangement of the syntactic and narrative structure of the text iconically resembles the Amerindian worldview materialized in ethnocultural artefacts, symbols, and way of telling. At the level of syntax the idea is that grammaticalization of syntactic structures serves as an iconic lexico-grammatical variant representing the concept considered to be an ethnocultural symbol or artefact in the Native American philosophy of life. While illustrating how the structure of the narrative resembles ethnocultural symbols and artefacts, the paper integrates linguocognitive, cognitive cultural and semiotic facets of syntactic and narrative analysis in showing the net of mind and language in highlighting ethnocultural concepts, values, and way of thinking.The paper shows that the structure of language in some way reflects the structure of ethnocultural experience. Based on this idea, it assumes that typological or cross-linguistic study of language structures can tell us about the structure of human cognition. The paper shows analogical relations between the structure of syntax and narrative and their co-work in verbalizing the meaning and form of ethnocultural artefacts and symbols. Text is a set of narratives in which verbal signs imply different information about signified objects. Postmodernist narrative incorporates modes of narration, which at once departs from

traditional ways of depicting events. The given research highlights some perspectives how the set of narrative events reflects the way of thinking and world understanding resembling the sense of ethnocultural artefacts, concepts, and sense of ceremonies. The paper grounds that mentality is strictly reflected not only at the level of syntax, but at the narrative level as well.