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Reshetniak M.V.

A MODEL OF A LITERARY TEXT INTERPRETATION

The major *aim* of the article is to show that the notion of meaning within the field of cognitive science may be processed with the means of literary analysis to throw some light on the interminable debate that literary critics conduct regarding appropriate interpretations of texts. Simultaneously a more general purpose is to provide a good illustration of how science can contribute to understanding psychological aspects of humanity.

Professors I.R. Galperin and V.A. Kukharenko have made unique contributions to the field of a literary text interpretation, professor A.N. Morokhovsky has elaborated the definite descriptions of various stylistic devices and expressive means, and academician V.V. Vinogradov introduced the notion of "author's image" into linguistics. These published researches have created the background for the article, as the material is very important for the cognitive linguistics and may be combined to develop a general model for a literary text investigation.

Topicality of the research. Conceptuality is the fundamental text category, which is defined as the organization of a text around a certain idea. At the heart of any text lays an organizing idea or concept, which ensures the semantic unity of the text. To reveal the main idea (the concept), – the theme and the message of a text should be profoundly analyzed. Theme is the general content of a text, presented in a condensed way, and distancing from the plot details of a text eases the process of defining the theme. By the message of a text, all the implicative conclusions are meant; these inferences are to be drawn from the text individually. And usually the message of any literary work is revealed through different facades at all stages of its reading and interpretation [5, p. 21].

In any literary text its main idea is implicit. This phenomenon has linguistic nature, as there is always sub-text, which conveys additional sense. And the richer a reader's thesaurus is, the higher his/her ability to identify and decode text implications. Scholars distinguish many implicates, among them: superficial implicates ("time savers" or expressive means based on the reduction of the syntactical pattern, for example: ellipsis, aposiopesis, asyndeton, etc. [12, p.64]), trite implicates ("dead" metaphors, for example), local implicates (authors' style carriers), deep implicates (are important for decoding the message of a whole text), deep implicates (important for a whole text interpretation images) and dark implicates (reminiscence - the act of recalling or narrating past experiences; allusion - a passing reference; oblique or obscure mention, deciphering requires specific knowledge) [3, p. 295-400].

In order to interpret adequately any text, the category of discreteness should be also profoundly analyzed. Discreteness of a literary text refers to its

formation from certain parts. To define text discreetness, the reader should isolate its compositional structure and partitioning. Along with the classical plot elements, a sub-plot should be also profoundly analyzed as it may be of equal significance as to the main plot [9, p. 91]. The classical plot includes the following elements: exposition, the beginning of the plot, plot complications, the resolution, and the conclusion. In some texts an interpreter may observe the classical plot parts rearrangement. This feature of literary texts usually also comprises an independent development of sup-plots and an unpredictable presentational sequence of events (illogical backbone of the plot). This technique may be analyzed in the spectrum of modality of a text.

The other textual category which should be taken into account is modality. It is a common knowledge that all the literary texts possess modality, in other words, there are no stylistically neutral literary texts. Modality is understood as: a logical correspondence of textual content to the objective reality (objective modality); and the author's attitude towards the narrated events, which is revealed through a selection of language resources, images, stylistic devices and other textual elements (subjective modality). Being a brainchild of the author's comprehension of reality, a literary text (nowadays we observe this phenomenon even in the economically or politically tinged speeches or texts) reflects the picture of the world strained through the author's personality. The choice of the theme of the literary work, modal and evaluative words, the choice of objects for narration, - all these add to manifestation of modality. The author's interpretation of the reality depends also on the ways time and space are reproduced in a text. The way the events in a literary work are described may correspond to their real sequence and duration on the one hand, or a researcher may observe multi-dimensional literary space and time. In this case we speak about flashbacks and flash forwards. The precise investigation of stylistic devices and expressive means adds to the revealing the subjective modality of a text [6, p. 10; 7, p. 50].

The cementing force, which unites all the stylistic units into a comprehensive verbal structure, is the image of the author [3]. It is the core, around which the whole stylistic system and imagery are grouped. Internally, the image of the author is revealed as a certain point of view, or a position, through which the author's attitude is revealed. Externally, this notion gains comprehensibility through the language used in a text. And personality, as a text category, depends on the explicitness or implicitness of the author's personality in a text, which is usually revealed through the tone (syntactical structures, expressive means, etc.) of a text [8, p. 101].

The most expressive stylistic devices in the terms of popularity are considered to be figures of quality – metonymy, metaphor and irony. Of course, these universal stylistic means of secondary nomination may enter a wider linguistic language level – a text deciphering element, artistic detail. An artistic detail names the trait or quality determined by an author to be the essential part of a whole text; it creates so called *foregrounding* (unexpected usage of special language means). Artistic details, according to their function,

may be classified into following groups: depicting details (recreate the image of human appearance), characterological details (reveal a personage psychological properties), details of authenticity (proper names, historical dates, etc.), implicit details (were described above). The understanding of figures of substitution explains their ability to be decipherd in the spectrum of artistic detail element. In metaphor the transfer of meaning is realized on the basis of likeness of few objects, metaphor is usually found in the predicate group (e.g. She is a cat). In the case of metonymy, the transfer is realized on the basis of association or contiguity between few objects, it is commonly found in the subject or object groups (e.g. The lips were in the crowd; I don't like Rembrandt on the wall). And irony is based on opposition of meanings (e.g. How clever of you!). The metonymical group should be also dismembered into metonymy, synecdochy, periphrasis and euphemism. To the group of metaphor, there could be included: epithet, antonomasia, personification and allegory. A short description of each figure will be given: synecdochy – association between a part and a whole; periphrasis – an object description substitution by a word combination (e.g. A young blood); euphemism – use of more acceptable conventionally expression (e.g. Less fortunal elements) ; epithet – emotive-evaluative attribute, antonomasia – the usage of a proper name for a common noun and vise versa (e.g. Romeo; Mr.Feast); personification – ascribing human characteristics to a thing (e.g. Spring comes); allegory – expression of an abstract idea through some concrete image (e.g. How clever of yours!) [1; 12, p. 79-93].

It is obvious, that a literary text researcher should analyze also stylistic figures of quantity and combination, what may add an influential argument to the hidden messages of a text deciphering. The most expressive figures of combination are: antithesis, oxymoron, pun and zeugma. As a stylistic device of figures of opposition, antithesis presents two contrasting ideas in close proximity to stress the contrast (e.g. *Some people have much to live on, and little to live for* (O. Wilde). There should be noticed the difference between antithesis and oxymoron. The latest expresses contrasting ideas by syntactically independent words (e.g. Beautiful ugliness). Pun and zeugma enter the category – figures of inequality. Pun – a device, based on phonetic similarity or polysemy to achieve a humorous effect (e.g. I had a dream. What did you dream about? I was dreaming while asleep…). And zeugma combines lexical and syntactical characteristics, that is the use of parallel constructions with unparallel meanings (e.g. He went abroad and in high spirits) [10, p. 206; 12, p. 99-103].

In the outlined model the following text categories were described and highlighted as the most important in the text interpreting process: the category of conceptuality, which is tightly intertwined with the category of implicitness; the category of discreteness, which as well as the artistic detail element and the so called *image of the author element,* add to the complexity and polygonality of the modality of a text. The suggested model is a schematic and flexible variant of a text interpretation and is accessible to a more

extended research. It is not limited to the categories and devices described above, and may also comprise the narrative perspective analysis, including facets of focalization research; the methods of characters description and the category of addressee orientation (*the image of a reader*) research [4, 98]; syntactical expressive means (inversion and tautology, for example) and devices (e.g. rhetoric questions) analysis and such semasiological expressive means as figures of quantity deciphering.

Prospects of the research. The model described above may be of great use for young researchers in any literary text interpreting process. Moreover, apart from literary texts analyzing, the model is flexible enough to decipher economic and political articles' messages, as these publications carry substantial subjective modality elements, which may be interpreted with the help of the textual categories and the stylistic devices (described in the article) interpreting.

Literature

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Решетняк М.В. Модель інтерпретації літературного тексту.
Стаття розкриває основні текстові категорії і визначає їх переплетіння з найважливішими стилістичними аспектами, формируючи модель детальної інтерпретації літературного тексту. Основні текстові категорії, що проаналізовані в данній статті, наступні: концептуальність,

дискретність, імпліцитність, інтеграція, модальність й індивідуальність чи безособистість наявності автора.

Ключові слова: концептуальність, дискретність, імпліцитність, модальність, присутність особистості автора, метонімія, метафора, іронія, оксюморон, антитеза, каламбур, зевгма.

Решетняк М.В. Модель интерпретации литературного текста.

Статья раскрывает основные текстовые категории и рассматривает их переплетение с важнейшими стилистическими аспектами, формируя модель детальной интерпретации литературного текста. Основные текстовые категории, которые проанализированы в данной статье, следующие: концептуальность, дискретность, имплицитность, интеграция, модальность и индивидуальность или безличность присутствия автора.

Ключевые слова: концептуальность, имплицитность, дискретность, модальность, присутствие личности автора, метонимимия, метафора, ирония, антитеза, оксюморон, каламбур, зевгма.

Reshetniak M.   A model of a literary text interpretation.

The article discloses the main text categories and defines their interweaving with the most important stylistics' aspects, forming a detailed literary text interpretation model. The main categories of a literary text, which are analyzed in the article, are: conceptuality, discreteness, implicitness, integration, modality and personality/impersonality of the author's image.

Key words: conceptuality, discreteness, implicitness, modality, the author's image, metonymy, metaphor, irony, antithesis, oxymoron, pun, zeugma.

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Свістун Н.В.

СТИЛІСТИЧНИЙ АНАЛІЗ ЛІРИЧНИХ ТВОРІВ
Г. ГЕЙНЕ ТА І. ФРАНКА

Щоб не було безпосереднім поштовхом до зближення мов (історичні, географічні, кліматичні, соціальні, політичні, воєнні або інші фактори), але тільки всі вони важливі лиш тоді, коли визивають інтенсифікацію спілкування. В спілкуванні один з одним люди переймають чужі поняття, слова, символи, літери, погляди на життя, одночасно пропонуючи свої. Цей процес ніколи не зупинявся й продовжується постійно. Він тільки уповільнюється або розгоряється з новим силами. Змішення народів та мов – об'єктивна реальність нашого часу. Різні культури представляють величезну цінність світової цивілізації. У мов (як і в народів) все продовжує складатись по-своєму.