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NARRATIVE MASK AS A POSTMODERN DEVICE OF TEXT COMPOSITION

У статті виокремлено різні види репрезентації наратора у постмодерністських романах Дж. Барнса «Історія світу в 10 ½ розділах» та М.Етвуд «Пенелопіада». Виявлено специфіку функціонування лінгвостилістичних засобів актуалізації наративної маски як своєрідного способу повісткування та втілення постмодерністського принципу текстотворення. Виокремлено різні види наративних масок та їх мовний код у творі.

Ключові слова: постмодернізм, постмодерністське текстотворення, наратор, наративна маска, дискурс, комунікація, наративна дистанція.

This article focuses on revealing the kinds of narrators in postmodern novel “A History of the World in 10½ Chapters” by J. Barnes and “Penelopiad” by M. Atwood and suggests the notion of “narrative mask” as a specific way of narration. It is assumed that different kinds of narrative masks provide the implementation of postmodern principles of text composition. The article aims at explicating expressive means and stylistic devices of narrative mask representation.

Key words: postmodernism, postmodern text composition, narrator, narrative mask, discourse, communication, narrative distance.

The current state of text linguistic development is characterized by a strengthened interest to the postmodern principles of the text composition. The image of narrator and narrative models became central objects of linguistic analysis, that have been studied by many scientists (R. Barthes, G. Genette, M. Foucault, W. Schmid, I. Bekhta, I. Papusha, O. Tkachuk). Relevance of the research is determined by different ways of narrator's identification.

The purpose of this research is caused by the need of solving the problem of narrative instances representation in postmodern works through the prism of narratology, the paper aims at explicating expressive means and stylistic devices of narrative mask representation in “History of the World in 10 ½ Chapters” by J. Barnes and “Penelopiad” by M. Atwood.

The object of the article is a narrative mask as a mean of narrative instances implication (kinds of the narrator) in the fiction, the subject of the paper deals with lingual and stylistic means of expressing different kinds of narrative masks in the text.

There is given an idea that all kinds of narrative masks are socially, historically, ethnically, psychologically determined, due to huge range of factors: emotionally collared and professional words, intelligence and erudition of the narrator, his social and historical background, the way of

appealing to a recipient – all these factors predict a further "dressing" of the narrative mask (historian, lawyer, artist, madman).

Laid in the "narrative mask" potency allows us to consider it as a mean of not only an aesthetic implementation, but also a communication goal of the author within a literary text. Due to these reasons narrative masks may have following features: autobiographical parallels and correspondence; alternation in narration (the first person to the third, or vice versa); changes in the tone of the narration; the preface in which the author mystifies the reader, because he acts as a publisher; self-mocking on the intonation level; "looping" narrators' own stories; the presence of self-allusions and reminiscences.

Works of Julian Barnes and Margaret Atwood are full of postmodern experiments, creative interactions with an educated reader, productive cooperation with different kinds of the narrator. The narrative in "History of the World in 10 ½ Chapters" and "Penelopiad", which is typical for postmodern novels, tends to personalization of the worldview, demonstrations of intertextuality in various forms, mythologizing of a modern life, violation over the history, free intellectual and imaginative interpretation of the events.

One of the Barnes's methods is a game with the author representation. The variety of narrators confirms the diversity of genesis forms. The story is told by fictional narrators, who simultaneously act as main heroes, or sometimes they may give some comments. Thus, all narrative instances are storytellers, who tell their own story in which they appear as a main hero.

In the first Chapter «The Stowaway» the story is told by a worm, which had survived from the global deluge. This kind of narrator refers to animalistic one, a vivid example that a narrator can be an animal, not only a human. The worm wears a mask of an historian, telling its own course of events, focusing on history, in which he was a witness and a protagonist. The worm is hiding behind a mask, in the same time identifying itself with others with the help of the deictic pronoun *us* and an inclusive pronoun *we*:

(1) «We didn't know anything of the political background. God's wrath with his own creation was news to us; we just got caught up in it willy-nilly. We weren't in any way to blame...» [10, p. 6].

The worm-narrator, using those pronouns, confirms the truth of its history and the presence of other witnesses – victims of the Flood, to which it belonged. There are a lot of parallel constructions and parenthesis in the worm's speech, which add new information to that, which have been told, breaking the one time reference of the events in the novel:

(2) «Noah probably realized he had God over a barrel (what an admission of failure to pull the Flood and then be obliged to ditch your First Family), and we reckoned he'd have eaten us anyway, treaty or no treaty» [10, p. 22].

(3) «There were splendid animals that arrived without a mate <...> there were families which refused to be separated <...> there were medical inspections...» [10, p. 7].

The X Chapter «The Dream» is told by a visionary, a person who can explain what he sees in his own dreams. This hero (there is no mention of the name) found himself in the modern Heaven, there are no restrictions and everything is allowed, but further it came to mind that all it was a dream, a game of his conscience. This dreamer wears a mask of a Heaven's guide, who uses a lot implement constructions. Narrator is playing with a reader, giving him questions or asking him for a permission with the help of construction *let me*:

(4) «Let me tell you about that breakfast. It was the breakfast of my life and no mistake. The grapefruit, for a start. Now, you know what a grapefruit's like...» [10, p. 293].

To attract the reader's attention the narrative mask of a Heaven's guide is using semantic categories of mental process:

1. Words of a sense perception – to see, to hear, to feel, to notice, to observe:

(5) «Not like that. No, I wanted to be judged, do you see?» [10, p. 299].

2. Cognitions – to think, to say to oneself, to wonder, to remember, to recollect:

(6) «I think it was the golf that finally made me turn to Margaret for some explanations» [10, p. 289].

(7) «I had a good time in my wire cart. I remember when I used to go shopping in the old days, the previous days, I'd sometimes see small kids sitting inside a trolley...» [10, p. 287].

3. Affections – to like, to frighten, to hate, to scare, to enjoy etc.

(8) «*Don't get me wrong, incidentally: I'm not complaining. I enjoyed every bloody minute of it. All I'm saying is, I knew what I was doing while I was doing it. I was looking for a way out...*» [10, p. 287].

In "Penelopiad" M. Atwood reconstructs a well-known history of Homer's Odyssey, but chooses another angle of the famous story. Main events are described from the woman's point, Penelope becomes a storyteller, and she is Odysseus's wife, who tells her own version of ancient history.

In the novel "Penelopiad" a narrator contacts with an educated reader with the help of the postmodern game, the narrator puts on different narrative masks: the mask the ghost guide, mask of the historian, mask of a lawyer. The beginning of the novel is characterized by the dominance of that narrative mask of a ghost guide – Penelope is in the infernal world, among shadows and supernatural beings, has an active dialogue with the reader, introduces him a life in Hades: (9) «*Since being dead—since achieving this state of bonelessness, liplessness, breastlessness <...> You think you'd like to read minds? Think again*» [11, p. 15].

The main stylistical device here is a parallel construction, which is the source of Penelope's remarks:

(10) «*After such excursions I would retire to my room and dissolve in floods of tears. (Excessive weeping, I might as well tell you now, is a handicap of the Naiad-born...)*» [11, p. 29].

In the narrators' speech patterns the ancient time is combined with a modern one, Penelope's remarks turn back the reader's attention to the moment of the story, XXI century.

Starting from III Chapter «*My Childhood*» up to the XXV «*Heart of Flint*» Penelope wears another narrative mask – that of historian, who tells everything in chronological order, combining at the same time some historical events (*the Athenian War, the Trojan War*), historical figures (*Odyssey, King Laertes of Ithaca, Menelaus, Helen*) and her own episodes of live.

In the XXVI Chapter «*The Trial of Odysseus*» Penelope puts on the mask of a lawyer, who is trying to protect Odysseus in the Hades Court. The speech of this type of narrative mask is characterized by a usage of elliptical sentences, appealingings, lack of emotionally-colored language, severity and legibility of the sentence structure:

(11) «*Penelope: I was asleep, Your Honour. I was often asleep. I can only tell you what they said afterwards.*

Judge: What who said?

Penelope: The maids, Your Honour» [11, p. 53].

It became typical for the narrative mask of a lawyer to use nominative units and constructions which refer to the professional lexis of a modern lawyer: *the trial, the court, the judge, the case, the client, the defendant, the material compensation, to justify, to protect the rights, to hear the arguments*, – professional appealingings: *Your Honour, My Judge*; – implement constructions: *permit me to speak, I demand justice! I demand retribution! I invoke the law of blood guilt! I call, to defend property rights*.

Thus, the narrative mask is a special technique of a postmodern text composition, which is caused by a specific situation and a speech behavior of different narrators during interaction with an educated reader. Different types of masks use different range of linguistic patterns and stylistic devices due to different situations in the text.

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КОГНІТИВНІ АСПЕКТИ ЛІНГВІСТИЧНИХ ДОСЛІДЖЕНЬ

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РЕФЕРЕНТНІ ДОМЕНИ КОНЦЕПТУАЛЬНОГО ПРОСТОРУ МЕТАФОР КРИЗИ В АНГЛОМОВНОМУ ГАЗЕТНОМУ ДИСКУРСІ

У статті встановлюється концептуальний простір референтів метафор КРИЗИ, актуалізованих у сучасному англomовному газетному дискурсі. Розглядаються такі ключові домени, як МЕДИЦИНА, ОСВІТА, КУЛЬТУРА, КОМУНАЛЬНІ ПОСЛУГИ, СПОРТ, КАТАСТРОФИ (ПРИРОДНІ, ТЕХНОГЕННІ, ТЕРОРИСТИЧНІ АКТИ), ВНУТРІШНІЙ СВІТ СУБ'ЄКТА ДИСКУРСУ (ФІЗИЧНИЙ, ПСИХІЧНИЙ СТАН ЛЮДИНИ).

Ключові слова: метафора, концептуальний референт, концептуальний корелят, англomовний газетний дискурс.

This article discovers the conceptual space of referents of the CRISIS metaphors, actualised in the contemporary English newspaper discourse. The key domains include MEDICINE, EDUCATION, CULTURE, PUBLIC SERVICES, SPORT, CATASTROPHES (NATURAL, TECHNOGENEOUS, TERRORIST ACTS), DISCOURSE ACTANT'S INNER WORLD (SPEAKER'S PHYSICAL, PSYCHOLOGICAL STATE).

Key words: metaphor, conceptual referent, conceptual correlate, English newspaper discourse.

Постановка проблеми. Теорія концептуальної метафори [3-7] трактує її як когнітивний феномен, який забезпечує мовленнєво-розумову діяльність людини, слугує інструментом пізнання.

Суть концептуальної метафори полягає у взаємодії двох сутностей: одну потрібно назвати, з іншої береться ім'я для називання. Такими сутностями є і концепти, і концептуальні домени [7, с. 1]. Домен тлумачиться як концептуальна структура, що слугує контекстом (фоном) для виділення (профілювання) концепту [1, с. 4]. При цьому домени і концепти є конститuentами складноорганізованої ієрархії: для позначення усього аналізованого концептуального простору вживається термін “концептосфера”, інформаційний вузол у межах концептосфери є “доменом”, вузол у межах домену – “парцела”, а конститuent парцели, що позначається одиницею мови, – “концептом” [2, с. 5].

Концепт або концептуальний домен, що ідентифікується за допомогою метафори, називають цільовим концептом / доменом (target concept / domain) або концептуальним референтом (conceptual referent), а концепт або концептуальний домен, який залучається для уподібнення, називають вихідним концептом / доменом (source concept / domain) або концептуальним корелятом (conceptual correlate) [6, с. 203].

Результати інтерпретаційного аналізу дискурсивних фрагментів, які містять референта лексеми *crisis*, що є іменем концепту CRISIS/КРИЗА, специфікують сфери людського досвіду, у яких може простежуватися криза, а саме: медицина, освіта, культура, комунальні послуги, спорт тощо. Тим самим уточнюється набір концептуальних референтів цільових доменів, що потенційно становлять поняттєве підґрунтя для реалізації метафор КРИЗИ.