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#### ALLUSIVE EPITHET IN THE MODERN ENGLISH DETECTIVE STORY

*У статті розглядається проблема алюзивних епітетів. Особлива увага приділяється вертикальному контексту, який надає епікету додаткової конотації. Дослідження виконано на матеріалі романів Дена Брауна «Янголи та Демони», «Код да Вінчі», «Інферно».*

*Ключові слова: алюзія, епітет, біблійні, історичні, літературні алюзивні епітети, вертикальний контекст.*

*The article deals with the problem of the allusive epithet. Special attention is paid to the vertical context, which gives additional connotation to the epithet. The research was made on the basis of Den Brown's novels "Angels and Demons", "The Da Vinci Code", "Inferno".*

*Key words: allusion, epithet, biblical, historical, literary allusive epithets, vertical context.*

The understanding of the literary text is one of the most actual and controversial issues in the modern philological science. This is because of, on the one hand, the peculiarities of artistic language, which is polysemantic and has possibility to interpret the meanings of linguistic units in different way, on the other hand – author's style features. At the same time the readers cannot understand the text in the same way, due to the level of thinking and person's literary culture.

The most accurate understanding of the literary text is not possible without reference to the text analysis at two levels: syntagmatic and paradigmatic. The syntagmatic analysis is restricted by the text, but while paradigmatic analysis the text is analyzed on the metalinguistic level, including the reader's cultural level.

There are a lot of poetics researches about the language artistic means' functions. The epithet was studied by the following linguists: A.A. Potebnya, O.N. Veselovskyi, I.R. Galperin, F.I. Buslaev, V.M. Zhyrmunskyi, Yu.M. Skrebnev, O.M. Morokhovskyi, V.A. Kukhareno. However, in modern linguistics there is no constant definition of the term "epithet" and its purpose in the language. This is caused by complexity, multi aspect nature of the concept.

The most complete, in our opinion, this concept' interpretation is suggested by O. Selivanova: "Epithet – stylistic figure, trope, which is the attribute or adverbial modifier in the sentence as an attribute of the object, action, condition and is highly emotive, expressive and imaginative" [3, p. 145]. This approach suggests that the researcher pays attention not only to the expressive nature of the definition of attribute, but also to the connection with other tropes, i.e. considering it in trope language system.

Analysis of research dedicated to epithet, shows the different principles of its classification. I.V. Arnold and S.M. Mezenin isolate metaphorical epithets as a separate category, which refers to the epithet, expressed by words with figurative meaning.

According to the research results allusions can be often found in metaphorical epithets. The problem of allusion is studied in the researches of O.Yu. Abramova, O.S. Ahmanova, I.V. Hyubbenet, O.M. Dronova, A.S. Yevseyeva, M.I. Kiose, A.H. Mamayeva, L.A. Mashkova, I.H. Potylytsyna, Ye.V. Rozen, I.N. Sofronova. According to I.R. Halperin, allusions are reference to the biblical, historical, literary, mythical, everyday facts [1, p. 138].

It should be noted that the researcher of allusion A.H. Mamayeva has similar view. In her opinion, allusion is a reception of certain words' deliberate use in the text (word combinations, sentences), which indirectly correlate with the culture facts [2, p. 10]. Thus, the main characteristic of allusion is its correlation with the source.

Studying the allusion classification, A.H. Mamayeva notes that, according to its structure allusions can be expressed by the proper names; allusion quotations. Proper names include toponyms (names of places and events) and anthroponyms (names of the mythical heroes, biblical and literary characters, historical figures) [2, p. 8-9].

Classification by source consists of the following two groups: 1) allusions to the facts that form the basic foundation of social culture knowledge; 2) allusions to the mass-culture phenomena. The first group contains allusion plots about Bible stories; historical events; literary works; non-verbal art. Word or word combination containing allusive semantic component often perform the function of epithet to the certain word.

The metalinguistic level category is the concept of "vertical context," which was formulated O.S. Akhmanova and linguists of her school. The authors not only highlighted the phenomenon of the context diversity, but they also studied it in the verbal context. According to their definitions, the vertical context is a set of philological, historical, cultural, everyday knowledge providing detection of relations, analogies, comparisons between individual elements and information that relates to them, but is not the part of the text.

Among the variety of expression language means on the metalinguistic level, we decided to study the allusive epithets in D. Brown's novels because allusion and epithet as independent stylistic devices, their relationship and interaction, especially in the works of American writer is not studied well.

*The purpose of this article* is to analyze allusive epithets in the literary text.

Realization of this goal requires solving of the following tasks:

1. to clarify the concept "allusive epithet";
2. to reveal the influence of the vertical context on the allusive epithets;
3. to identify in Dan Brown's novels the following allusive epithets: biblical, historical, literary, epithets that include allusions to non-verbal art.

*The research material* – Dan Brown's novels "Angels and Demons", "The Da Vinci Code", "Inferno".

Classification of A.H. Mamayeva is the basis for identifying of these allusive epithets groups: Bible stories, historical events, literary works, non-verbal art.

The first group includes epithets connected with biblical characters and descriptions. In D. Brown's novel "The Da Vinci Code" we can find the following associative image: «And it is purportedly one of the cornerstones of the Sangreal documents» [5, p. 215]. The word "cornerstone" has become widespread due to Bible. Cornerstone is a rock on the Temple Mount, on which Jerusalem Temple "sancta sanctorum" was located. It is also considered as the cornerstone of the universe; because God began world creation with it. Nowadays, this concept means the foundation, the beginning of something. The author draws the parallel through the cornerstone between a rock and knowledge, pointing to the similarity of stone function as a building material that is the basis for the foundation, and knowledge that was the basis of information about Sangraal.

Especially interesting are epithets, which have the following allusive source: historical figures' names, historical places' names, which represent historical events. There is one such

examples: «The room was **spartan** – hardwood floors, a pine dresser, a canvas mat in the corner that served as his bed» [5, p. 10]. To realize that semantic clarification D. Brown invests in “the room was spartan” [5, p. 10], one should know what Sparta is. The mentioning about this city-state of ancient Greece is not casual, because it influenced military: discipline is a necessary element of any modern army. Strict education, focused on endurance, and is now called Spartan. Dan Brown compares ascetic, simple furniture in the rooms and strict, cruel upbringing in the ancient city.

In “Inferno” we found epithet with illusion on the utopia-novel “1984” (1949) George Orwell: «...but a highly contagious airborne pathogen that could do so by altering us genetically seemed to belong in another world ... some kind of **Orwellian dystopia** of the future» [6, p. 1580]. Thus, the author draws an analogy between the inability to believe in awful and dangerous effect of the virus (infertility), and the future world society as totalitarian hierarchical system based on physical and spiritual enslavement.

In D. Brown’s literature works there are also allusions to non-verbal art that can be illustrated by the following example: «Only her gaze was sharp, and the juxtaposition conjured images of a multilayered **Renoir portrait**... veiled but distinct, with a boldness that somehow retained its shroud of mystery» [5, p. 55]. It is explained in the sentence why the author, describing the character’s appearance, refers to Renoir’s portraits. This impressionist tried to reproduce in their works noble, elegant personal impressions and observations of the changeable feelings, nature, to catch the changeable light effects. But he did not oblige to reflect the reality objectively, but rather to share his feelings with the reader, influence him, that’s why Renoir had his own style, he used a certain shape, clean lines and elegant palette.

In the analyzed text an epithet is often used in combination with metaphor and simile with allusive shade. According to O. Selivanova, these examples can also be allusive epithets. The researcher said that the epithet has metaphorical or metonymical nature, so the epithet is not only a metaphor or metonymy, but any evaluating attribute.

In Dan Brown’s novel “Angels and Demons” one of the main characters is compared with in character from the parable about Jesus Christ, which is mentioned in the Gospel according to St. Luke: «Maybe he really is acting as the **Samaritan!**» [4, p. 219]. It tells about compassion and selfless help to a person who got into distress, by the passerby-Samaritan – the representative of the ethnic group. Jews do not accept them as coreligionists. According to some theologians, this parable shows that the examples of human goodness are found in all nations and in the faiths that people of different nationalities and faiths follow God’s Laws.

The writer compares Maximilian Kohler (the character of the novel “Angels and Demons”) with Kaiser: «Maximilian Kohler, director general of CERN, was known behind his back as **König-King**» [4, p. 10]. This is the title of German monarchs; it comes from the Roman title “Caesar.” The author uses the concept of «König-King» in order to emphasize his character’s power and sense of horror which he inspired to his subordinates, directing his “empire” CERN (European Center for Nuclear Research). D. Brown indicates Vittoria’s (the main character of the novel “Angels and Demons») quick wits and intelligence: “My little **Einstein**” [4, p. 50], referring to Albert Einstein, prominent physicist, Nobel Prize laureate.

The next subgroup contains the epithets which were formed by the transfer of any literary character’s traits to others. Dan Brown compares attentive and curious Vittoria (the main character of the novel “Angels and Demons”) to the attractive, well-educated, talented girl – detective Nancy Drew: «He nodded to Vittoria. “Nice work, **Nancy Drew**”» [4, p. 126]. Nancy Drew is the character of the book “The Secret of the Old Clock” (1930), established by Edward Stratemeyer, the founder of the company, engaged in packaging books. This work was created by a group of authors and published under the pen name “Carolyn Keene”.

The research *conclusions*:

1. allusive epithet – a word or phrase containing allusive semantic component and has the function of epithet to certain word;
2. vertical context as a mean of linguistic units meaning clarifying, provides additional allusive epithet with connotations associated with their operation on metalinguistic level;

3. the study of the epithets and allusions interrelation let to identify in Dan Brown's novels "Angels and Demons", "The Da Vinci Code", "Inferno" several major groups of allusive epithets: biblical, historical, literary, epithets that include non-verbal allusions to art. *The prospects of the topic may be further study of intertextuality forms in the novels of Dan Brown.*

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Марія Степанюк  
(Херсон)**МОДЕЛЮВАННЯ СМИСЛОВИХ ПОЛІВ ЕМОЦІЙНОГО КОНЦЕПТУ  
«ЗЛІСТЬ» (НА МАТЕРІАЛАХ РОМАНІВ Ш.БРОНТЕ ТА Е.БРОНТЕ)**

*У статті проаналізована концептосфера, яка надана Л.Г. Бабенко, яка складається з ядра, прилеглої зони, ближньої периферії та дальньої периферії, виділені основні репрезентанти концепту 'ЗЛІСТЬ', проаналізовані тлумачення лексики anger у відомих англомовних словниках; надані основні словоформи концепту 'ЗЛІСТЬ'*

*Ключові слова: емоції, Бронте, концептосфера.*

*The article analyzed the conceptual sphere, which was provided by L.G. Babenko, which consists of the main body, near main body zone, close periphery and the far periphery, identified the main representative of the concept of 'ANGER' were analyzed the main definitions of the word 'ANGER' in the famous English dictionaries; provided basic wordforms of the word 'ANGER'.*

*Key words: emotions, Bronte, conceptual spheres.*

Концепт є ключовим поняттям когнітивної лінгвістики. Однак, незважаючи на те, що поняття "концепт" можна вважати для сучасної когнітивістиці утвердженням, зміст цього поняття дуже істотно варіює в концепціях різних наукових шкіл і окремих вчених.

Значний внесок у розвиток когнітивної лінгвістики зробили американські, західноєвропейські, а також російські вчені. У вітчизняному мовознавстві проблеми концепту досліджують С.О. Аскольдов, Т.А. Космеда, О.О. Селіванова, В.А. Піщальникова, Г.В. Токарев, В.Г. Ніконова. Лінгвістичним та лінгвокультурним осмисленням концепту займалися багато відомих вітчизняних та зарубіжних лінгвістів: А. Вежбицька, В.І. Карасик, Ю.С. Степанов, Г.Г. Слишкін, О.С. Кубрякова, Н.А. Болдирев, І.А. Стернін, А.П. Бабушкін. Емоційні концепти привертають увагу таких лінгвістів: О.О. Потєбня, Ш. Баллі, Я. Зима, Є.М. Галкіна-Федорук, В.М. Адмоні, О.І. Москальська, О.Й. Шендельс, В.О. Жеребков, В.Н. Теля, Дж. Лакофф, Ч. Філмор.