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**ОБРАЗЕЦ
ИНТЕРПРЕТАЦИИ
ХУДОЖЕСТВЕННОГО
ТЕКСТА ПО ТИПУ
«КОММЕНТИРОВАНИЕ»**

Аннотация. Статья содержит образец лингвостилистического анализа текста на примере отрывка из романа М. Этвуд «Слепой Лийца». Анализ выполнен на английском языке. Рассматриваются фонетические, лексические и митаксические выразительные средства и стилистические приемы, а также эффекты, которые они создают.

Ключевые слова: лингвостилистика, интерпретация текста, множественная литература, стилистические приемы, выразительные средства языка.

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**COMMENTING ON A
BELLES-LETTRES TEXT:
AN INTERPRETATION
SAMPLE**

Abstract. The paper contains a sample of linguostylistic text analysis on the material of an extract from the novel "The Blind Assassin" by M. Atwood. The analysis is written in English. Phonetic, lexical and syntactical expressive means and stylistic devices are discussed, the effects they create are commented upon.

Keywords: linguostylistics, text interpretation, belles-lettres, stylistic devices, expressive means.

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В данной статье мы предлагаем образец лингвостилистического анализа отрывка романа Маргарет Этвуд «Слепой убийца». Материал статьи может быть использован в преподавании курсов «стилистика английского языка» и «интерпретация текста» на языковых факультетах.

Анализ выполнен по схеме, которая носит название «комментирование» и которая была разработана и детально описана И. В. Арнольд и Н. Я. Дьяконовой [1979]. Особенности данного подхода заключаются в высокой степени его вариативности по сравнению, например, с анализом текста по абзацам [Сошальская, Прохорова 1979]. Такая вариативность привлекает студентов: в этом случае они не привязаны к строгой схеме и могут строить свой ответ в достаточно свободной форме.

Вслед за Н. А. Постоловской [Постоловская 2010: 23] мы придерживаемся «усеченной» схемы комментирования отрывка художественного текста, являющейся наиболее приемлемой в условиях преподавания интерпретации текста в университете. Данная схема выглядит следующим образом:

I. 1) информация о том, является ли текст самостоятельным произведением или же он представляет собой отрывок из более объемной работы (во втором случае необходимо прокомментировать роль данного отрывка во всем произведении);

2) жанр, в котором написано анализируемое произведение;

3) информация об авторе (историческая эпоха, страна, центральные вопросы творчества, возможно также предполагаемая читательская аудитория);

4) анализ рассказчика, типа нарратива и структуры рассматриваемого текста;

5) передача краткого содержания анализируемого текста и перечисление фактов, которые становятся известными читателю;

6) комментарий относительно впечатления от текста и настроения, которое он создает;

7) подтверждения и иллюстрации сказанного в предыдущем пункте плана; необходимо распознать выразительные средства и стилистические приемы, встречающиеся в тексте, и

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прокомментировать создаваемый ими эффект (важные моменты: и гудент не должен сбиваться на пересказ анализируемого текста; при комментировании стилистического приема начинать следует и эффекта, который он создает, затем давать название приема);

8) заключение, где суммируются основные идеи рассмотренного произведения.

В соответствии с данным планом был выполнен предлагаемый нами образец анализа, приводимый ниже.

The text under analysis is an excerpt from a bigger novel by Margaret Atwood, who is a contemporary Canadian poet, novelist, literary critic and essayist. *The Blind Assassin* is her best-selling novel, which centres on the protagonist, Iris Chase, and her younger sister Laura, who committed suicide shortly after the Second World War. Iris tells the history of the Chase family and recalls the events and relationships of her childhood, youth and middle age.

The composition of the novel is rather unusual: there are a lot of seemingly disjointed newspaper articles and news reports, especially at the beginning, to say nothing of the fact that the action jumps back and forth throughout the whole novel. One may say that, for the most part, it is built of flashbacks and foreshadowings, a few of which may be viewed as separate works of literature — essays or short stories with an open-plot structure, and the extract under analysis is among such pieces of the novel.

The extract we are analyzing is a first person narration. It is part of the exposition to the novel and describes the event that is going to play a significant role in the life of its protagonist, Iris Chase — her sister Laura's suicide. This harsh fact is introduced without any preliminaries: *Ten days after the war ended, my sister Laura drove a car off a bridge. The bridge was being repaired: she went right through the Danger sign. The car fell a hundred feet into the ravine, smashing through the treetops feathery with new leaves, then burst into flames and rolled down into the shallow creek at the bottom. Chunks of the bridge fell on top of it. Nothing much was left of her but charred smithereens* [Atwood 2003: 7]. The events are presented coldly and clinically, the whole description of the suicide is almost exclusively a mere statement of facts — no emotions penetrate the

text here. The epithet "feathery» and the simile "like a dragonfly» can be considered the only exceptions; however, they do not refer to the tragedy directly — rather, they add some sensitive touches to the description of the background against which it happened. It is not clear from the beginning of the extract what attitude the narrator has to the whole situation. The asyndeton in the quoted paragraph intensifies the business-like, unemotional character in which the account of Laura's suicide is given. The final word-combination of the paragraph — the naturalistic *charred smithereens* — also contributes to the same effect. One may also note in passing the touching contrast between the setting and the tragic death of the young woman: *treetops feathery with new leaves* symbolize a new life; besides, it was just after the war ended — all the more reasons to be optimistic about the future and have a will to live.

From the next paragraph we learn some facts about Iris's social position: her family is certainly not without influence in the town, her husband, at least, must be an influential man — the policeman's tone was *respectful* because *he recognized Richard's name* [Atwood 2003: 7]. In this part of the passage it is also implied that Iris is not really unfeeling or indifferent. Judging by the simile *I could hear the calmness of my own voice, as if from a distance* [Atwood 2003: 7] we can say that she is only beginning to realize the enormity of her loss. As she is talking to the policeman, she is not paying attention to what she is saying, trying to get the full meaning of what he told her.

As we read further, our previous suppositions that Iris was only calm and composed on the outside are confirmed: *In reality I could barely get the words out; my mouth was numb, my entire face was rigid with pain. I felt as if I'd been to the dentist. I was furious with Laura for what she'd done, but also with the policeman for implying that she 'd done it* [Atwood 2003: 7]. The asyndetic connection here, as before, increases the tension and, together with the pronounced rhythm of the clauses, is almost like a musical accompaniment to the idea developed in the passage, underscoring the drama of the moment. The aptly chosen vehicle of the extended metaphor — being to the dentist — is a very vivid way of describing the abstract concept of the inner emotional state of the woman through a concrete image.

During the conversation with the policeman the wind tousles It is' hair so that it was *lifting and swirling in it, like ink spilled in water* [Atwood 2003: 7], which can be considered a symbol of Iris's emotional turmoil — it is quite in keeping with the mood of unrest prevalent in the passage. The simile also adds to the expressivity of **the** whole extract and makes it more dramatic.

Asyndetic constructions continue further into the passage, sustaining the jagged rhythm of the narration: *It wasn't the brakes, I thought. She had her reasons. Not that they were ever the same as anybody else's reasons. She was completely ruthless in that way* [Atwood 2003:7].

One paragraph in particular deserves attention because of the convergence of various means of compression in it, which makes it sound very dramatic: *The white gloves: a Pontius Pilate gesture. She was washing her hands of me. Of all of us* [Atwood 2003: 7]. The shortness of the paragraph itself in conjunction with the laconic second sentence and the parcellation in the final strong position build one very short paragraph laden with meaning. The allusion to Pontius Pilate also helps to say quite a lot with only a few linguistic means.

The mood of grief and tragic life is also sustained and developed through the metaphorical epithets describing Laura's clothes — *Its sober colour, hospital-corridor green, penitential colours—less like something she'd chosen to put on than like something she'd been locked up in* [Atwood 2003: 7]. The vehicles of both metaphors in the example — hospital and prison — suggest a lack of personal freedom, and the same idea is also indicated by the sustained metaphor in the last quoted clause.

The second half of the passage under analysis is especially full syntactical structures creating a pronounced rhythm. In one of the paragraphs they tell the reader a lot about the state of mind of the protagonist. For example, short sentences, parallel in structure and containing the anaphoric repetition of the pronoun "I" create a jagged, staccato rhythm. The reader can almost physically feel the tension of the moment, the mechanical, automatic actions which Iris was performing like a robot. Her mind was far away from the place where she was: *When the policeman had gone I went upstairs to*

change. (...)! went into my dressing room: I would need black, and a handkerchief. I opened the drawer, I saw the notebooks. I undid the crisscross of kitchen string that tied them together. I noticed that my teeth were chattering, and that I was cold all over. I must be in shock, I decided [Atwood 2003 : 8].

In another paragraph the rhythm is created by anaphoric repetition and parallel constructions containing questions that the heroine was asking herself wondering what had been the reason for her sister's suicide: *What had she been thinking of as the car sailed off the bridge, theft hung suspended in the afternoon sunlight, glinting like a dragonfly for that one instant of held breath before the plummet? Of Alex, of Richard, of bad faith, of our father and his wreckage; of God, perhaps, and her fatal, triangular bargain. Or of the stack of cheap school exercise books that she must have hidden that very morning, in the bureau drawer where I kept my stockings, knowing I would be the one to find them [Atwood 2003: 8].* The text contains a lot of unanswered questions: who is Alex, for instance? Or what does the stack of cheap exercise books in Iris' drawer contain? AH this creates intrigue and suspense.

The main idea that is foregrounded throughout the greater part of the excerpt by various means is the fact that Iris was shocked and deeply hurt. At first the reader is only beginning to suspect it, then it is stated explicitly, but it is in the final two paragraphs that the idea of suffering a sharp physical pain is especially strongly emphasized: *What I remembered then was Reenie, from when we were little. It was Reenie who 'd done the bandaging, of scrapes and cuts and minor injuries (...) She'd scoop us up and sit us on the white enamel kitchen table and (...) give us a lump of brown sugar to get us to close our mouths. Tell me where it hurts, she'd say. Stop howling. Just calm down and show me where.*

But some people can't tell where it hurts. They can't calm down. They can't ever stop howling [Atwood 2003: 8]. It is ambiguous who the last words refer to: it could be both Iris and Laura, so it may refer both to the pain that Iris felt after her sister's suicide and to the pain that drove Laura to it. Besides, these words can be viewed as the foreshadowing of the future story of Iris's tragic life.

The whole passage has a markedly dramatic character, which is achieved through various means: the choice of the vocabulary (*howling, smithereens*), the anaphoric repetition and parallel structures, the pronounced rhythm and gradation in the last paragraph which is the final strong position of the extract.

To sum up, one can say that Margaret Atwood is a master of psychological portrayal and can create a deeply moving picture with only a few skilfully applied linguistic means.

В заключение подчеркнем, что любой анализ текста является открытой системой, и предлагаемый нами вариант, разумеется, не может считаться исчерпывающим.

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