

5. Чернявская В. Е. Лингвистика текста: Поликодовость, интертекстуальность, интердискурсивность / В. Е. Чернявская. – М. : Книжный дом «Либроком», 2009. – 248 с.
6. The Cambridge Encyclopedia of the English Language / D. Crystal. – UK : Cambridge University Press, 1996. – 489 p.

Предий Юлия. Текст объявления как фрейм информации (на материале объявлений разноплановой направленности издания The Guardian). Развитие Интернета определило многие направления современной филологии, поскольку привнесло новое коммуникативное пространство, привлекающее внимание исследователей. В статье предпринята попытка выделить главную особенность интернет-дискурса, и, собственно, его отличие от других типов дискурса. Интернет-дискурс конструируется в виде фреймовой сети. На примере исследования текстов-объявлений было представлено возможности фреймового анализа, который способствует дальнейшей когнитивной интерпретации текстового материала.

Ключевые слова: реклама, дискурс, информация, фрейм, когнитивное моделирование.

Prediy Yuliya. Texts of Ads as Frame of Information (Based on the Corpus of Ads from The Guardian). Development of WWW caused appearing of the communicative space that keeps on attracting linguists' attention. The article aims at discovering the basic features of internet discourse, with emphasis of its peculiar feature that distinguishes it from other types of discourse that is frame based construction. On example of ads corpus there were shown opportunities of frame analysis application in its further cognitive interpretation.

Key words: advertisement, information, discourse, frame, cognitive modeling.

Стаття надійшла до редколегії
13.02.2013 р.

УДК 811.111'373.2

Natalia Romanyshyn

Integrated frame man and nature in the literary discourse as a means of author's pragmatic interpretation (on the basis of D. G. Lawrence novel *Lady Chatterley's Lover* and O. Kobylanska's novel *Man and story Nature*)

This article presents the description of Man and Nature integrated frame as a cognitive structures based on the categorical knowledge about nature and man and investigates the complex of ideas embodied in the natural images in the works of Lawrence and Kobylanska. It focuses on the notion of literary discourse, while its frame organization is treated as a system of elements that embody the reality from aesthetic and artistic point of view, featuring social, pragmatic and national characteristics. The obtained results expose the role of inner frame relations in creation of the artistic and ideal content of both novels, define common conceptual and imagery lines in them.

Key words: frame, frame analysis, discourse, image, English and Ukrainian literature, concept, literary concept, cognitive and semantic analysis.

Literary discourse interpretation has been the topic of inquiry among scholars for several decades with attention being drawn to the cognitive mechanisms of discourse [1, p. 18]. Discourse is not only logically complete and pragmatically motivated unity but also a text with cognitive and anthropocentric oriented semantics. Literary discourse cognitive structure is construed as a mode to express author's cognition and the means to perceive the reality proceeding from his/her own believes and convictions, with the emotional reaction toward the world that in its way reflects the objective state of the art and the deep discoveries of the human spirit that can be regarded as an authentic model of human life.

Each represented element of the literary text exists as an associative complex. Consequently, literary discourse is regarded as a construct that on the semantic level is represented by a set of complex frame structures – frame complexes [2, p. 312]. Although the scholars are not unanimous in definition of the main notion – frame [5; 6; 7; 8] the introduction of frame analysis is based on the lexical semantics of the text components and their syntactic characteristics [2, p. 345].

Native scholars devoted much attention to the functioning and development of frames in different types of discourses. S.Kozak suggested the definition of frame structure in literary discourse as a lexical and semantic unity of words arranged according to a certain theme and aimed at the actualization of author's pragmatics [4, 5]. Frame's structural elements are terminals. Language correlates of the frame's terminals are terminal elements – words, word combination, sentences. In literary discourse frames are embodied in the frame structures which are the result of a certain mental complex verbalization, which the author projected from his consciousness into the text. These structures represent the semantic model of one of the topics which language elements secure the semantic and informational coherence of the text.

This article aims to present the description of Man and Nature integrated frame as a cognitive structures based on the categorical knowledge about nature and man, as the complex structure of associative fields correlating with each other in the process of information transmitting. The correlation of these associative fields and the correlation between different parts of the literary discourse (text) results in the creation of the invisible but perceptible system of artistic merit that embodies the ideal content of the work of literary art. The development of the frame elements in the canvas of the artistic text is an intentional communicative action preconditioned by the author's intention to influence the reader; it encompasses different form of manifestation and is accompanied by different changes in the lexico-semantic, syntactic, conceptual, imagery structure of the text which represents author's model of the world. The aim is achieved through the investigation of the complex of ideas embodied in the natural images in the works of the famous British and Ukrainian writers and the comparative analysis of their symbolic function in representation of all aspects of human existence.

The problem of man and nature correlation has been the central one in the literary discourse. Nature acts either as a background of dramatic narration or as an active force able to interfere into the course of events. Nature is loaded with specific semantic value. It becomes an important theme that induces the heroes to make deep philosophical conclusions, opens a reference points in their actions and thoughts, having turned into a category of evaluation.

Proceeding from the theses about inseparable connection between man and nature the integrated frame can be defined as a network of conceptually depending notions – slots: human body, soul, feeling, believes, emotions, memories, which are the constituents of terminal of Man; and landscape, natural, forces, phenomena, which are the constituents of Nature terminal (*picture 1*). The process of frame structure modeling takes into consideration the unity and specific character of all its components that represent communicative and cognitive field.

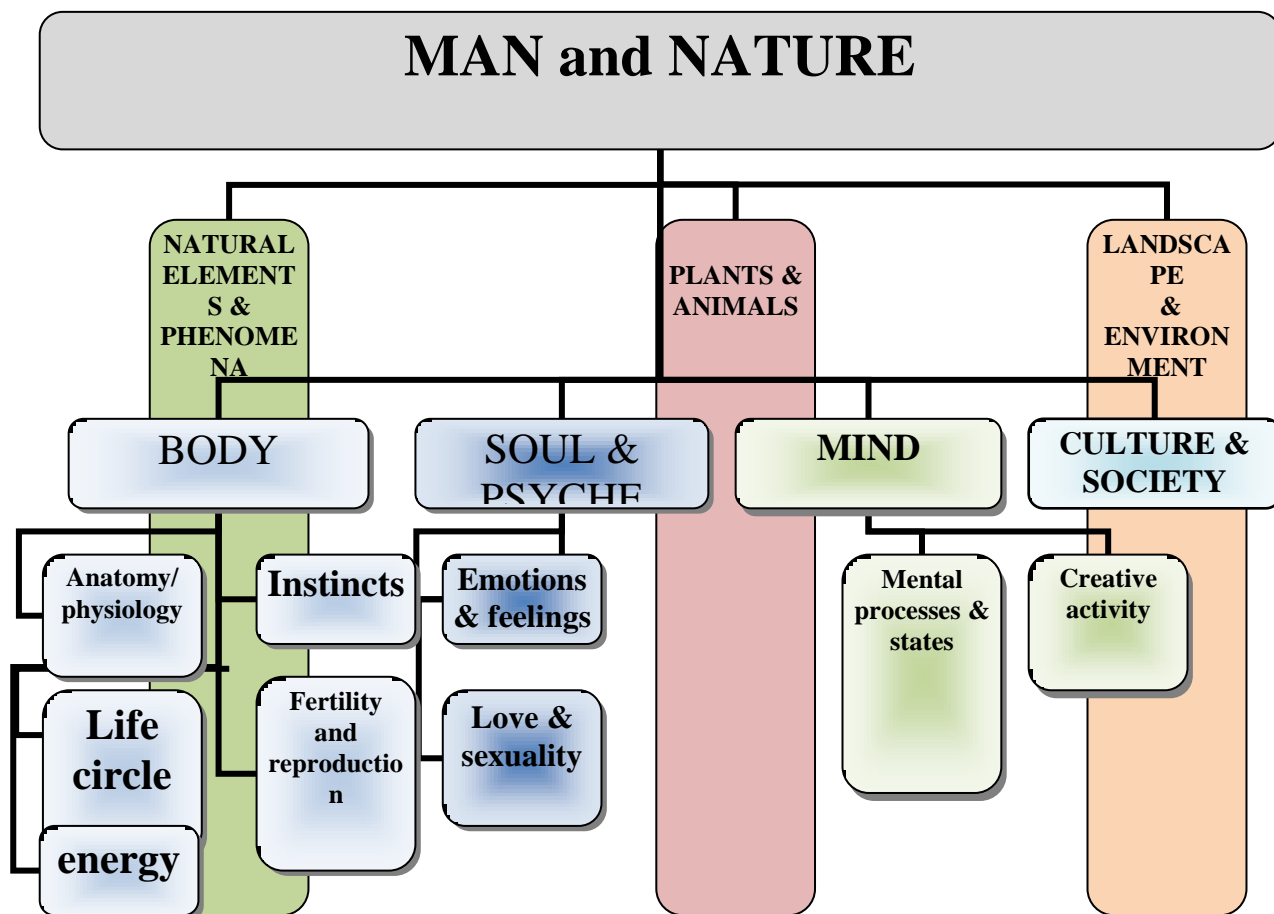
The diversity of the terminal elements that represent the integrated frame Man and Nature serves as a unique means of expression of the range of believes about nature as a complex mechanism filled with emotions, harmony, changes. Evaluative, aesthetic and ethical reinterpretation of the integrated frame Man and Nature in the literary discourse create the image of nature as a transmitter of human inner spiritual world and results of the transformation of environment.

In this paper we interpret the analyzed frame as a set of content-compositional forms that perform descriptive, aesthetic, moral, philosophical functions; include textual elements that on the one hand, bear definite linguo-cultural imprint (peculiarities of the landscape and national character, symbolism of zoonisms, plants, natural forces, mythological believes about the structure of the Universe, etc.), on the other hand – represent the common human values; reflect the social and historic context; represent author's outlook. Being a linguo-cognitive and content-compositional categories their function is reflected in the entanglement of linguistic, extralinguistic and stylistic phenomena.

The integrated frame Man and Nature in its generalized representation is not only the element of the aesthetic and artistic embodiment of the reality but is also a complex multidimensional phenomenon characterized by social, cultural and pragmatic features. It shapes the organization of notions and conceptions as well as the organization of the process of logical processing of human knowledge and experience (scientific, artistic and daily) about the interrelation of man and nature.

The actualization of inner frames correlation of terminals represents the process of multiple possibilities of text interpretation compared to the walk through the intricate tracks of concepts and images that helps reveal the basics of the author's pragmatic. U.Eco stresses the role of the interpreters in the adequate perception of the literary work. The scholar intensifies the idea by the metaphor that the possibility of the limitless reading of some literary works is like "the walk in the literary forests". To prolong this metaphor we affirm that to

interpret the multiple inner frame relations between the terminal elements of the integrated frame MAN and NATURE in the selected novels is similar to the stroll by the long and short, broad and narrow paths of the literary forest – the text [3, p. 32].



Picture 1. *The integrated frame Man and Nature in the literary discourse*

Under the notion of the inner frame correlation of the terminals we mean the multifold and multilevel connections between the elements of “human” terminals BODY, SOUL, MIND and CULTURE & SOCIETY and “nature” terminals NATURAL ELEMENTS & PHENOMENA, PLANTS & ANIMALS, LANDSCAPE & ENVIRONMENT, the latter being the ground for images and concepts creation and development.

To exemplify the statements above let us refer to the analysis of the artistic correlation of the slot body of the terminal Man with the slots natural elements & phenomena, plants & animals, landscape & environment of the terminal Nature.

Human body is the perfect example of the natural creation. The modernistic discourse in general and all analyzed works in particular are characterized by the specific attention to the problems of human body. For both masters of word the depiction of human body – male and female – is functionally complex, structurally and figuratively rich and various by its symbolic amplitude and serves as an effective tool to intensify sensual-aesthetic orientation of the works. All analyzed novels are characterized by the relative isomorphism of the terminal representations. The realization of the terminal slots is presented through the physical description of the heroes appearance, their precise portraits in different moments of their life, their movement, awareness of their body and its sensations, etc. body and physical urge are natural elements of the human life circle and human desire for reproduction and fertility.

Thus Lawrence describes the initial sexual experience of his heroine in the following way:

It was obvious in them too that love had gone through them: that is the physical experience. It is curious what a subtle and unmistakable transmutation it makes, both in the body of man and woman; the

woman more blooming, more subtly rounded, her young angularities softened, and her expression either anxious or triumphant: the man much quieter, more inward, the very shape of his shoulders and his buttocks less assertive, more hesitant [11, p. 153].

The first unexpected encounter of the young girl from Kobylyanska's «Nature» with her future lover is also accompanied by the instinctive explosion of sensual and emotional rush. We can unmistakably guess that its sudden rush was provoked by the subconscious amazement of the perfect body of the young Guzul rather than the sheer desire to tame the wild stallion:

Молодий, гарний гукул...держав звірюку і з усієї сили старався всилувати...

Нагло заволоділа нею охота усмирити звірюку. Її очі спалахнули й задрижали ніжні ніздрі. Заворушилось в ній щось таке, що нагадувало охоту до діла й вигнало надвір...

Чи природа справді нездавнама? [10, p. 153].

The perfection of human body its natural beauty is the source of the feelings and the ground of love. Love is born not as the result of spiritual but rather as the result of corporal sensations and the awakening of the deeply rooted instincts – both authors are not hesitant in this statement. The initiation of the love between Connie and Mellors started long before their actual love act and conscious awareness of this feeling but at the moment when she stealthily watched him washing himself in the wood.

Yet in some curious way it was some visionary experience; it had hit her in the middle of the body. She saw the ... pure, delicate white loins, the bones showing a little, and the sense of aloneness, of a creature purely alone, overwhelmed her ... and beyond that, a certain beauty of the pure creature. Not the stuff of beauty, not even the body of beauty, but a lambency, the white flame of a single life, revealing itself in contours that one might touch: a body!

Connie had received the shock of vision of her womb, and she knew it; it lay inside her [11, p. 69].

There are similar motives in «Man» and «Nature» by O. Kobylyanska.

В неї багато значила фізична сила й тілесна краса і хоч вона й рідко коли «любила», то все ж таки були їй милі гарні, кріпкі люди. Коли чулася втомленою, находило на неї часто тужне бажання, потреба – відпочити на чийй-небудь груді [10, p. 313].

І знов думала про нього. Думала і вірила в те, що його любов не зостанеться для неї без впливу. Любов має те в собі, що, наколи походить від симпатичних осіб, викликає і в нас настрій, подібний до любові [9].

In his novel Lawrence raised a very specific for the literature and the womankind as a whole problem of fertility and child birth. The author is eloquent in this respect.

Connie had the child in the back of her mind. She would sift the generation of men through her sieve, and see if she couldn't find one who would go... though there were thousands of make humans. But a man!

She repulsed the idea of having baby from Clliford. Not because he was a cripple and disable to have one but because he was too «minded», too unnatural, too far from any natural manifestation but the material, intellectual life of himself.

Nature affects human body in various ways. Wragby hall and sensual coldness of Clliford depress Connie and affects her body:

Her body was going meaningless, going dull and opaque, so much insignificant substance. It made her feel immensely depressed and hopeless [11, p. 73].

But it revived the moment she started her walks in the wood. The beginning of chapter 8 describes this rebirth and the beginning of new sensually and sexually complete life.

Lawrence and Kobylyanska artfully chose bright and precise natural images and symbols that are the important component of the artistic space, intensify the emotions and the sensations of the heroes. The plants, birds, animals are not only the components of the natural environment but are the conceptual means of the both physical and spiritual representation of the human life circle, the source of human life energy.

Thus Chapter 10 of *Lady Chatterley* describes how Connie watches hens sitting on pheasants eggs: *This almost broke Connie's heart. She herself was so alone and unused, not a female at all, just a mere thing of terrors [11, p. 118].* This natural scene is the association of the motherhood and fertility of nature. Woman deprived of it is subjected to suffering.

«Бо вона – людина» is one of the key motives of Kobylyanska's novel *Human* that could be interpreted as the «she is woman» and aware of her natural and social function of womanhood and motherhood.

Plants, especially trees and flowers in all analyzed novels are the embodiments of the life energy and life circles, the symbol of rebirth, strength, rebellion and the communication and the intercourse with them have a definite healing effect on human body and soul. The elements of the natural terminals especially flora and fauna, natural forces such as water, wind, air, earth is represented in the form of personal perception. Both authors intensify the idea of man and nature union, the possibility of the physical and spiritual transformation through the verbal images of unsurpassed beauty and preciseness.

She was gone in her own soft rapture, like a forest sighing with the dim, glad moan of spring, moving into bud... his child was in all her veins like a twilight...

She was like a forest, like the dark interlacing of the oakwood, humming inaudibly with myriad unfolding buds. Meanwhile the birds of desire were asleep in the vast interlaced intricacy of her body [11, p. 144].

Йому здавалося, що від блиску сонця пишне її тіло прозирало до нього крізь її легку, ясну одежу. Він бачив докладно всі її форми й зариси, чув їх так, як чується зблизка сильно пахучу, оголомиаючу рослину. Кров кружила йому в жилах, мов скажена [10, p. 315].

Consequently, the actualization of the integrated frame structure MAN and NATURE is given a varied interpretation in the selected literary works, in the first place, the natural force which is love. Nature, the eternal force, acts as a patron to love. It is an element of the universe which opposes the lovelessness, mental exercises, the inhumanity of the world of property, technological progress, that contradict nature and life, and for this very reason are condemned to destruction.

Either author ascribes different semantic and symbolic values to the concepts of life, love, senses and nature, to the system of the social conventions, traditions and beliefs. Both authors deeply displayed unique pictures of the nature in their works. They managed to see and to depict the smallest shades of a landscape, to embody them into the main outline of the novels, thus constantly subordinating what had been seen and experienced to the general idea of the work.

The integrated frame MAN and NATURE is functionally complex, structurally and figuratively rich and various by its colouring. Nature in the novels also serves as an effective tool to intensify sensual-aesthetic orientation of the whole work. The literary works by O. Kobylanska and D. Lawrence display the constant artistic skill to transform landscape and natural image to the social event or psychological experience, by means of their symbolic and mythological conceptualization.

Conceptual and philosophical meaning of “Human” and “Natural” images is multifold and variegated. Its communion with life reveals all human secrets and sometime raises the Man above ordinary things. Nature is to be perceived as a whole, as the highest wisdom of life. The idea of grandeur of Nature results in a deep philosophical synthesis. Artistic interest to the interpretation of nature is inspired by the intention to penetrate into the general principles of the social organization perceiving nature as a symbol, drawing the analogy between nature and the human body, nature and the human soul, psyche, spiritual manifestation and creative activity.

References

1. Бехта І. А. Художньо-естетичні концепти англomовного літературно-художнього твору модернізму / І. А. Бехта // Вісн. Сум. держ. ун-ту. Сер. Філологія. – 2007. – Т.1. – № 1. – С. 117–122.
2. Дискурс іноземномовної комунікації : монографія / за ред. К. Я. Кусько. – Л. : Вид-во ЛНУ ім. Івана Франка, 2002. – 495 с.
3. Еко У. Роль читача : дослідження з семіотики текстів / Умберто Еко ; пер. Мар'яна Гірняк ; [наук. ред. М. Зубрицька ; ред. І. Фаріон]. – Львів : Літопис, 2007. – 502 с.
4. Козак С. В. «Людина і Природа» у літературно-художньому дискурсі : досвід фреймового аналізу (на матеріалі романів Е. Штрітматтера і Т. Гарді) : автореф. дис. ... канд. філол. наук : спец. 10.02.04 «Германські мови» / Сергій Володимирович Козак. – Одеса, 2007. – 28 с.
5. Dijk T. A. Semantic Macrostructures and Knowledge Frames in Discourse Comprehension / T. A. Dijk, P. A. Carpenter // Cognitive Processes in Comprehension. – Hillsdale, 1977. – P. 3–32.
6. Goffman E. Frame Analysis. An Essay on the Organization of Experience / E. Goffman. – New York : Harper & Row, 1974. – 600 p.
7. Fillmore, Ch. J. Frame semantics / Ch. J. Fillmore // Linguistics in the Morning Calm. The Linguistic Society of Korea. – Seoul : Hanshin Publishing Co, 1982. – P. 111–137.
8. Minsky M. Frame-System Theory / M. Minsky // Thinking. – Cambridge : Mass, 1977. – P. 355–376.

Sources of illustrative material

1. Кобилянська О. Ю. Людина / О. Ю. Кобилянська. [Електронний ресурс]. – Режим доступу : <http://www.ukrlib.com.ua/books/printzip.php?id=51&bookid=2>
2. Кобилянська О. Ю. Природа / О. Ю. Кобилянська // Твори. – Ужгород : Карпати, 1983. – 504 с.
3. Lawrence D. H. Lady Chatterley's Lover / D. H. Lawrence. – London : Penguin Books, 1994. – 364 p.

Романишин Наталія. Інтегрований фрейм «Человек и Природа» в художественном дискурсе как средство интерпретации авторской прагматики (на материале произведений Ольги Кобылянской и Дэвида Лоуренса). В статье представлено описание интегрированного фрейма «Человек и Природа» как когнитивной структуры, основанной на категориальных знаниях о природе и человеке, а также исследован комплекс идей, воплощённых в образах природы в произведениях Д. Г. Лоуренса и О. Кобылянской. Рассматривается понятие «художественного дискурса», а его фреймовая организация интерпретируется как система элементов эстетического и художественного воплощения реальности, отображающая социальные, прагматические и этнокультурные характеристики. Полученные результаты демонстрируют роль внутрифреймовых связей в создании идейно-художественного смысла анализированных произведений, общие концептуальные и образно-эстетические линии в произведениях обоих писателей.

Ключевые слова: фрейм, фреймовый анализ, дискурс, образ, английская и украинская литература, концепт, художественный концепт, семантико-когнитивный анализ.

Романишин Наталія. Інтегрований фрейм «Людина і Природа» у художньому дискурсі як засіб інтерпретації авторської прагматики (на матеріалі творів Д. Г. Лоуренса «Коханець Леді Чатерлей» та О. Кобилянської «Людина» та «Природа»). У статті описано інтегрований фрейм Людина і Природа як когнітивне структури, заснований на категоріальних знаннях про природу та людину, а також досліджено комплекс ідей, утілених у природних образах у творах Д. Г. Лоуренса та О. Кобилянської. Розкрито поняття «художній дискурс», а його фреймова організація тлумачиться як система елементів естетичного та мистецького втілення реальності, що відображає соціальні, прагматичні та етно-культурні характеристики. Отримані результати демонструють роль внутрішньо фреймових зв'язків у творенні ідейно-художнього змісту аналізованих творів, спільні концептуальні та образно-естетичні лінії у творах обох письменників.

Ключові слова: фрейм, фреймовий аналіз, дискурс, образ, англійська та українська література, концепт, художній концепт, семантико-когнітивний аналіз.

The article acted to the editorial board
03.04.2013

УДК 811.112.2'42

Людмила Савош

Ритм як одна з функціональних фоностилістичних ознак озвученого тексту

Статтю присвячено актуальному питанню сучасної лінгвістики – дослідженню ритму як важливої функціональної фоностилістичної ознаки озвученого тексту. Розкрито значення ритму в усній реалізації художнього тексту. Здійснено спробу виявити механізм впливу на адресата за допомогою прийомів ритмічної організації тексту. Доведено, що ритмічні прийоми уможливають інтенсивність і співпереживання реципієнта, а також виступають у ролі засобів передачі почуттів та емоцій. Таке трактування дає змогу наголосити на прагматичному характері ритму.

Ключові слова: ритм, озвучений текст, коротка проза, стиль.

Постановка наукової проблеми та її значення. Актуальність обраної теми зумовлена спрямованістю сучасних мовознавчих студій на комплексний фоностилістичний аналіз з активним включенням просодії як основного функціонального компонента формування тексту. Вивчення ритму як складника плану вираження, нерозривно пов'язаного з семантикою і прагматикою тексту, сприяє дослідженню механізму текстотворення з погляду його породження та смислосприйняття.