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ВІДОМОСТІ ПРО АВТОРА

Уляна Потятиник – кандидат філологічних наук, доцент кафедри англійської філології Львівського національного університету ім. Івана Франка.

Наукові інтереси: медіалінгвістика, соціолінгвістика.

**“ROAD” IN LITERARY DISCOURSE:
AN ATTEMPT OF FRAME ANALYSIS APPLICATION
(BASED ON J.R.R. TOLKIEN'S NOVEL “THE LORD OF THE RINGS”)**

Natalya ROMANYSHYN (Lviv, Ukraine)

У статті розглянуто роль та значення лексико-синтаксичних структур, що є корелятами фрейму «Шлях» для інтерпретації змістово-концептуальної інформації в романі Р. Толкієна «Володар пернів».

The article focuses on the investigation of the role of lexico-syntactic structures that correlates with the Road frame for the interpretation of content-conceptual information in J.R.R. Tolkien's novel “The Lord of the Rings”.

The general theoretical outline of the problem. Current situation in linguistic research demands complex approach to the language phenomena study. [4: 13; 2: 165]. Nowadays discourse research is conducted not only by traditional linguistic analyses but also by frame analysis aimed at frame structures consideration. The frame analysis as a recently introduced linguistic practice has proved to be an effective tool of interpretation of the literary text that helps to reveal and describe its main concepts and to highlight all textual elements relevant for the understanding of the imagery system of the literary work.

The topicality of the present research is determined by the increasing role of cognitive paradigm in modern linguistics. **The object of research** is the ROAD frame in literary discourse. **The theoretical aim** is to study and classify lexical means that represent the frame ROAD in Tolkien's saga “The Lord of the Rings”.

Tolkien's work was revolutionary not only in the sense that it was the most captivating fantasy story the world had ever seen, thus raising the standard for fairy stories the world over, but because it was by far the most complex and intricate fictional realm ever conceived. The Lord of the Rings became the Bible of fantasy for subsequent authors [10]. J. R. R. Tolkien's The Lord of the Rings is a massive epic novel. It is also a hugely complex work, with its own complicated chronology, cosmogony, geography, nomenclature and multiple languages. For Tolkien, the chief question – and thus the real quest – is how we are to travel along the Road. The great temptation is to take shortcuts, to follow the easy way, to arrive quickly. In the antique world of Middle Earth, magic offers the surest escape from slowness and suffering. The work also provides rich material for the speculation over the problem of author's conceptual system organization and representation in the literary text, he essence of the key aesthetic and ethical dominants.

The role of frame structures in discourse perception and understanding. There is a considerable number of definitions of the term *frame* and conceptions related to the theory of frames. In fact, all of them are characterized by the high level of heterogeneity. The authors of the conceptions about problem of frames examine this phenomenon from different points of view explaining it in various ways and naming it differently [8: 123-124; 6: 362; 8: 278; 5: 202; 7; 9]. Proceeding from the cognitive nature of the phenomenon under consideration, frame is defined as one of the means of knowledge representation and as a component of so-called thinking or intermediate language that is a link between three levels of the language personality: verbal-semantic, cognitive and motivational-pragmatic. The intermediary function transforms frame into a

phenomenon of dual status and helps to connect the semantic level with the cognitive one. On the one hand it belongs to the mental structures, it is one of the units of knowledge introduction, and on the other hand it finds expression in the speech (oral and written) explicating by means of language means.

The issue of text understanding was always in the centre of attention of scientific papers on text expertise. The theory of understanding considers understanding in the close connection with texts interpretation processes. The prospect of human cognition should be also taken into account. In particular, G.Geringer emphasized that in the process of perception of text material it is indispensable to use the newest results received from the investigations of human cognition. Understanding is not a plane inherent processing of the information but a complex process. It involves, on the one hand – the text with its specific structure, and the author with his aims, possibilities and presumptions, and on the other hand – the addressee – on who the text is directed, and also conditions of communication expecting the availability of appropriate purpose-oriented directives from the side of addressee, his short-term and long-term memory potentiality and having the necessary previous knowledge. The last factor in this interaction – the previous knowledge of the addressee, plays the special role.

The understanding of any text is defined not only by means of the level of individual recipient's knowledge but also by the common knowledge level of communication participants – the author and the addressee. This level is acquired before the specific act of communication as the participants have the common cultural and educational background, shared knowledge and the knowledge acquired by the author and the addressee in the course of definite act of communication. The reader, in the process of text comprehension and interpretation, acquires the knowledge shared with the author when he familiarizes himself with the text reality. The process of knowledge acquisition shared with the author is accompanied by the inclusion of reader's general knowledge about the world based upon different types of human experience: lingual, social, emotional, and cultural. In other words, in the process of comprehension and interpretation of the literary text the reader, having the idea about world and its objects, turns to the general knowledge about world, personal remembrances, his emotional experience and interprets the text comparing situations of the objective reality with the situations of literary reality [1: 93].

Taking into consideration the significant role of the knowledge and determinant importance of thinking in linguistic investigations some scholars pay attention to the linguistic aspects of frames and their connection with speech activity rather than to the cognitive nature of frame structures. Within the literary discourse frames are embodied in the structures, which are the results of a certain mental complex verbalization transferred from the author's cognition into the literary text. These structures represent the complex semantic model of a single thematic line which language elements ensure the content and formal unity of the literary. These frames are peculiar structures of lexical units united behind the specific subjects and connected by the common part in actualization of the author's pragmatics. Language elements, which form the basis of the frame, are characterized by isotopic characteristics providing the completeness of discourse content [3: 45].

The frame ROAD and its terminals. The ROAD in *The Lord of the Rings* is something much more than just the distance which main heroes has to pass. The ROAD is some integral part, idea of the work.

The author succeeded in depicting the road as the whole life during which the eternal questions appear: the struggle between good and evil; love; friendship; the final goal and commitment to this goal. For the description of this many-sided frame the author uses different means. His language always stays living, transforming the abstract things into the concrete ones it is never lost in the tale. In the verbal implementation of such effects the important role play frame structures as the powerful mean of expressing the author's pragmatics.

The frame ROAD can be examined as the cognitive structure. Categorical knowledge about ROAD makes the basis of this structure. Based on dictionaries definitions and the specific of Tolkien's representation of the Road the main terminals were chosen:

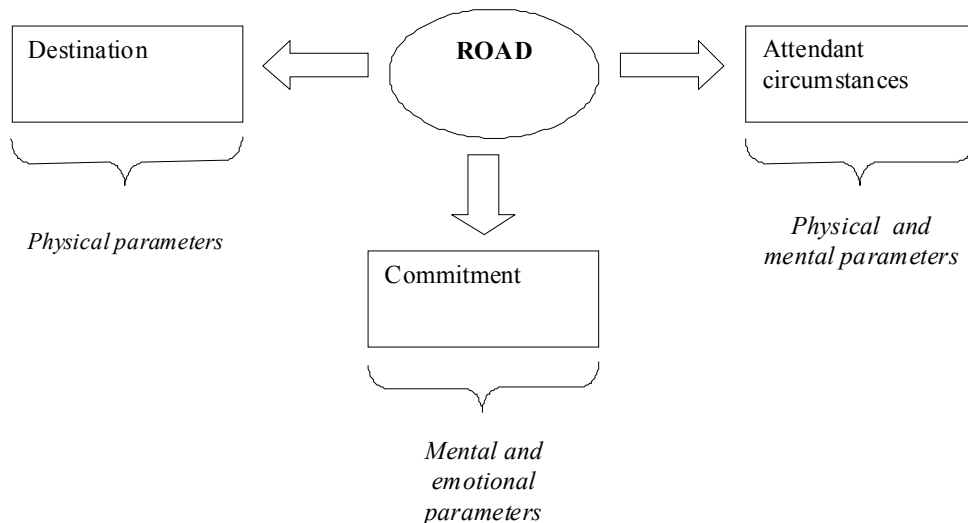


Figure 1.1. Conceptual structure of the frame ROAD

Destination as the ROAD frame terminal. This terminal is the most widely presented in the Tolkien's work. The majority of the language elements that represent the ROAD frame structures belong to the physical parameters of the notion ROAD. This terminal contains three related with each other subgroups: Direction, Route, Distance.

Direction is an intensity part of the ROAD. Mostly it is presented by word combinations with preposition *to* and by words defining world sides. It is also closely connected with Route subgroup.

(1) *"My plan was to leave the Shire secretly, and make my way to Rivendell..."* (Tolkien, *Lord of the Rings*).

(2) *...he had made his slow, sneaking way, step by step, mile by mile, south, down at last to the Land of Mordor* (Ibid).

Author's stylistic individuality finds a display in detailed verbal presentation of all components of the road route including:

- sinuosity of the road:

(3) *The road now turned south and went quickly downwards, running out from between the arms of the dale* (Ibid).

- landscape:

(4) *They were now on level ground, and the road after much winding lay straight ahead through grass-land sprinkled with tall trees, outliers of the approaching woods* (Ibid).

Trees and mountains are the most common elements in description of landscape with frequency of use 390 and 284 words.

For clearer image of journey duration the author frequently describe it by simple adjectives like long and short and by number of miles.

Inside Destination terminal the most widely presented is the subgroup with elements of route description. It is quit expected result since the analyzed text is the classical epic novel with detailed description of heroes' way.

Attendant circumstances as the ROAD frame terminal. Approximately onr third of the Road frame structures are represented by terminal elements of Attendant circumstances terminal. This terminal covers large spectrum of knowledge and is subdivided into three subgroups: Company, Time, Obstacles.

The first subgroup which belongs to *Attendant circumstances* is presented by expressions of *company* in which the way is overcome.

(5) *The Company was arranged in this way: Aragorn, Frodo, and Sam were in one boat; Boromir, Merry, and Pippin in another; and in the third were Legolas and Gimli, who had now become fast friends* (Ibid).

The next subgroup presents *time* of journey through the road. It is mainly expressed by words and word combinations that mean day parts.

(6) *The light was no longer bright, for the clear morning had faded, and clouds creeping out of the East had now overtaken the sun, as it began to go down (Ibid).*

(7) *Next day, early in the morning, they came down again to the borders of the Road (Ibid).*

The road in the Lord of the Rings is full of obstacles both physical and moral. The most difficult obstacle is the Ring which is the heaviest burden for heroes.

(8) *They went down the slope, and across the stream where it dived under the road, and up the next slope, and up and down another shoulder of the hills; and by that time their cloaks, blankets, water, food, and other gear already seemed a heavy burden (Ibid).*

Commitment as the ROAD frame terminal. Commitment terminal contains mental and emotional parameters of the frame ROAD. This terminal includes the description of the aim which is also mental parameter because the aim appears in human's mind. The elements of the Goal subgroup is the most difficult to select; mostly in the Lord of the Ring the theme of Ring destruction is raised.

(9) *“And I suppose I must go alone, if I am to do that and save the Shire.” (Ibid).*

As an important aspect of Tolkien's work is the internal experiencing of heroes, feelings present meaningful part of the Road frame.

(11) *For the moment there was no whispering or movement among the branches; but they all got an uncomfortable feeling that they were being watched with disapproval, deepening to dislike and even enmity. The feeling steadily grew, until they found themselves looking up quickly, or glancing back over their shoulders, as if they expected a sudden blow (Ibid).*

Tolkien's description of feelings has some characteristic feature: negative emotions dominate over positive ones with particular often use of the word *fear*.

Analyses of textual material showed that the verbal base of Destination terminal is the largest one with 45%. Attendant circumstances and Commitment make 31% and 24%. Such distributing testifies that in the representation of the Road the description of physical parameters prevails. It is not a surprise because in such sagas as The Lord of the Rings is the description of process is highly detailed. But the important role plays also elements of feelings presentation which proves that the frame ROAD is complex one and contains both physical and emotional parameters in commensurable shares.

Conclusions. The conducted analysis reveals the fact that the frame ROAD in the novel is an artistically reinterpreted complex cognitive structure loaded with the exceptional aesthetic and conceptual value. The language means that represent its terminals participate in the creation of the content-conceptual information of the literary discourse. The treatment of the presented frame structure that unite the elements of the physical world and the world of human feelings, perception and comprehension enables us to reach the complete understanding of author's pragmatics.

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ВІДОМОСТІ ПРО АВТОРА

Наталія Романишин – кандидат філологічних наук, доцент кафедри прикладної лінгвістики національного університету «Львівська політехніка».

Наукові інтереси: когнітивна лінгвістика, лінгвокультурологія, комунікативна лінгвістика.