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Секция Текст и дискурс как объект гуманитарных исследований.

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Стилистические особенности образов В.С.Моэма.

(8 библиографических записей)

С.Моэм обладает тонким чувством меры по отношению к слову, к богатству его значений, к обширному словарю в его распоряжении. Он часто употребляет абстрактные существительные

и прилагательные от них, равно как и богатую палитру синонимов. Особенно интересны глаголы действия из словаря С.Моэма. Они заслуживают отдельного изучения.

Мы обсудим некоторые выдающиеся черты сомерсетовского «языка». Следует также упомянуть об образности в его произведениях.

Почти все творения В.С.Моэма – автобиографичные. Например, в некоторых коротких рассказах мы находим не только автобиографические события, но даже и взгляды автора, его отношение к персонажам. Поэтому, можно выделить два главных подхода при изображении мужчин и женщин у автора: 1. характеристика через внешность, 2. Характеристика через моральные качества. Что касается внешности, мужчины, несмотря на возраст, сильные, худые, высокие с красивыми руками и длинными пальцами. Что касается женщин, то их красота искусственна и ненатуральна.

У него удивительный дар в использовании метафор. Главное в метафорах С.Моэма заключается в том, что они основаны на персонификации, на психологических феноменах человеческих жизней. Порой они слишком приукрашены, но они никогда не бывают скучными или вульгарными.

Стилистические особенности образов В.С.Моэм рассматривает в контексте разнообразных выразительных средств английского языка.

Ключевые слова: язык, метафора, образ, стилистика, особенность.

Стилістичні особливості образів В.С.Моема

(8 бібліографічних назв)

С.Моем тонко відчуває відтінки слова, обережно ставиться до багатства його значень, уміло користується метафорою.

Майже всі твори С.Моема автобіографічні. В деяких оповіданнях ми знаходимо не тільки автобіографічні події, але й навіть і погляди автора, його відношення до персонажів.

Стилістичні особливості образів В.С.Моем розглядає в контексті різних виражальних засобах англійської мови.

Ключові слова: мова, засіб, образ, стилістика, особливість.

Stylistic peculiarities of W.S.Maugham's

(8 images articles)

It is typical of Maugham to show up all the complexity of man's nature, all the conflicting qualities in it. Maugham has a good sense for an appropriate and a rich and extensive vocabulary at his disposal. We should make mention of his imagery. The writer said: I had little gift of metaphors. The main thing about Maugham's metaphors is that they are usually based on personification, on the psychological phenomena in human life.

Key words: metaphor, image, human, phenomena, peculiarity.

Mygliachenko Lora

Stylistic peculiarities of W.S. Maugham's images

William Somerset Maugham was one of the most popular and successful British writers of his time. He was novelist, playwright, short-story writer, highest paid author in the world in Th. 1930s. Despite his popularity, Maugham did not gain serious recognition. This was expressed in his autobiography «The summing up», that he stood «in the very first row of the second-raters» [44, 20]. In many novels the surroundings are international and the stories are told in clear, economical style with cynical or resigned undertone.

The short stories by S. Maugham combine the thrilling plot with refined psychological approach. The skills of the author are in the ability to merge all together the dynamic action and observations on the human character. «Character study is my speciality» – he said. The principles of Maugham's prose, being interesting without strange or fancy stories, gripping plots, remain true to life.

As regards plots in W.S. Maugham's stories are extremely inventive. In a story he would use a plot that for a less inventive writer might do well for a whole story.

In a short story there is usually a single predominant incident, and Maugham never breaks this rule. Plots involve some sensational situations and often deal with a psychological crisis – a man against his passions. According to Maugham, a man with his weak self collapses to them...

It is typical of the writer to come to the point at once. He often avoids the traditional exposition and begins his stories in a most natural manner it looks as if he just resumes the narration. At the same time the beginnings are very informative.

Here are some of the typical beginnings:

The skipper thrust his hand into one of his trouser pockets and with difficulty: for they were not at the sides, hut in front, and he was a portly man, pulled out a large silver watch [43,149].

He splashed about for a few minutes in the sea; it was too shallow to swim in, and for fear of sharks he could not go out of his depth [43,116].

He came back into die kitchen. The man was still on the floor, lying where he had hit him, and his face was bloody. He was moaning [43,893].

Another type of beginning is open a story, with a maxim:

Some people read for instruction, which is praise worthy, and some for pleasure, which is innocent, but not a few read from habit, and [suppose that this is neither innocent nor praiseworthy [43,867].

In this case the author uses a maxim as a kind of main idea, which he will subsequently illustrate in the story, or rather by the story.

Then there follows an intricate plot, an anecdote as Maugham calls it. It is something unusual, meant to stress the incongruity of life itself, to beat the prosaic and the common place. As a rule it is a psychological conflict with no way out or with unexpected culmination. This may be achieved through synonyms with an increasing force:

Oh, Christ, how I hate this country. I hate this house. I hate the damned rubber. I loathe the filthy natives [43,100].

They say it gives you a tang, a savor, which is peculiar and fascinating [43, 175].

There are a lot of parallel constructions in W.S. Maugham's stories:

He sought by suggestion to make him forget his dreams when he awoke; he sought to make him sleep so deeply that he would not dream [43,768].

Sentences become shorter; short sentences are meant to convey the quick succession of actions, the growing tension:

He was aghast flashed through his mind that he was crazy. He hadn't a notion what to say. She gave him a keen look [43,99].

It is typical of Maugham to show up all the complexity of man's nature, all the conflicting qualities in it Oxymoron, as a figure of speech consisting in the use of an epithet in contradiction to the noun, is a convenient means to convey this complexity.

A look of arrogant complacency spread over his large, naked face [43, 133].

Such combinations require careful handling. And Maugham, with his acute sense of the absurd and a good eye for words, employed the device effectively.

Maugham has a good sense for an appropriate word and a rich and extensive vocabulary at his disposal. It ranges from sailors' low colloquial through East London cockney to highly polished language of «noble» characters. The author often puts in French or German words and phrases. Colonial stories abound in «native» words. Maugham is not afraid to employ lofty and rare words which do him well in treating dramatic conflicts. There are many abstract nouns and adjectives derived from them as well as a rich display of synonyms, especially verbs of motion Maugham's vocabulary is an interesting topic and deserves a special study.

The fact that his stories are told in the first person served him well in many respects. The presence of the narrator with his personal intonations adds to the veracity of events, to their emotional evaluation. Some typical passages:

They were the last words she spoke. Those heavy lids of hers dosed over her eyes. You see I loved her. I could not hear that she should suffer, she was a spy, yes, but my heart bade me spare her the terror of knowing what must happen [43,511].

It was a countenance not without serenity [43, 42].

As we see it here the narrator sounds quite natural: he uses colloquial turns of speech, emotional exclamations, expresses his value-judgment, employs a rhetoric question, litotes.

To involve the reader in the events described the author often uses the pronoun «you».

You could not hurt feel sympathy for a man who took so much delight in simple things [43,588].

The address is intended to make every reader a witness of events, the author's interlocutor, and proves to be an effective device.

Maugham's narrator usually an ironically-minded person:

As he held her in his arms he had a vision of the works of the Hunter Motor Traction and Automobile Company, growing in size and importance. He would wear horn spectacles. And she, with the delicious pressure of his arms about her, sighed with happiness, for she thought of the exquisite house she would have, full of antique furniture. Bateman should wear horn spectacles [43,84].

The passage is permeated with the author's contempt for dull bourgeois bliss, and the repetition of «horn spectacles» enforces the idea

But it is in maxims that Maugham reveals his outlook fully:

The rich feel at ease in one another's company [43,11].

Luxury is dangerous to people who have never known it and to whom its temptations are held out too suddenly [43,540].

Alongside with philosophic observations Maugham's maxims are full of cynicism and pessimism. They are the writer's mouthpiece and are used very frequently in short stories.

It should be recalled here what St Ullman thought about the personality of the writer: «Style, I repeat, is a means by which a human being gains contact with others; it is personality clothed in words, character embodied

in speech. If handwriting reveals character, style reveals it still more. Unfortunately, this is the case with Maugham. All his anti-social, anti-human world outlook are manifested in his maxims. And it rests with the reader to draw his own conclusions from the telling pictures Maugham depicts, ignoring the wrong conceptions.

We have discussed some prominent features of Maugham's language. Now we should make mention of his imagery too. This is what the writer said: «I had little gift of metaphors; the original and striking simile seldom occurred to me. Poetic flights and the great imaginative sweep were beyond my powers... On the other hand, I had an active power of observation, and it seemed to me that I could see a great many tailings, that other people missed» [44,45].

The author is right He is more observer, than poet Still we can point out some fine examples of his imagery. Here are some specimens of the author's metaphors:

The dark night of the soul engulfed him, and he felt a strange, primeval terror of he knew not what [43,772].

The wild weather with a scornful gesture had swept all the neatness from the trim promenade [43,462].

Perhaps the chances they had to take, the obstacles they had to surmount, were fuel to their love [43,106].

The main thing about Maugham's metaphors is that they are usually based on personification, on the psychological phenomena in human life. They may be highly ornamental, even too ornamental at times, but they are never tedious or common.

Maugham's use of the simile is not so sparing as that of the metaphor. We shall first deal with traditional similes, typical of colloquial speech. Such combinations are a kind of phraseological

units, they do not convey any minor shades or degree of quality, they show the highest quality:

He blew himself out like a turkey-cock [43,130].

Your hands are like iron [43,496].

He seems as vain as a peacock [43,500].

Trite, traditional similes are quite natural in conversation; they lend it vitality and veracity.

It is different with original, genuine similes; they are called forth to stir imagination. Here are some of them:

A scudding rain... swept the deck in angry gusts, like a nagging woman who can not leave a subject a/one [43,459].

The silence walked beside them like the ghost of a dead man [43,524].

Maugham's genuine similes, as well as metaphors, are as anile based on human relations; they may involve hyperbole and humour. They often convey the author's ideas and conceptions, assuming the form of a maxim. The foregoing examples afford illustration.

The authors similes are lengthy, sustained, and may constitute a sentence or even a whole paragraph.

Similes together with metaphors and epithets are fine and necessary components of a purple patch. A specifically English term, the purple patch means a passage conspicuous for its effectiveness. The following extract shows the case:

The wise traveller travels only in imagination... m such a journey I could circumnavigate the globe. An icon by the chimney piece can take me to Russia with its great forests of birch and its unite, domed churches. The Volga is wide, and at the end of the stragglng village, in the wine-shop, bearded men in rough sheepskin coats sit drinking. I stand on the little hill from which Napoleon first saw Moscow and I

look upon the vastness of the city. I will go down and see the people whom I know more intimately than so many of my friends, Alyosha and Vronsky, and a damn more. But my eyes fall on a piece of porcelain and I smell the acrid colors of China I am borne in a chair along a narrow causeway between the fields, or else I skirt a tree-clad mountain... In the streets of Peking there in a motley crowd and it scatters to allow passage to a string of camels, stepping delicately that brings skins and strange drugs from the stony deserts of Mongolia [43,175],

The purple patch is not infrequent in Maugham's colonial stories with their exotic background. His language is never drab or lifeless, and still purple passages with their wealth of ornament and colorful language add more strength and vividness to description.

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