LINGUA-POETICS OF NARRATIVE TYPES IN SHAKESPEARE'S SONNETS

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ABSTRACT

This article is due to the need to study and comprehend the texts themselves, which still exists, despite the availability of numerous works devoted to the study of the Shakespearean period. In these studies, either genres of Shakespearean sonnets, or stylistic features of texts, or the issue of influences and borrowings and the ideological and artistic content of works are studied, but they do not conduct lingua-poetic analysis that contributes to a better understanding of texts in the unity of their form and content. This problem and some other questions regarding the artistic value of the sonnets can now be solved by means of lingua-poetics of narrative types.

Keywords: Lingua-poetics, Shakespearean sonnets, Narrative types, "description", "reasoning", "expression of will", stylistically labeled, rhetorical devices, labeled linguistic units, metasemiotic properties.

INTRODUCTION

The Elizabethan period is a whole era in English literature, marked by the flowering of drama and lyric poetry. Among the outstanding works of art of this period, which cannot leave the reader indifferent even today - at the beginning of the 21st century, are the world-famous sonnets of William Shakespeare. A more sophisticated reader in this connection is ready to mention other authors, for example: F. Sidney (Astrophil and Stella, 1581-1583, a cycle published in 1591), S. Daniel (Delia, 1592), G. Constable (" Diana", 1592), T. Lodge (" Philis ", 1593), B. Barnes (Partenophile and Partenof, 1593), M. Draigon (" The Mirror of Thought ", 1594), E. Spencer (" Amoretti " , cycle published in 1595).

According to experts, the founder of the canon of the English sonnet is considered to be Edmund Spencer (jEdmund Spenser, 15529-1599), one of the greatest poets of the English Renaissance. His "Ämoretti" sonnet cycle, dedicated to Elizabeth Boyle, tells of their happy mutual love. Unlike other sonnet cycles, the heroes' quarrels at the end of the cycle turn out to be nothing more than a test of their feelings, and Amoretti ends with an epithalamion, painting a joyful picture of the wedding day.

Materials and methods

No less famous in the Elizabethan period was the sonnet cycle "Délia" by Samuel Daniel (1562-1619). This cycle researchers associate Daniel with the name of Countess Pembroke, sister of the famous poet F. Sidney, Maria Sidney, who was a talented and beautiful woman. As in Petrarch's sonnets ("Book of Songs", 1373), the main theme of the cycle is the cruelty of the beloved lyrical hero: the lyrical hero reproaches her for devoting time to communicate with him, pleading with her for mercy, declaring her love and promising to immortalize her name in his sonnets.

Undoubtedly, William Shakespeare's sonnets are the most famous sonnet cycle of the Elizabethan period. Some literary critics believe that S. Daniel's sonnet cycle served as a prototype for Shakespeare's sonnets. Indeed, some of the topics covered in Delia also appear in W. Shakespeare's sonnets: the desire of the lyrical hero (Poet) to immortalize the memory of his beloved (Friend) in his poems, the inconstancy of beauty, the unrequited love of the lyrical hero. However, these same motifs are found in the lyric works of other authors of the era, so, apparently, the gallery of poetic images and themes, originally borrowed from the "Book of Songs" by F. Petrarch, dedicated to the beautiful Laura, was open to other poets. Therefore, echoes of the lyrical ideas of F. Sidney, T. Lodge, B. Barnes and S. Daniel are heard in W. Shakespeare's sonnets.

What is the artistic identity of Shakespeare's sonnets? What stylistically labeled language units create the aesthetic effect produced by these texts on the reader? Why are W. Shakespeare's sonnets today, in the 21st century, still arouse the enthusiasm of poetry lovers?

Answers to questions regarding the artistic value of sonnets can be obtained using lingua-poetics, a field of philology in which "stylistically labeled linguistic units used in a literary text are considered in connection with the question of their functions and comparative importance for conveying ideological and artistic content and creating an aesthetic effect." Given the variety of existing methods of linguo-poetic analysis, it is necessary to decide which of them are directly relevant to this study.

For this article, the theory of narrative types has become basic, according to which the narration in a literary text can: 1) be a description of the situation, events or phenomena; 2) contain a discussion about a particular subject (phenomena, feelings, that is, about the "nature of things" in general) and, therefore, have an abstract character; or 3) express the will of the hero, his position. As recent studies in the field of linguistic poetics of narrative types show, depending on the narrative type of the text, stylistically labeled linguistic units can unequally reveal their metasemiotic properties and, therefore, play an unequal role in conveying the ideological and artistic content of the text and creating an aesthetic effect.

Based on the use of this provision of linguistic poetics in conjunction with its main categories - linguistic poetic significance ("the volume of content [stylistically labeled linguistic unit] of content") and lingua-poetic function ("the role of stylistically labeled linguistic units in revealing the ideological and artistic content of the text and in creating an aesthetic effect") - in this work an explanation is offered of what the artistic originality of sonnets consists in.

RESULT AND DISCUSSION

Shakespeare's sonnets differ from other poets' sonnets in the extremely differentiated (both quantitatively and qualitatively) use of stylistically labeled linguistic means depending on the narrative orientation of the text. Narrative types - "description", "reasoning", "will" - in lingua-poetics are understood as "methods of conveying this or that ideological and artistic content that differ in the logical conceptual terms, which takes expression in the totality of linguistic and poetic attributes: a set of stylistically labeled units and degree realization of the potential value of these units. " In the theory of narrative types, the narrative method is used as a criterion for determining the narrative orientation of a literary text. So, descriptive texts have a certain plot, in which the main emphasis is on the description of subject details or a sequence of events. Discussions on abstract topics turn out to be significantly less "dynamic" and not related to any particular plot, because, while reflecting on a particular event or phenomenon, the hero thinks

about its properties and the emphasis of the narrative shifts from a dynamic description of events to reflections on the properties of one or another phenomenon, feeling or concept, as a result of which an abstract narrative plan arises in the text. In narrative-type texts, "expression of will" has a direct, meaningful, plot beginning that is also practically minimized, since here the speaker seeks to convince the interlocutor with the help of rhetorical devices. In Shakespeare's sonnets, all three narrative types are represented, and within the framework of the "reasoning" narrative type, three linguistic-poetic varieties are distinguished - saturated, moderate and unsaturated - based on the different uses of stylistically labeled language units depending on the degree of abstractness of the topic under discussion. As previous studies of literary texts of various narrative types showed, the nature of the narrative is reflected in the choice of linguistic means and their use in a literary text. So, in the descriptive text, stylistically neutral vocabulary predominates, through which the author manages to express the main idea, while stylistically labeled language units can also be found here, but their reuse will be aimed mainly at creating expressiveness:

How oft when thou, my music, music play'st,
Upon that blessed wood whose motion sounds
With thy sweet fingers when thou gently sway'st
The wiry concord that mine ear confounds,
Do I envy those jacks that nimble leap,
To kiss the tender inward of thy hand,
Whilst my poor lips which should that harvest reap,
At the wood's boldness by thee blushing stand!
To be so tickled, they would change their state
And situation with those dancing chips,
O'er whom thy fingers walk with gentle gait,
Making dead wood more bless'd than living lips.
  Since saucy jacks so happy are in this,
  Give them thy fingers, me thy lips to kiss.

(W. Shakespeare, sonnet 128)

In texts of an abstract character containing the thoughts of a lyrical hero, the main means of transmitting ideological and artistic content are stylistically marked language units (metaphors, comparisons, abstract vocabulary, etc.) that perform a gnomic and / or associative linguistic and poetic function, that is, create an abstract and / or figurative outline of the story in the text.

Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove:
O no! it is an ever-fixed mark
That looks on tempests and is never shaken;
It is the star to every wandering bark,
Whose worth's unknown, although his height be taken.
Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come:
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error and upon me proved,
1 never writ, nor no man ever loved.

(W. Shakespeare, sonnet 116)

The narrative type "expression of will" can be created by any stylistically labeled language means, the use of which will differ from the use of similar language units in the texts of the

narrative types "description" and "reasoning". Volitional texts are distinguished by a special semantic organization of stylistically labeled language means: in some cases, the hero calls the addressee to action and convinces him of the correctness of his own opinion with the help of several image arguments that are not interconnected in the context at the semantic level; in other cases, the narrative type of "expression of will" can be created due to the frequent use of stylistically labeled linguistic units with inherent connotations and preserving all their semantic and metasemiotic properties in a context that gives the text rhetorical pathos and creates the effect of emotional stress. Such a logical-conceptual nature of narrative texts of "expression of will" is reflected in their syntactic structure: if in the reasoning texts the sequential development of the main idea is accompanied by the sequential submission of syntactic constructions, then in most volitional texts there is a parallel subordination of dependent definitions and subordinate sentences to the main:

Tired with all these for restful death I cry,
As to behold desert a beggar born,
And needy nothing trimmed in jollity,
And purest faith unhappily forsworn,
And gilded honour shamefully misplaced,
And maiden virtue rudely strumpeted,
And right perfection wrongfully disgraced,
And strength by limping sway disabled
And art made tongue-tied by authority,
And folly (doctor-like) controlling skill,
And simple truth miscalled simplicity,
And captive good attending captain ill.
Tired with all these, from these would I be gone,
Save that to die, I leave my love alone.

(W. Shakespeare, sonnet 66)

CONCLUSION

Thus, with a weakening of the plot beginning in the text, there is a tendency to increase the linguistic and poetic significance of stylistically labeled linguistic units and to increase linguistic expressiveness in general, and, conversely, in texts of a more informative nature, the use of stylistically labeled linguistic units becomes noticeably more modest, and their linguistic and poetic significance decreases. Such is the general tendency for the use of lingua-poetic units in texts of various narrative types.

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