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## STYLISTIC DEVICES USED TO EXPRESS SPATIALITY IN LITERARY DISCOURSE

**Summary.** This article deals with the usage of diverse stylistic devices expressing spatiality. Frequency of the exact stylistic devices usage is analysed on the basis of “The Financier” by Th. Dreiser.

**Key words:** spatiality, category of space, stylistic devices.

The **problem of spatiality studies** refers to one of the domains of cognitive linguistics which believes that none of its categories (concepts) can be effectively studied apart from the context in which it is met. Set of backgrounds (psycholinguistic, cultural, historical, ect.) are taken into consideration. Quite problematic it seems to most of the scientists to trace spatiality in different literary works.

**As the analysis of various scientific investigations shows**, there is a strong opposition between those who believe that spatiality can be expressed in literature only on semantic level of separate lexical units and those considering it possible to point out exact stylistic devices aimed at (or partially related to) expressing the category of spatiality.

Regier briefly mentions that the human conception of space appears to structure other parts of the conceptual system through spatial metaphors, as the human experience of space is constrained by the nature of the human perceptual system [1, p. 4]. Lakoff and Johnson, similarly claim: “The structure of our spatial concepts emerges from our constant spatial experience, that is, our interaction with the physical environment”, although Cormac states that even the experiences of spatial orientation involve cultural presuppositions, which means that one cannot have a purely physical as opposed to cultural experience [2; 3].

Edelman says that the source domain serves as the background for structuring and understanding the target domain [4]. Thus we can turn our attention to the conceived space, together with its components, forming a whole system with landmark, trajectory, source, path and goal.

The domain of spatiality is a sphere of knowledge pointing to the position of things on an axis. An axis can be either horizontal or vertical. A horizontal axis refers to the linear arrangement of things, i.e. their positions on a baseline or in comparison to one another. A vertical axis refers to the plumb arrangement of things, i. e. their positions on an upright line. In terms of horizontal axis, spatiality includes three facets: front, middle and rear. Front is the position of something at the beginning. It refers to the part of something located opposite its rear. Middle is the position of something at the centre. It refers to the part of something located between front and rear. The position serves to encompass interaction or involvement

between two or more entities, no matter if they are animate or inanimate. Rear is the position of something at the back. It refers to the part of something located opposite its front.

That is why the **aim** of this very article is to show how often the spatiality relations as well as spatiality concept itself find their reflection in the stylistic devices used in literary discourse. As the basis of our investigation we have picked up the novel “The Financier” by Theodore Dreiser. The choice of the literary work is obviously motivated: Dreiser is considered the most realistic of all the authors due to his realistic manner and quite scarce usage of stylistic devices and visible lack of lexical (synonymic) richness.

**In our research**, we would like to point out that spatiality category gets its objectivation through *nouns*. They are: *place, spot, position, location, site, area, region, zone*.

Their peculiar properties in the system of language means representing this concept are: maximal abstraction, informative deficiency, semantic variability, dependence on context. These properties have been pointed out because of syncretism of conceptual characteristics fixed in the meaning of these nouns.

Complex abstract character of ‘space’ concept is mostly shown in the meaning of the noun *place*. From this point of view noun *place* is the key word representing this concept. In speech the noun *place* can objectivate both the properties of ‘object’ concept and ‘event’ concept. It proves meaning instability of this word.

In core meaning of particular nouns in this group different properties of ‘space’ concept can be seen. Morphologic properties of ‘space’ concept form core meaning of the nouns *area, zone, region*. Topologic properties form the core meaning of such nouns as *position, location, site*.

The paragraph from “The Financier” we have picked up is filled with spatiality concept expression means: “He delighted to return to his wife in the *evenings, leaving the crowded downtown section where traffic clamored and men hurried. Here he could feel that he was well-stationed and physically happy* in life. The thought of the *dinner-table with candles upon it* (his idea); the thought of *Lillian in a trailing gown of pale-blue or green silk* – he liked her in those colors; the thought of a *large fireplace flaming with solid lengths of cordwood*, and *Lillian snuggling in his arms*, gripped his immature imagination. As has been said before, he cared nothing for books, but life, pictures, trees, physical contact – these, in spite of *his shrewd and already gripping financial calculations*, held him.” [5, p. 64].

So, the above mentioned paragraph contains strong opposition of, at least, four spaces:

– crowded downtown ↔ peaceful home (we may also say ‘there’ ↔ ‘here’);

– *traffic clamored and men hurried* ↔ *dinner-table with candles & a large fireplace flaming with solid lengths of cord-wood & Lillian snuggling in his arms*;

– books ↔ life, pictures, trees, physical contact;

– life, pictures, trees, physical contact ↔ *shrewd and already gripping* financial calculations.

This abstract is also rich in epithets: ‘*well-stationed*’, ‘*a trailing gown*’, ‘*immature imagination*’, ‘*shrewd and already gripping* financial calculations’. It is also remarkable that such a ‘pastoral’ picture is strengthened with the comment on Frank’s favourite colours at home: “... the thought of *Lillian in a trailing gown of pale-blue or green silk* – he liked her in those colors”. As you know, ‘pale-blue’ and ‘green’ are calm colours, non-aggressive, not irritating the eye.

We would like to attract your attention to the word ‘*solid*’: ‘a large fireplace flaming with *solid lengths* of cord-wood’ and one more example: “... And Cowperwood liked this great *solid* Irishman.” [5, p. 79].

“Strobik was abenchman of Henry A. Mollenhauer, the *hardest and coldest* of all three of the political leaders.” [5, p. 96].

It is remarkable that the word ‘*solid*’ is mentioned in the text for 27 times, 22 out of which – in the description of people, as in the second example. And ‘*solid*’ in the understanding of Dreiser, has only positive connotation, while ‘*hard*’ and ‘*cold*’ in the depiction of politicians (sentence three) contains only negative connotation.

Another description of a person also has quite many peculiar details we would like to analyse: “One day he saw Lincoln – a *tall, shambling man, long, bony, gawky, but tremendously impressive*. It was a *raw, slushy morning* of a late February day, and the *great war President* was just through with his *solemn pronunciamento* in regard to the bonds that might have been strained but must not be broken. As he *issued from the doorway* of Independence Hall, that famous *birthplace of liberty*, his *face was set in a sad, meditative calm*. Cowperwood *looked at him fixedly* as he *issued from the doorway* surrounded by chiefs of staff, local dignitaries, detectives, and the curious, sympathetic faces of the public. As he studied the *strangely rough-hewn countenance* a sense of the *great worth and dignity* of the man came over him.” [5, p. 69].

The above cited paragraph is spatial even in its smallest detail: Lincoln, an outstanding figure in the U.S. history, is depicted in outstanding, pathetic words with nothing, not a single detail to withdraw our attention from him, his huge figure and his importance on the background of ‘*a raw, slushy morning* of a late February day’. The expression ‘*solemn pronunciamento*’ is aimed at increasing the effect of solemnity of both his speech and the fact that he communicated with common people. As well as ‘*tremendously impressive*’ is the highest estimation for a person, especially the one that is ‘*shambling*’, ‘*long*’, ‘*gawky*’ and ‘*bony*’.

Contrary to the depiction of such a huge and noble person as Lincoln we observe a description of a small, shy person, afraid of the slightest risk and of life on the whole: “Stener. He never had one in his life. On the other hand, he was not a bad fellow. He had a *stodgy, dusty, commonplace* look to him which was more a matter of mind than of body. His eye was of *vague gray-blue*; his *hair a dusty light-brown and thin*.

*His mouth – there was nothing impressive there*. He was *quite tall, nearly six feet*, with *moderately broad shoulders*, but his *figure was anything but shapely*. He seemed to *stoop a little*, his *stomach was the least bit protuberant*, and he talked *commonplaces* – the small change of newspaper and street and business gossip.” [5, p. 95].

This description gives an impression of nothing – as if it was some grey shadow (only the epithet ‘*dusty*’ is used twice within one sentence), but not a person. So, it is the representation of some empty space. “Emptiness” of this person is in each detail of his appearance: ‘*vague gray-blue (eyes)*’, ‘*dusty (look)*’, ‘*dusty light-brown and thin (hair)*’, non-impressive mouth; the way he behaves and what he says – ‘talked *commonplaces*’. On the whole, the word ‘*commonplace*’ both as noun and adjective is used in the novel for 37 times. Even in this abstract we face it twice: ‘He had a *commonplace* look’ and ‘talked *commonplaces*’. The litotes used here also contributes to the portrait of the man: “he was not a bad fellow”.

In another description of a person – Lillian, Frank’s first wife, the writer gives a very brief but precise characteristic not only of her appearance, but of her temper as well: “She was twenty-four as opposed to Frank’s nineteen, but still *young enough in her thoughts and looks* to appear of his own age. She was *slightly taller* than he – though he was now his full height (five feet ten and one-half inches) – and, *despite her height, shapely, artistic in form and feature*, and with a certain *unconscious placidity of soul*, which came more from lack of understanding than from force of character. Her hair was the color of a *dried English walnut, rich and plentiful*, and her *complexion waxen – cream wax* – with lips of faint pink, and eyes that varied from gray to blue and from gray to brown, according to the light in which you saw them. Her hands were thin and shapely, her nose straight, her face *artistically narrow*. She was *not brilliant, not active*, but rather *peaceful and statuesque* without knowing it.” [5, p. 39–40].

It is remarkable that the opposition of their characters is shown in every phrase used to depict Lillian: ‘She was twenty-four as opposed to Frank’s nineteen’, ‘She was *slightly taller* than he’; she is also described as a person that has neither character, nor mind that could compete with Frank’s: ‘certain *unconscious placidity of soul*, which came *more from lack of understanding* than from force of character’, ‘She was *not brilliant, not active*, but rather *peaceful* and *statuesque* without knowing it’. On the whole, Lillian is depicted as a well-done picture: nice and exquisite to admire, but not vivid, lacking the sparkle of life.

And in this very abstract we may observe the comparison of two descriptions, contradiction of two separate spaces and the way they are depicted: of the street and of the house: “He called at the house as directed, one *cold, crisp February morning*. He remembered the appearance of the street afterward – *broad, brick-paved sidewalks, macadamized roadway, powdered over with a light snow* and *set with young, leafless, scrubby trees* and lamp-posts. Butler’s house was not new – he had bought and repaired it – but it was not an unsatisfactory specimen of the architecture of the time. It was *fifty feet wide, four stories tall*, of *graystone* and *with four wide, white stone steps leading up to the door*. The *window arches, framed in white, had U-shaped keystones*. There were *curtains of lace* and a *glimpse of red plush* through the windows, which *gleamed warm against the cold and snow outside*.” [5, p. 74–75].

Here, in the description of the street, we meet such epithets that lack any artistic value being plain and exact: 'brick-paved sidewalks', 'macadamized roadway', but blended with the nature description they produce quite a different effect: 'powdered over with a light snow', 'set with young, leafless, scrubby trees'. When it again comes to the description of a building, the depiction again gains its sharp precision of figures, number of feet, floors, etc. Litotes is used to emphasize the author's opinion: '... it was not an unsatisfactory specimen of the architecture of the time', as it is characteristic of Dreiser: to provide some affirmative information through negative construction.

The whole description of the house gives the idea of space: it is really a spatial, large and huge house with plenty of place and floors in it. The description of this house is very symbolic – it is a symbol of long-lasting stability, welfare and power. The last metaphor: '...glimpse of red plush through the windows' adds much to this symbolism: 'plush' was always considered an expensive fabric. 'Red' here is a hint on the lack of the house owner's taste, lack of refinement in the family, as 'red' is a 'showing off' colour.

**To conclude**, we should say that out of the overall repertory of spatial terms, spatial dimensional terms are applied whenever a spatial axis is relevant, for example, because a spatial direction needs to be specified, or because alternative terms, such as distance expressions or those expressing in-between relations, are not contrastive in a situation requiring contrastivity, such as referential identification. In contrastive discourse tasks, perspectives are seldom mentioned explicitly, and relate are mentioned mostly if this enhances reference. Linguistic modifications seem to be more prominent in discourse tasks involving the description of a spatial relation rather than the identification of an object out of several possible candidates, where modifications only come into play if reference is otherwise not unambiguous. Spatiality in Th. Dreiser's "The Financier" is very restricted: every space has its limits, most of spatial descriptions deal with people and buildings, nature is described in rough, non-touching manner. Quite often space exists in the opposition: one space counter-

acts with another. Stylistic devices contributing to the concept of space are very rare, with epithets and simile prevailing.

We believe that further investigation on the issue can be conducted in the aspect of comparative analysis (firstly, of the whole "Trilogy Of Desire"; later on – in comparison with the works by other American as well as British writers of the XX century.

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#### Бурцева І. І. Стилiстичні засоби вираження просторовості в літературному дискурсі

**Анотація.** У статті проаналізовано вживання різноманітних стилістичних засобів на позначення просторовості. Частотність конкретних стилістичних засобів розглянуто на прикладі роману Т. Драйзера «Фінансист».

**Ключові слова:** просторовість, категорія простору, стилістичні засоби.

#### Бурцева И. И. Стилистические средства выражения пространственности в литературном дискурсе

**Аннотация.** В статье проанализировано употребление разнообразных стилистических средств обозначения пространственности. Частотность конкретных стилистических средств рассмотрена на примере романа Т. Драйзера «Финансист».

**Ключевые слова:** пространственность, категория пространства, стилистические средства.