

SYNTACTIC MEANS OF EXPRESSING EMOTIONS IN BIOGRAPHICAL NOVEL

The article deals with the specificity of syntactic means of expressing emotions in fictional biography genre and biographical novel in particular. The author states that fictional biographies of famous people have become a popular genre of literature in recent years. While they are based on documents, facts, personal memories, they also facilitate deep immersion in the character's inner world, social and psychological nature of the actions. The article explains the necessity to study the language and style of fiction based on documentary sources and conduct complex literary and linguistic analysis with the view to defining its linguistic and stylistic specificity, outlines the main genre features of a biographical novel, including correlation of fact and fiction. For research the author chooses the biographical novel by the modern American writer Nancy Moser "Washington's Lady" in which the first-person narrative helps to focus on the inner world of the central character. It is found out that the style of writing can be characterized as relatively simple but the syntactic stylistic devices become means of expressing the character's feelings and emotions.

The author makes a conclusion that the most productive syntactic means in the novel are various kinds of repetitions, parcellated constructions and parallelisms, polysyndeton and aposiopesis. They become means of expressing determination, doubt, concern, grief, sadness and other feelings and emotions. Their complex use and combination with graphical arrangement of the text intensify the emotions and describe the character as multi-sided personality.

Keywords: biographical novel, syntactic means, repetition, parallelism, aposiopesis, parcellation, polysyndeton.

Олена Шонь. СИНТАКСИЧНІ ЗАСОБИ ВИРАЖЕННЯ ЕМОЦІЙ У БІОГРАФІЧНОМУ РОМАНІ

У статті розглядаються особливості функціонування стилістичних засобів синтаксичного рівня у жанрі художньої біографії, зокрема у біографічному романі. Обґрунтовується необхідність дослідження мови і стилю художніх творів, основою яких є документальні матеріали, окреслюються основні жанрові особливості біографічного роману. На прикладі біографічного роману сучасної американської письменниці Ненсі Мозер «Washington's Lady» досліджено синтаксичні засоби вираження емоцій персонажа, в результаті чого зроблено висновок про те, що продуктивністю відзначаються різні види повторів, парцельовані конструкції, паралелізми, полісиндетон, апозіопеза в їхньому комплексному використанні та в поєднанні з графічним членуванням тексту.

Ключові слова: біографічний роман, синтаксичні засоби, повтор, паралелізм, апозіопеза, парцеляція, полісиндетон.

Introduction. Biographies of the famous people have become a very popular genre of literature in recent years. Not only documentary prose but fictional interpretation of the life of a prominent historical character, writer or artist evokes great readers' interest as it is based on documents, facts, personal memories. Hence it becomes necessary to study the works of this genre, conduct complex literary and linguostylistic analysis with the view to defining their linguistic and stylistic specificity. Though genre peculiarities of the biographical novel attract the researchers' attention, the analysis is conducted mostly through the paradigm of literary studies regarding definition of the genre as the following survey shows.

Literature Review. In general fictional biography is defined by O. Halych as a specific genre formation where one of the most important traits is creative presentation of a particular historical person's life, done on the basis of authentic documents and events of their time with deep immersion of the writer in their spirituality and inner world, social and psychological nature of historical actions. Such creative approach to documentary and biographical narrative can and should be done in the unity of scientific research principles and fictional representation, based on the objective logic of the investigated facts and events of the character's biography [1, p. 8]. Of various types of fictional biography the biographical novel is probably the most popular type at present. In his fundamental research "The American Biographical Novel" M. Lackey states that biographical novelists privilege symbolic representation over historical or biographical fact, because they think that a symbolic reality will give readers something more substantial about the nature of a historical period. They are different from historians and biographers in that they seek to create symbolic figures while historians and biographers seek to represent factual "reality" [10, p. 13]. This opinion is supported by M. Shevchenko who adds that the difference between a biographer and a historian lies in the fact that the biographer, in addition to reliable information, has to give way to imagination, empathy, to be a psychologist [8, p. 215].

Analyzing fictional biography as genre V. Marinesko concludes that such works are characterized by a deep immersion in the spiritual world of the depicted person, as well as a combination of fiction and imagination, but mostly to the extent where they do not distort historical facts. In such a work the object of real history becomes an object of author's reflection, in which the aesthetic imperative plays an important part, that is the conscious desire of the writer to present the biography of the real person so that it is interesting for the recipients and brings aesthetic pleasure [4, p. 61]. At the same time the researchers discuss the role of the objective and subjective in fictional biographies as well as the role of fact and fiction. In her research L. Moroz expresses opinion that in works of fictional biography the objective is historical truth, and the subjective is fictional representation. As the centre of the fictional biography is a document that is a direct embodiment of historical truth, the artistic speculation is the skill of a writer to arrange documentary material, build the composition, choose actual details, reconsider and transform events and episodes. In this case, artistic speculation performs its main function, which is primarily the artistic transformation of the fact through dialogue, landscape, portrait characteristics [5]. Speaking about fact and fiction J. Alvarez states that a good biographer would continue to complicate the material; however, there is the danger of a certain take on the character. "You have to present the facts and perhaps draw a conclusion. Whereas, in fiction you can actually create competing truths. You can show multifaceted dimensions - no truth trumps the other" [9, p. 29]. It's that rich complexity we experience reading a novel, the feel of the texture of reality, a world as fully dimensioned and mysterious as our own. This is something that the facts can't get at by themselves. This representation of the truth, manifold and one ... is ... the "highest kind of justice" we can render this universe. But it might not always be factual justice" [9, p. 30].

Discussing the problem of fact and fiction in biographical novels O. Uzlova comes to conclusion that the biography contains not only a description of the life of a definite historical person, which is inseparable from the true documents and events of his time, but also their interpretations, which reflect the social, cultural and aesthetic representations of the era as shown by the author, but at the same time, his individual traits. In her opinion the biographical novel is also close to real life, however, its artistic parameters are focused not on the fact, but on the imagination of both the author and the recipient [6, p. 163-164]. According to A. Chernysh the basis of the biographical novel is the author's hypothesis-model of the prototype character's life. This model is transformed by the author's view of the life of a person, the poetic perspective of fictional interpretation of the documentary background and need-guidance-motivation in manifesting the author's intentions. Thus, fictional biographies with deep subtexts close to psychologization, containing elements of intellectual and philosophical basis, profuse metaphorization, marked by associativity and reflexivity evoke the particular interest [7, p. 394]. Supporting the abovementioned opinions O. Kit states that though fictional representation plays one of the main parts in the biographical novel, still the dominant genre feature of such writings is their emphasis on documents and real facts [2, p. 129]. Based on the research of O. Halych, she speaks

about two types of biographical novels: plot-eventual (traditional) which is characterized by chronological fact and minimal use of the author's speculation and associative-psychological (intuitive), where the focus is on the artistic study of psychology and the inner world of the character [2, p. 129].

In her research T. Levchuk comes to the conclusion that modern biography marks the transition from being plot-eventual to associative and psychological. In the process of psychobiographical work creation the object of the real life story becomes the object of the author's reflection. There is the increasing of aesthetic imperative – the writer's conscious effort to recreate the life of the individual and biography interestingly and artistically accomplished [3, p. 182].

Topicality of the research. The analysed research, however, focus on genre specificity of the biographical novel and correlation of fact and fiction thus leaving aside their language and style, with the exception of M. Shevchenko who discusses stylistic features of Claude Monet's biography paying attention to lexical, semantic and syntactic expressive means and stylistic devices. In our opinion, as biographical novel has all necessary characteristics of the work of fiction, it should be studied as such. It is important to analyse the expressive means and stylistic devices of different levels in the text, define the functions of the means authors use to depict central characters, their actions and attitudes. Thus the **purpose** of our article is to find out the specificity of the author's style in biographical novel singling out the productive means of creating the image of the definite historical person. Our research is carried out on the basis of the biographical novel "Washington's Lady" by Nancy Moser.

Discussion. The award-winning American contemporary writer Nancy Moser is famous for her biographical novels "Mozart's Sister" (about Nannerl Mozart, the older sister of Wolfgang Amadeus Mozart), "Just Jane: A Novel of Jane Austen's Life", "How Do I Love Thee? A Novel of Elizabeth Barrett Browning's Poetic Romance". The novel "Washington's Lady" published in 2008 focuses on the life of Martha Washington, the wife of George Washington. The author shows her not as a shadow of her great husband but as a remarkable strong woman with her opinion and her own place in the American history. Nancy Moser bases her novel on thorough research of Martha Washington's life and states in the afterword: "While writing "Washington's Lady", I strove to discover the *facts* about Martha Washington's life and the birth of this country. In a historical novel of this kind, I "scene-out" true-life events and try not to change them. Unfortunately, there are often gaps in the information and I have to do what I am loath to do: guess" [11, p. 401]. The author uses first-person narrative, which helps her to focus on the inner world of Martha, her feelings and emotions, her attitude to the events in her life. The style of writing can be characterized as relatively simple but the usage of syntactic stylistic devices deserves profound attention. In the novel they become means of expressing Martha's feelings and emotions.

One of the most productive syntactic stylistic devices in the novel is repetition. Various types of repetition serve to build emotional tension, express fear, grief, regret and other feelings and emotional states.

Framing repetition is used in the novel as means of expressing determination, the second element of the construction serving as an intensifier:

We had to be victorious. We had to [11, p. 257] – Martha's feelings about keeping the morale high in the army during the War of Independence.

I would hold him to that promise. I would [11, p. 375] – Martha's determination to make her husband keep to his promise to step aside from public duties.

Another example illustrates usage of framing repetition as means of expressing doubt:

Perhaps this would all be over soon and George could join in our blessings.

Perhaps [11, p. 300].

Martha expects her husband to come home soon when the war is over but she is still not sure that the victory was to come soon. The repetition of the adverb "*perhaps*" intensifies the doubt. The position of the repeated element in the new line creates a pause, which intensifies the feeling. Such graphic arrangement of the text is one of distinctive characteristics of Nancy Moser's style of writing.

Anaphora, repetition of the initial element of the utterance, is frequently used by the author to reflect Martha's grief, sorrow and despair from the loss of her beloved. When her husband is dead and

her granddaughter is unwell, Martha thinks about all losses she had to endure in her life and decides that was too much for her:

I could not endure more loss.

I could not endure this one [11, p. 391].

One of the moments of the highest emotional tension in the novel is the death of Martha's husband George Washington. The author uses anaphora combined with parcellation and polysyndeton as means of expressing Martha's profound grief. Simple unextended sentences are arranged vertically, and this arrangement is used to reflect Martha's patchy thoughts, her perception of what was going on, her mind going numb with suffering:

People came.

People went.

People spoke to me.

People were silent.

And people whispered. And worried. She does not cry...

People told me, "You should rest. Go to bed" [11, p. 392].

Another type of repetition Nancy Moser uses to depict Martha's feelings and emotional states is epiphora, repetition of the final element of the utterance. In the following example it is used to express Martha's regret for the quiet life she left behind when her husband was elected President of the United States and sadness that their lives were not to be the same in their new status:

His forehead furrowed, but then he grasped my meaning and nodded.

And all had changed.

Had been forever changed [11, p. 383].

Combination of epiphora and parallelism is used in the next example to express Martha's growing fear as for the further events when the former colonies declare their independence from Britain:

The future was daunting.

The war was daunting.

The loneliness was daunting.

I wanted to go home [11, p. 268].

Martha who was used to a quiet life at the plantation with her husband and children muses on the future during the war. The perspectives are uncertain for all American patriots and Martha's mind is torn between her desire to be at home and her wish to visit her husband at the headquarters of the Continental Army. Her fear is expressed by means of the repetition of the adjective "daunting". Graphic arrangement of sentences intensifies the effect.

In the following example combination of epiphora, parallel constructions and parcellation is used to depict Martha's shock and grief when her husband dies. We can observe synonymic repetition as the expression "was no more" is the synonym to the expression "was dead":

He closed his eyes.

And was no more.

I, too, was no more.

My husband was dead. George was dead. My partner for forty years was no more [11, p. 391].

Ordinary repetition combined with parallelism and enumeration serves to describe Martha's anxiety and trepidation:

One would think on a trip of such a length all sorts of thoughts could tarry upon me. It was not so, for I had only one thought, one mind, one heart. I adjusted the rhythm of my prayers with each mile, each crook of the carriage, and each bump in the road. Make him well, make him well. Make him whole [11, p. 275].

Having received the news of her husband's serious illness, Martha rides to Continental Army headquarters in Morristown praying on the way. The author uses repetition of numeral "one" and determiner "each" to emphasize that Martha's only thought was for her husband and her prayers were constant. The repetition of her prayer intensifies the emotions.

Parcellation is another syntactic device used by the author to reflect Martha's feelings and emotional states. In the following example Martha hopes that the war would end but she is not sure it will happen soon. Parcellated adverb serves to express her doubt:

Shots rang out. I made myself as small as possible and comforted myself with the thought all this would be over.

Someday [11, p. 308].

Parcellation is combined with enumeration to reflect Martha's despair and helplessness during one of the darkest periods of the war:

I ached to be with him, to console him, to encourage him.

To do something for someone.

But there I sat. Alone in Philadelphia. Unable to help husband, grandchild, niece, nephew, mother, home – or country.

Helpless and of little worth [11, p. 270].

In the following extract the combination of parcellation and enumeration serves to characterize Martha as busy woman torn between her duties to her country, husband and children.

I was a torn woman, wishing to be with my husband in New Jersey, my son and grandchildren in Maryland, and home in Mount Vernon.

If only I could be two places at once.

Or three [11, p. 304].

Aposiopesis is one of the productive syntactic means in the novel that creates hesitation, uncertainty, doubt and undecidedness:

If I could sweeten my hero's case... [11, p. 256].

If he would die... [11, p. 390].

George would be in the fields until quarter to three. It would be up to me to entertain our guest – a responsibility I usually met with little effort. Yet today... when I knew what news he bore... [11, p. 380].

We should also mention polysyndeton used in the novel to build emotional tension. In the following sentence it is used to express Martha's determination to reach the Army headquarters in Morristown as soon as possible. The feeling that nothing will be an obstacle for her is created by repetition of the conjunction "or":

I would remedy that. If there was no carriage to take me north, I would walk.

Let the British or the Hessians or even the weather try to stop me [11, p. 274].

In the scene when Martha remembers her deceased children after the death of her husband and imagines them together in heaven her thoughts are marked by affection and melancholy. Repetition of the conjunction "and" intensifies the feeling:

I smiled at the thought of them together once more, laughing and eating and sharing. A jolly affair [11, p. 394].

Combination of polysyndeton, enumeration and aposiopesis is used by the author to express Martha's feelings when she is exhausted by the numerous duties she has to execute:

And I was tied to the position of the wife of the commander in chief.

And grandmother, and mother-in law, and sister, and... [11, p. 346].

Enumeration is frequently used in the novel as means of denoting Martha's feelings and emotions. In the following example it expresses her determination to be strong and concentrate on her duties in the time of hardship. Detached adverbial modifier "today" emphasizes the importance for her not to succumb to despair at that very moment:

Enough lingering, malingering, muttering, and suffering. There was work to be done, today [11, p. 285].

Extensive use of enumeration in the final chapter of the novel becomes the powerful means of showing Martha's grief at her husband's death. Trying to sense her loss she looks from the window and sees all the places on the estate where her life was happy with her family:

Mount Vernon lay before me: the circular drive, the bowling green, the rows of trees so lovingly planted. The outbuildings, kitchen, servant's hall, the north lane leading to the spinning room, the

salt house, the gardener's house. And the south lane leading to the wash house, the smoke house, the stables and –

And the family crypt below...

The crypt where George would be laid [11, p. 393].

Enumeration is combined with parcellation ("*And the family crypt below*") that creates opposition of places where Martha enjoyed her life and the crypt where all dear people were buried, repetition of the conjunction "*and*", repetition of the noun "*crypt*". This combination as well as graphic arrangement of the sentences intensifies Martha's feeling of pain at the loss.

Conclusions. The results of the research show that while Nancy Moser's style is as relatively simple, the usage of syntactic expressive means and stylistic devices can become the effective means of creating the image of the central character in biographical novels. Various kinds of repetition (ordinary repetition, framing repetition, anaphora, epiphora), parcellation, enumeration, polysyndeton, aposiopesis are used by the author as means of expression different feelings and emotions like determination, doubt, concern, grief, sadness and others. Combination of these means as well as graphic arrangement of the text help to intensify the emotions, describe the character as complicated and multi-sided personality. The results of the analysis can be used for the further investigation of the genre and stylistic specificity of biographical novel while the research prospects lie in the complex analysis of expressive means and stylistic devices on different levels, comparative studies of the biographical novels with the same central character concerning means used by different authors to characterize the particular historical person.

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