

LINGUOSTYLISTIC PECULIARITIES OF FOOTNOTES FUNCTIONING IN JOHN BARROWMAN'S AUTODOCUMENTARY PROSE

The article focuses attention on linguostylistic peculiarities of footnotes functioning in the autobiographical prose. Basic types and functions of footnotes in the text are characterized on the basis of the autobiographical novels by J. Barrowman «Anything Goes» and «I Am What I Am». Peculiar attention is focused on the analysis of footnotes that function as the author's parenthetical comments. Their groups in the text are singled out according to their functions, patterns of creating humour and irony as the result of their correlation with the main text are characterized. As a result of research the conclusion is made that this type of footnotes, correlating with the main text, helps to create author's subjective-evaluative modality.

Keywords: autobiographical prose, framing components, footnote, parenthesis, subjective-evaluative modality.

Олена Шонь. МОВНОСТИЛИСТИЧНІ ОСОБЛИВОСТІ ФУНКЦІОНУВАННЯ ПРИМІТОК В АВТОДОКУМЕНТАЛЬНІЙ ПРОЗІ ДЖОНА БАРРОУМЕНА

У статті розглядаються мовностилістичні особливості функціонування приміток в автодокументальній прозі. Схарактеризовано основні види і функції приміток у тексті на прикладі автобіографічних романів Дж. Барроумена «Anything Goes» і «I Am What I Am». Особливу увагу зосереджено на аналізі приміток, що функціонують як авторські коментарі-парентези. Виокремлено їхні групи за функціями в тексті, проаналізовано механізми створення гумору та іронії як результату їх взаємодії з основним текстом. Дослідження засвідчило, що цей тип приміток, корелюючи з основним текстом, сприяє створенню авторської суб'єктивно-оцінної модальності.

Ключові слова: автодокументальна проза, рамкові компоненти, примітка, парентеза, суб'єктивно-оцінна модальність.

Елена Шонь. Лингво-стилистические ОСОБЕННОСТИ ФУНКЦИОНИРОВАНИЯ ПРИМЕЧАНИЙ В АВТОДОКУМЕНТАЛЬНОЙ ПРОЗЕ ДЖОНА БАРРОУМЕНА

В статье рассматриваются лингвостилистические особенности функционирования примечаний в автодокументальной прозе. Охарактеризованы основные виды и функции примечаний на примере автобиографических романов Дж. Барроумена «Anything Goes» и «I Am What I Am». Особенное внимание сосредоточено на анализе примечаний, функционирующих как авторские комментарии-парентезы. Выделены их группы на основании функций в тексте, проанализированы механизмы создания юмора и иронии как результата их взаимодействия с основным текстом. В результате исследование показало, что этот тип примечаний, соотносясь с основным текстом, способствуют формированию авторской субъективно-оценочной модальности.

Ключевые слова: автодокументальная проза, рамочные компоненты, примечание, парентеза, субъективно-оценочная модальность.

The literary work is a complex system of components united by the author's creative idea. To understand this idea one should take into consideration not only the form and content of the literary text itself but also the history of its creation. Author's work with the text demonstrates his intention, reflects his perception of the world, and these aspects influence his readers actively [2, p. 8]. That is why, in our opinion, while analysing any literary text one should pay attention to all its components, including those that do not belong to the main text, as only complex analysis is the key to interpretation of the text and understanding of the author's pragmatics. Yu. Bumbur states that on the one hand text framing components (titles, subtitles, epigraphs, dedications, author's acknowledgements, author's prefaces and afterwords, footnotes) are the form of expressing the author's subjectivity while on the other hand they constitute the author's attempt to approach the reader and formulate his guidelines for the readers' perception of the literary work [2, p. 8].

Footnote is a concise, laconic explanation to a certain text, a reference to a certain word in a text that requires explanations or can be unfamiliar to a reader. Footnotes explain mostly national and cultural realia, terms, abbreviations, dialect and archaic words etc. Particular types of footnotes are marginalia: marks made in the margins of a book or other document. Marginalia include comments, definitions, thoughts evoked by the text or considerations not connected with the text in question. Generally footnotes are written by the editor but it is often observed in literary works that authors frequently use their own footnotes that contain explanations and remarks necessary in their opinion. The example of such productive use of footnotes is the autodocumentary prose by John Barrowman. Thus the objective of the article is to define the specific features of footnotes usage in John Barrowman's autodocumentary novels «Anything Goes» and «I Am What I Am». The material for analysis constitutes 487 author's footnotes (122 footnotes in «Anything Goes» and 365 in «I Am What I Am»).

John Barrowman is a popular British and American actor, a singer, a TV show presenter, a showman and a philanthropist. He is famous for his part of Jack Harkness in the cult science fiction TV series «Doctor Who». The novels «Anything Goes» and «I Am What I Am» were co-written with his sister Carole Barrowman, a professor of Alverno College in Milwaukee, USA. They are co-authors of a series of novels for children «Hollow Earth», «Bone Quill» and «The Book of Beasts». The autobiographical novels «Anything Goes» and «I Am What I Am» characterize the world of show business, peculiarities of work in television projects, theatrical performances, relations with fans and personal life. The author treats these aspects with good-natured humour and irony.

The number of footnotes that are used in the function of references is insufficient. These footnotes explain notions that the readers can be unaware of.

1. Explanation of national and cultural realia:

God, life was tough that year. The air temperature was in the sixties. The water temp was about the same.*

**That's about 15-20 °C [8, p. 166] – the author explains the difference between the Fahrenheit and the Celsius scales.*

But Iowa doesn't seem to care. It's firm in its Midwestern values and strong in its resolve that if it wasn't for the Hawkeye State, there'd have been no John Wayne, no 'Field of Dreams', and a lot less corn in the world.*

**That's Iowa's nickname, in case you didn't know [8, p. 91].*

2. Definitions of terms and professional slang:

I sprinted down the wing, darted through a pass door, ran along the corridor and burst out into the lobby.*

**A door in a theatre that connects the backstage area to the auditorium [8, p. 195].*

The second group of footnotes includes references to people whom the author worked with, providing additional information about their nicknames.

David and Freema are tenants (sorry, couldn't resist in the same apartment building on Cardiff Bay where Russell and I live, so by the time David, Freema and I were working together on the set, we'd already helped each other upstairs with shopping, had drinks and dinner at the Bay, and chatted frequently in the elevator, which made establishing our working relationships a breeze.*

**I call her Freema Agyvagyagymán on set [8, p. 233].*

Some of these are regarded as greetings to the author's colleagues – actors, producers, film crews – on the book pages.

By the time the show opened, in January 2009, the stellar cast – Jodie as Nancy, Burn Gorman as Bill Sikes, plus Rowan and many other fantastic performers – had attracted phenomenal box-office receipts in the region of £ 15 million.*

**Go, Binny Bots! [9, p. 93] – addressing his colleague and friend Burn Gorman in the comment, the author provides Burn's nickname on set.*

The majority of footnotes in the novels under analysis are used in the function of the author's humorous and ironic comments. The specificity of their interrelation with the main text makes it possible to regard them as parenthetical clauses that are graphically organized outside the main text

and placed in the bottom of the page. Semantically they are related to the main text, which allows us to analyse them as the type of parentheses. These elements are asides, remarks, associative utterances, evaluative comments, manifestations of attitude to objects and phenomena, expressiveness [3, p. 83]. These comments are emotionally coloured that is why they often create the impression of spontaneous and unpredicted remarks [3, p. 83], though they are characterized by thematic unity and common content [6, p. 48]. The ability of parenthetical clauses to create humour, satire and irony was stated by I. Baibakova, O. Krasikova, S. Pokhodnia, V. Falkova [1; 4; 5; 7]. In O. Krasikova's opinion, the nature of these constructions grants them variety of possibilities in their stylistic usage as they are the most structurally and semantically diverse units compared to other peripheral elements, and all this facilitates their usage as the expressive means in creating satirical and humorous remarks, author's evaluation of the utterance [4, p. 16]. S. Pokhodnia states that parenthetical clauses move to the foreground in the literary text, changing the meaning of the utterance and its modality considerably, giving the utterance subjective-evaluative modality, becoming rheme in reference to the theme that is expressed by the principal clause [5, p. 41]. Taken separately, the principal clause and parenthetical clause are not ironic in their semantics, irony appears as the result of interaction between the direct meaning of the principal clause and contextual meaning of the parenthetical clause and, consequently, changing of the meaning of the principal clause under the influence of the semantics of the parenthetical clause. Only unity of the principal clause and parenthetical clause, description of the situation and expression of the author's attitude to it makes it possible to define correlation of theme and rheme of the utterance and decode it [5, p. 42].

We singled out the following groups of humorous and ironic comments represented by footnotes in John Barrowman's autodocumentary prose

1. Comments expressing attitude to events or phenomena.

I'd like to make an important aside here. When an actor's on a stage, he or she's generally well lit, whereas the audience, of course, is in the dark.*

***Especially if you're from the Dean Martin school of acting** [8, p. 193]. The author gives ironic comment on the theatrical tradition to mark an actor's status by good lighting and placement on stage.

*The series was cancelled after a brief half-season run, by which time my character had already been shipped off to South America for reconstructive surgery after a terrible accident.**

***I should say here that I'm quite sure the accident to my character had nothing to do with my smile** [8, p. 187]. Barrowman's ironic comment refers to the fact that his character in the TV series «Central Park West» was removed from the show not due to the plot twist but because the producers did not like the actor's habit to speak his opinion openly and directly and this caused him troubles.

Before heading back to the centre of town and returning to the bookstore, Carole insisted that I take a picture of her in front of the historic Radcliffe Library.*

***Huge, drooling sigh** [9, p. 31].

The author recalls the walk with his sister Carole in Oxford University. While Carole is admiring the architecture and takes photos John is extremely bored but does not show this in order not to offend his sister. He expressed his real feelings in the humorous comment.

2. Comments-parodies, when the author ironically refers to various standard warnings, announcements and advertisements.

*In case you're not aware of it, let me tell you, bagpipes are actually a bitch to play. Many years later, my parents bought me my own set and I attempted to learn. The damn thing are impossible and I could never get more out of them than a sound like cats being strangled.**

***No actual cats were hurt in the creation of this metaphor** [8, p. 30]. The author refers to his experience of playing the bagpipes, comparing the sound produced with the sound of the strangled cat. The footnote that alludes to the traditional warning in the film credits – «Nobody suffered/was hurt during the filming» – intensifies humour.

I banged on room 316. Nothing happened. I banged again.*

****I made up this number to protect the innocent. Plus, I can't remember the real one*** [9, p. 160]. The first sentence in the footnote is the reference to the traditional warning not to use real people data in films so that they may not be hurt. The second sentence intensifies author's mild irony.

*In my eyes, there's nothing worse than a woman in a flattering pair of jeans, a lovely top and then a pair of flat, scuffed-up ballet slippers or manky tennis shoes. Talk about what not to wear.**

****Fashion tips are free with the purchase of this book*** [9, p. 57] – the footnote is a parody to free advertising leaflets added to books or magazines.

3. Comments that characterize the author himself.

My trailer has a bedroom, a fully kitted-out kitchen – supplied with bottle water every day – a bathroom, a shower, and a living area with a couch (where I spend most of my time), and a recliner (which is Eve's favourite spot in her trailer).*

****You thought I was going to say champagne, didn't you?*** [8, p. 179].

Speaking about his trailer on set, John Barrowman describes it as the ordinary place to have refreshments and relax between takes. His reference to «champagne» in the comment expresses his ironic attitude to the popular belief that celebrities surround themselves with luxury on set while Barrowman himself is known to be modest and moderate in his demands.

Most of the time when an attack like this happens, I use what I call 'distraction therapy', which means I force my brain to disconnect from the panic by reciting a song, or imagining my happy place, or telling myself a very linear story in my head.*

****An aisle in Costco or a Ralph Lauren store*** [9, p. 236] – the author states that for the actor even shopping can be a good way to distract from the intense working routine while in the fan's imagination celebrities relax only in top resorts.

'John,' she called after me, 'shouldn't you be practicing with the rest of the group?'

*'I can practice in my head.'**

****Back then, my head wasn't so full. There was rehearsal space*** [8, p. 94] – the author's comment refers to his first steps in singing career when he characterized himself as young and inexperienced. The humour is created by means of pun that appears from understanding the expression «in one's head» as an idiom (in the main sentence) and in the direct meaning in the footnote. John Barrowman is known to be engaged in various projects simultaneously so his remark characterizes his as constantly busy person now.

In the television biz, this means knowing when to speak up and when to shut up, knowing when to butt in and knowing what to say in a brief number of words without going over the top and losing the audience.*

****My family still wants to know how to get me to do this*** [9, p. 57] – the author, known by his habit to express his opinions directly, is ironic about his family's attempts to make him be more cautious and careful.

Hence, author's footnotes in the autodocumentary prose under analysis are predominantly used as humorous and ironic comments, expressing attitudes, parodies, characteristics etc. Taking into account their relations with the main text we regard them as parenthetical clauses. Occupying the place in the foreground of a literary text they change the meaning of the utterance, create author's subjective-evaluative modality. The further investigation of the problem may include analysis of the inner mechanisms of framing components correlation with the main text, study of connectors and markers and defining the recipient's role in decoding and interpreting of the author's intention.

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