

**DOMINANT STYLISTIC POETIC CYCLE
E. SPENSER «AMORETTI»**

Білоконенко І. С. Стилістичні доміанти поетичного циклу Е. Спенсера «Amoretti».

У статті проаналізовано особливості мови і стилю циклу сонетів Е. Спенсера «Amoretti», акцентовано увагу на естетичному ефекті від любовної лірики елизаветинця, на його усвідомленні національної ідентичності. Указано, що основою авторського сприйняття є розуміння органічної цілісності сонетного циклу, цінності кожного стилістичного прийому, що характеризує художню манеру придворного поета.

На підставі лінгвостилістичного аналізу поезії встановлено домінантні стилістичні засоби. Зокрема, автор послуговується алітерацією, яка формує особливий ритм, «симетрію» звуків і «зближення» слів. Анафора виступає формантом ілюстративного або контрастного вирізнення образу дами. Емоційне звучання сонетів підсилюється епіфорами, які увиразнюють поезії, підсилюючи певну думку. Автор змінює букви і склади у словах усупереч нормам мови, створюючи метаплазми, уникаючи поєднання приголосних на стиках слів. Використовуючи засоби поетичного синтаксису, митець вдається до фігур повтору, зіставлення, протиставлення, полісиндетону, риторичних звертань, запитань, оклику. У сонетарії широко представлена система тропів. Передусім вирізняється особливою експресивністю метафора, яка має значні можливості в розкритті внутрішнього світу ліричних героїв. Автор також послуговується персоніфікацією, метонімією, антономазією, гіперболою, літотою, оксюморонам, порівнянням. Спираючись на принципи античних традицій, поет застосовує широку систему епітетів, алюзій, символів та алегорій. Загалом можна вважати, що стиль Е. Спенсера дає змогу говорити про поета як про видатного майстра з тонким почуттям жанру й поетичної форми, органічністю стилістичних прийомів, яскравістю мовних конструкцій, фантазією. Аналіз основних стилістичних засобів циклу «Amoretti» показав, що елизаветинець талановито сполучає стилістичні можливості різних рівнів англійської мови, чим виявляє глибинний зміст кожної поезії, організовуючи унікальне полотно своїх сонетів.

Ключові слова: Едмунд Спенсер, елизаветинець, цикл сонетів, «Amoretti», фоностилістичні засоби, стилістичні фігури, тропи.

Белоконенко И. С. Стилистические доминанты поэтического цикла Э. Спенсера «Amoretti».

Статья посвящена анализу основных стилистических приемов цикла сонетов Э. Спенсера «Amoretti». Было определено, что для поэзии характерна широкая система стилистических приемов: фоностилистические (аллитерация, анафора, эпифора, метаплазмы), синтаксические фигуры, тропы (метафоры, эпитеты, персонификация, метонимия, антономазия, гиперболы, литота, оксюморон, сравнение). Автор также использует аллюзию, символы, аллегория. Показано, что

художественный стиль Е. Спенсера позволяет говорить о нем как о мастере с особым чувством поэтической формы, органичностью стилистических приемов, яркостью языковых конструкций.

Ключевые слова: Эдмунд Спенсер, елизаветинец, цикл сонетов, «Amoretti», фоностилистические средства, стилистические фигуры, тропы.

Bilokonenko I. S. Stylistic dominants of poetical cycle “Amoretti” by E. Spencer.

This article analyzes the main stylistic devices in the sonnets of E. Spencer “Amoretti”. It was determined that his poetry is characterized by a broad system of stylistic devices: Phonostylistic (alliteration, anaphora, epiphora, metaplasm) syntactic shapes, paths (metaphors, epithets, personification, metonymy, antonomasia, hyperbole, litotes, oxymoron, comparison). The author also uses allusions, symbols, and allegories. It was demonstrated that the style of E. Spencer suggests he was a master with a special sense of poetic form, organically stylistic devices, the brightness of language constructs.

Key words: Edmund Spenser, Elizabethans, sonnet cycle, “Amoretti”, phonostylistic funds, stylistic figures, trails.

The question about the artistic features of the language and style of the cycle of sonnets E. Spencer “Amoretti” (1595) can not be uniquely resolved. It is due to the indicators that allow us to characterize the poet as a master with a great sense of the genre, poetic forms, and as person who brought in poetry the variety of organic stylistic devices, vitality of described feelings, brightness of language constructs, and exquisite images of lyrical characters. He is characterized by compound variations of subjects; by the use of a variety of sources, images, and stylistic devices in their own distinctive text. The researchers argue that this colorful style is the most suitable for the descriptive elements of these examples of bizarre poetry, where the writer has borrowed some flashy brilliance of external objects, it may be best described, reveling in language that reflects the image of the poetic mind [5, p. 130]. The literary style of “Amoretti” – dramatic and passionate, which is penned by the poet void of outside influence. The aesthetic effect of E. Spencer’s poetry is based on an understanding of national identity and his own representation of the visible world, on description of the feeling of naturalness, and of course on the system of stylistic devices and techniques that characterize the author’s style.

E. Spencer has conceptualized a new trend not only in the field of poetic verse; but in theme, mood, and images of his literary works. Since the second half of the twentieth century the tendency to study the poetry of Englishman in the context of the history of the sonnet genre was

fundamental (I. Burova, L. Karpova, P. Cruttwell, J. Lever, M. Markland etc.) [1; 2; 6; 8; 9]. However, this lyrical cycle still requires a thorough study in terms of dominant stylistic analysis of the text. Therefore, the relevance of our research interest is due to the cycle of “Amoretti” in the context of the study of stylistic dominants of poetical cycle.

The perceptual basis of sonnet cycle is that of understanding of its organic integrity and value of every stylistic device, with the need for their correlation with all the elements of the text. Literary style, studying the totality as means of artistic expression is distinctive for a particular literary work, the author describes a means of expression and stylistic devices which is based on their level of implementation: the phonetic, word-formation, lexical, grammatical [7, p. 70]. The connection of these levels creates opportunities to frequently change the direction of the thoughts and feelings of the author, reveals the deeper meaning of each sonnet, organizes a unique fabric of the text with its own set of stylistic means.

For most part of his poetic career E. Spencer was interested in English language as a indication of his national identity. Being not afraid of novelty, E. Spencer was experimenting with a system of ancient Roman poetry, including in it the elements of the English alliterate tonics, seeking opportunities for the organization of antique strophic proportions. All that forced the poet to try to give his sonnets their new form, known as the “Spencer’s”, with the scheme *abab bcbc cdcd ee*. Researchers believe that he invented this form in which adjacent rhyming verses 4–5 and 8–9 are clearly reminiscent of the structure of the royal verses created by Chaucer [9, p. 140]. With its verse, the author creates a slender, graceful love lyric.

Phonetic devices that increase the expressiveness of speech and its emotional and aesthetic impacts, associated with the sound of language matter through a selection of words, their location and repetition. Together, these devices create the harmony of each sonnet. For the English poetic tradition alliteration, it is particularly important, as the Anglo-Saxon verse was alliterative, so it is a manager’s repetitive metric composition of sonnets. Sonnet stanza E. Spencer has a strict rhythmic pattern of verse. To achieve excellence, the author uses alliteration, which allows you to have an emotional impact on the reader. Special sense of rhythm, symmetry of sounds and “convergence” of words is achieved precisely because of alliteration in which the sounds are placed with an almost mathematical precision. These consonants have their semantic sense: alliteration [*h*] is

transformed into signs of fear, [w] become an informant of grief and regret, [d] – categorical and completeness, [r] associated with the greatness of force, [l] and [m] convey the idea of affection.

Anaphora can act formatively as an illustrative selection of the image of the character (for example, in the sonnet LXIV when describing the appearance of the Lady: *her lips, her ruddy cheeks, her snowy brows, her lovely eyes, her goodly bosom, her neck, her breast, her nipples*), or as the formant of contrasting selection (*Is it her nature or is it her will; If nature, then she may it mend with skill; If will, then she at will may will forgo* (1, XLI: 1–2). Emotional sound of sonnets amplified with epiphora, attracts the attention of the reader. Epiphora makes the sonnet's language more expressive, enhancing, and emphasizing a certain idea. For example, repeating consonants [d] and [t] in three verses of the sonnet II creates a very harmonious combination *dttd / ttdt / dttd*, that was realized in the lexical series: *bred – fed, heart – art, part – smart, brood – food, proud – mood, feet – entreat, cherish – perish*, transmitting a quite mixed feelings of lyrical character. A sonnet XXXIX repeating of sounds (combinations of sounds) [e], [rt] [ess] [ance], [eat] and lexical series of *love – Jove, art – dart, art – part, sadness – gladness, madness – sadness, trance – glance, meat – eat* express more delicate, sublime feelings of love and hope. Spencer was a natural with the Aristotelian way of perception of word as a unity of sound and meaning. To reach the grace the author could transform individual letters and syllables in words, contrary to norms of language, creating metaplasm (*mournfulst, endur'd, faln, hear'st, adorn'd*), avoiding combinations of consonants at the junction of words (for example, *can aslake* instead *can slake*).

Syntax expressive means and stylistic devices extend contextual meaning of lexical units of sonnets cycle. The author uses the matching parts of the expression (*but when I laugh she mocks, and when I cry* (1, LIV: 11). For the selection of key components of the content the author used lexical and syntactic repetition (*Sweet is the rose, but grows upon a briar; / sweet in the Iunipere, but sharp his bough; / sweet is the Eglantine, but pricketh near; / sweet is the firbloom, but his branches rough* (1, XXVI: 1–4); rehearsal (у поєднанні з повтором – *not earth... not water... not ayre ... not fyre* (1, LV: 5–8); polysyndeton (*And that thy loue we weighing worthily <...> / and for thy sake that all like dear didst buy, / and with love may one another entertain* (1, LXVIII: 9, 11–12). The author

can change the word order (*the rolling wheele that runneth often round* (1, LXVIII: 1); *right so my cruell fayre with me doth play, for with the goodly semblant of her he* (1, LIII: 5–6). He can make the «wrong» structure of an interrogative sentence (*So Ladie, now to you I doo complaine* (1, XII: 13). Spenser also was using rhetorical appeal (*fayrer then fairest* (1, XX: 13); rhetorical questions (*Is there no meanes for me to purchase peace?* (1, XXXVI: 5); *Is it her nature or is it her will, / to be so cruell to an humbled foe?* (1, XLI: 1–2); *Sweet warrior, when shall I have peace with you?* (1, LVII: 1). Figures of poetic syntax help other expressive means of language to acquire a bright figurative meaning. However, E. Spenser has a conviction: language of the sonnet cycle should best meet the established rules of literary, not to deviate from the existing rules, of course, if this is not required by the laws of versification.

Special distinctions of cycle “Amoretti” are tropes. Spenser’s metaphors, according to N. Semeshko in the article “The nature and functions of metaphor in sonnets E. Spenser” attracted the attention of the reader and create images of lovers, because among all tropes, metaphor is particularly expressive and has significant opportunities in revealing the inner world of lyrical characters [3, p. 141]. Through metaphor the poet can build divine, bright, clean, but cruel image of the lady and the image of the lyrical character, who is suffering but sustains hope. Some metaphors of the cycle perform an evaluation function to cause the reader clearly defined association of the described subject, object or phenomenon: *frail minds, virtue weak, fairest fair, powerful eyes, licentious bliss, wicked ambush, glass of crystal clean, sovereign saint, idol of my thought, the blossom of the morn, stubborn heart*. The poet uses metaphors with operating emotive function: *love-pined heart, eyes, the mirror of my mazed heart, mortal eyes admire, high look, with which she doth comptroll all this world’s pride, in hand my tuneless harp I take, kills with cruel pride, her bloody hands them slay, my cruel fair with me doth play, nature to so hard a heart*. This type of metaphors is used by him with a means of emotional impact on the reader, to create a sensual image of the lady. An exaggeration gives them a poetic force, but at the same time, they reveal the reality of the human senses.

The author uses personification. Example: *break forth at length out of the inner part, you teach my heart to speak, the whiles my «stonished heart stood in amaze; echoes back rebounded, as if they knew the meaning of their lays; will teach to speak, and my just cause to plead; change each*

our minds and former lives amend; my hungry eyes... having pine, and having not complain; and modest thoughts... go visit her in her chaste bower of rest. The essence of the author's personification in the complex sensory-mental process that translates the perceived object in the aesthetic image, which is different from the original idea of it. There is emotional content of an image (heart, soul, mind, nature, phenomena of reality), which takes on new artistic and aesthetic and cognitive function. In most cases, this personification is related to natural, cultural objects, whose status is equivalent to the notion of universal life.

Also metonymic connection holds a special place in a cycle of sonnets. For example, in the sonnet XIII, the poet uses a token *earth* in the sense of "Earth", underlining, that the beauty and greatness of the woman belong to the entire planet, the inhabitants of the Earth. The Sonnet XVII: *What pen, what pencil can express her fill?* (1, XIII: 4) instead of the names of masters he used the category of tools. Words *pen, pencil* associated actions of the poet and painter and their means of labor.

In his cycle of sonnets E. Spenser also uses antonomasia. In the sonnet X for the name of Cupid (Amur, Eros) he uses a form *Lord of loue*; in the sonnet LX – *winged God*. The author uses this technique for the nomination of God (sonnet LIII, LXVIII: *maker, dear Lord, glorious Lord of life*). But this technique is used mainly for the nomination of the Lady. So antonomasia in the sonnets X, XLVI, LIII, LVI, LVII, LVII, LXXXIII build an image of ruthless, imperious and wily character: *tyranness, cruel fair, sweet warrior, the object of pain*. This system is balanced in the sonnets XLI, LXV, LXX, LXXIV with antonomasia, which, on the contrary, characterizes the Lady as the embodiment of heavenly beauty and pure love: *beauty, fair love, sweet love, ornament of my life*.

Reviving the language of sonnets, the author refers to the epithets, the use of which characterizes his inner willingness to follow the principles of ancient rhetoric, because they assign to this stylistic receive a significant place. The functions of the epithets perform the adjectives and participles, but often epithets are expressed by nouns. In the cycle we can distinguish the group of epithets that includes traditional epithets: *unbearable pain, unearthly beauty, bitter baleful smart, deep feeling, fair eyes, endless pleasure, lovely light, goodly idol* etc. Also we can see the author's epithets that was used for greater emotional expressiveness separate sonnet. For example, the author uses the definition of *sad, boiling, frail, faire, goodly,*

hungry, strong, sweet, mild, weaker, poor in some very beautiful constructions: *sad Winter's night, portly pride, unmoved mind, wondrous virtue, mighty view, mild pleasance, boiling sweat, poor thralls, hungry eyes, frail eyes, weaker hearts*. They relate to the Lady in the description of the essential features of her character, with distinctive properties of objects and objects of reality. Most epithets precede the “main” word: *lilly hands, fairest proud, souerayne beauty, sad Winters night, vnmoued mind, faire eyes, powerfully eyes, goodly light, black book, strong castles*. Sometimes E. Spencer puts epithets postposition (*forces dismayd*) and even in both pre- and postposition (*cursed foe unknowne, deadly arrowesyfy bright*).

The reason for the wide use of hyperbole is an obvious dramatization of the contents of the cycle: an exaggerated idea of suffering and happiness of the lyrical character. Reception becomes a means of gain expression in poetry, underlining the author's idea: *Yet in my hart I then both speake and write, / the wonder that my wit cannot endite* (1, III: 13–14); *that she the better may in bloody bath / of such poore thralls her cruell hands embrew* (1, XXXI: 11–12). Episodically E. Spencer used litotes: *That she will once vouchsafe my plaint to hear* (1, XVIII: 7). Litotes can be used for external assessment or mitigation of categorical judgment when describing negative or unpleasant effects (сонет XIX: *I appreciate this inexpensive triumph*; сонет XXXVIII: *All careless how my life for her decays*).

The ambiguity in the relationship and lyrical perception of the Lady was realized in usage of such an ancient style method as oxymoron. The metaphor that presents a lover, which combines images of “fire” and “ice”, was based on the principle oxymoron, also was the foundation of love idyll in the sonnets by F. Petrarch and his followers [4, p. 37]. In the sonnet XXX E. Spencer says: *my love is like to ice, and I to fire* (1, XXX: 1).

Finding new colors of existing words, the author based them upon not only contradictory statements, but also formed an idea of the beloved. In the sonnet XLIX the poet calls her a *fair cruel*, actually giving such a negative feature a positive characteristic, trying to brighten her image. Inconsistency in the perception of the Lady could be found in the sonnet LXXI, where she was called *dear foe*. In the sonnet VIII the poet admired rigor and moral purity of the Lady, but he is confident that his love does not offend the dignity of the Lady: *strong through your cause, but by your virtue weak* (1, VIII: 12).

Comparison was an often used stylistic devices that achieves imagery

of cycle, especially in combination with other devices. It allows you to assimilate the image of the Lady, her character, events, objects of reality with images that are already familiar to the reader. As a result, a certain concept is specified, it becomes more obvious and expressive: *as viper's brood, eyes as a pleasure, the sweet eye-glances, that like arrows glide, she more cruel and more savage wild, then either lion or lioness, as golden hooks, my love like the spectator idly sits, the rose in her red cheeks appears*. The sonnets revealed comparative series of turns that characterize the face, eyes, cheeks, hair, breasts, hands if the Lady (*her lips did smell like unto Gillyflowers; her ruddy cheeks like unto Roses red; her breast like Lillies*) (1, LXIV).

E. Spencer's comparisons were uniform. We can select a small group of the author's comparisons without the estimated element (*as the culver, as young fawn*) and the comparison group, containing an evaluation element (for example, *the tiger that with greediness hunts after blood*) (1, LVI: 3). The second group is used therefore more productively used.

The formation of Renaissance humanism played an important role in ancient tradition. Therefore, there is a natural reflection in the works of E. Spencer literature material accumulated by his predecessors. Most used allusions by E. Spencer – classical. Typically, this is a reference to a certain literary work, story, or image, which the author performs the first quatrain, where he introduces the subject of sonnets to the reader, directing further narrative. Sometimes allusion appears in the second or third stanzas, which deepens the main theme or make the inference from previous judgments. In the sonnets can determine allusions to interpretations which require knowledge of Greek and Roman mythology, classical literature in particular texts F. Petrarch, biblical texts. For example, in the sonnet XLIV was mentioned heroes of Greece (*peers of Greece*) and Orpheus (*Orpheus*). This method is not only quoting myth or some text, and performs a number of functions in the text. The first source is transformed by the poet, and being introduced to the main theme. This work appears in more information, deepening the main topic, inferences made from previous judgments, characterized by the lyrical character himself and his beloved; explains the actions and emotions of the characters.

Often the author of sonnets expresses their feelings through the language of symbols. Spencer's symbols can not be taken literally. Multifaceted symbols of importance of which gradually opens up to the reader, but are never quite achieved. In literary criticism there is an

assertion that E. Spencer was using fictional symbols, which is why there is some confusion in their interpretation [11, p. 10]. But most of the symbols in the cycle «Amoretti» have a clearly distinguishable value and are clear to understand. They are repetitive, but in every case symbols in conjunction with other stylistic means, becomes another component, which enriches the characters. Most of them characterize the image of the Lady. Defined characters that are associated with the meaning of colors (white, gold, red) repeatedly uses a symbol of light. In the sonnets present symbols which are associated with visual inanimate (flower, garden, apple, oak, lead, iron, marble, stone, celestial body), living beings (leopard, tiger, deer, bee, deer) and nature (storm, storm, wind).

Usage of allegorical characters in a series of “Amoretti” refers the reader to the mythology, folklore, various parable genres (fairy tales, fables), but in poetry this technique is not as productive as, for example, in “The Faerie Queene”. The poet adds an imagination to his sonnets, and therefore is even more resourceful in the subject of his story [5, p. 131]. For example, in the sonnet XX author refers to the image of a strong and courageous lion and weak lamb, recalling enlightened readers these images of Leonardo da Vinci’s fable “The Lion and the Lamb”. In the sonnet LXXXIII were used allegorical images of Aesop’s fables about the cuckoo and thrush, published in the edition of “Aesop’s fables”. Objects which were presented in the cycle, may reveal its history and without an allegorical personification, the theme of the cycle “does not require” this technique, but with it the language of sonnets becomes brighter and more saturated.

So, the stylistic devices of the cycle “Amoretti” by E. Spencer present the poet as an outstanding master of the genre and a good sense of poetic form. He is characterized with variations and connection of various sources of stories, images and stylistic devices in their own distinctive text. Architectural style is the most suitable elements for descriptive amazing, bizarre poetry is a reflection of his poetic mind. Analyze of stylistic dominant cycle analysis showed that E. Spencer was combining stylistic features of different levels of English. Based on the analysis of texts sonnets can be concluded that E. Spencer has inner conviction: this literary work must meet the established literary rules do not deviate from the existing rules, of course, unless required by the laws of versification. Due to these features cycle “Amoretti” took a worthy place in world literature, becoming skillful monument in honor of the beloved Lady.

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ФУНКЦІЇ ПИТАЛЬНО-ВІДПОВІДНИХ КОМПЛЕКСІВ У НАУКОВО-ПОПУЛЯРНИХ ТЕКСТАХ

Вавринюк Т. І. Функції питально-відповідних комплексів у науково-популярних текстах.

Стаття присвячена вивченню функціонального навантаження питально-відповідних комплексів у науково-популярних текстах. Досліджено, що питально-відповідні комплекси найчастіше реалізуються у фрагментах текстів науково-популярного стилю, що містять концептуально значущу інформацію.

Ключові слова: питально-відповідні комплекси, діалогічність, науково-