

texts. For this reason it is necessary to seek out other criteria which would allow conducting a more objective classification of texts.

Key words: genre, structure, typology, text type, functional style.

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Sophia Kozak

FRAMES THAT DESCRIBE PEOPLE IN FICTIONAL DISCOURSE

The research paper is dedicated to the investigation of the peculiarities of the functioning and verbal filling of the frame structures that describe people in German fictional discourse represented by the novel “Jephthah and his daughter” [“Jefta und seine Tochter”] by Lion Feuchtwanger. The research of a literary discourse implies the interpretation of its content with the regard of its micro- and macrostructure, i.e. its inner and outer relations, linguistic and extra-linguistic contexts. At the same time it is necessary to investigate questions which are directly connected with functional pragmatics of a discourse, namely the questions of the frame representation. The term *frame* got into the branch of linguistics from the cognitive psychology and became a distinctive contact link between language structures and their correlates in the reality. Being actualized and mobilized by the authors, frames form a discourse, define its quality and pragmatics. The analysis of the lexical units that describe people’s appearance in the novel “Jephthah and his daughter” by L. Feuchtwanger made it possible to research cognitive-pragmatic features of the frame structures which represent the frame ‘Appearance’ in the fictional discourse. The analyzed extracts of the literary work represent interesting examples of the frame structures, which describe human appearance. The terminal elements, which represent people’s features, play an important part in the verbal presentation of the frame ‘Man’, because they help the author to express the nature of the main characters of the novel as well as to reveal their inner world.

Key words: discourse, frame, frame structure, terminal, terminal element, appearance.

Formulation of the research problem and its significance. In modern linguistic researches the cognitive approach plays an important part. In the field of cognitive science the method of conceptual analysis was developed as well as the frame analysis which acquires linguistic status after passing through certain periods of its development. Social science regards frames as the basic elements necessary for the description of certain social events; in psychology they are defined as a fixed system of parameters which express a certain object or event; artificial intelligence researches treat frames as a set of data which represent a stereotype situation.

The significance of cognitive approach is determined by its efficiency in the adequate interpretation of a discourse, as this process implies going out of discourse limits and involvement of background knowledge, because every act of speech production or speech understanding is not limited by the actualized meanings of the uttered or written words but requires encyclopedic knowledge [2, p. 165].

Analysis of previous research dealing with this problem. In recent years we can observe an increasing interest of the scientists to the processes of formation, existence and transfer of human knowledge. In particular for artificial intelligence researches an important task was the creation of the so called “knowledge packets” (Schank’s term [6, p. 320]) which would contain encyclopaedia data about certain objects and situations. This process stimulated the appearance of the frame theories.

Frame is a phenomenon which has disputable interpretations, and that is undoubtedly attributed to its complexity and insufficient theoretical elaboration. In linguistics the problem of frames remains unsatisfactorily researched, especially in text linguistics. Some questions of this problematic attract attention of the linguists. One of the he works of A. M. Prykhodko [3], dedicated to the study of connection means by which the propositions join into a frame chain, are of great interest. The investigation of S. Voigt [7], aimed at the study of frame structures in German fiction, deserves particular consideration. S. A. Zhabotynska offers a rather comprehensive frame classification which

is based on frame verbalization and according to which such frames structures as object-centric, actional, paronymic, hyponymic and associative are distinguished [1]. A very detailed description of a frame as a knowledge representation structure is given in “Terminological Encyclopedia of Modern Linguistics”, compiled by O. O. Selivanova [4].

The goal and the specific tasks of the article. The actuality of this research is determined by the fact, that a wide range of questions concerning functioning of frame structures in literary discourse remain open and need further profound study from anthropocentric point of view, because the problem of people, their essence and existence is one of the main problems of humanitarian science.

The purpose of this research is to study the peculiarities of functioning of the frame structures that denote human appearance in German fictional prose.

The object of the research presents frames that denote human appearance. The subject of this investigation presents frame structures that denote human appearance in German belles-lettres discourse. The research was carried out on the material of the novel “Jephthah and his daughter” (“Jefta und seine Tochter”) by the German writer of the 20th century Lion Feuchtwanger.

Presentation of the basic content of the research and an interpretation of the results which were obtained. For the analysis of the frame structures that denote human appearance in literary discourse we use the terms “frame”, “frame structure”, “terminal”, “terminal element”. It should be noted that “frame” and “terminal” are the cognitive formations and “frame structure” as well as “terminal element” are their discourse correlates. *Frame* is the structure of double nature: cognitive and linguistic. *Frame structure* is qualified as a unification of lexical-and-syntactic structures that represent correspondent frames in a discourse. *Terminals (slots)* are the elements (knots) of the frame that are responsible for the activation of the corresponding knowledge structures in reader’s consciousness.

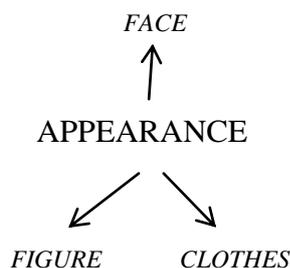


Illustration 1. Conceptual structure of the frame “APPEARANCE”

We regard the frame “APPEARANCE” as a cognitive structure based on categorical knowledge of human appearance fixed in lexicographical sources. A German dictionary *Wahrig* has the following definition: DAS ДУЯЕРЕ – АуЯenseite, Oberflдche; дуЯere Erscheinung, дуЯere Ansicht, Anblick von auЯen, Aussehen [8, p. 522] [APPEARANCE – the way that someone or something looks]. On the basis of this explanation we determine the main terminals of the frame APPEARANCE: *FACE*, *FIGURE*, *CLOTHES*:

The study of a literary discourse should be done taking many aspects into consideration – historical, social, ethnographic, philosophical etc. – which influence author’s choice of certain linguistic structures. With a glance of the stated factors we analyze the functioning of the frame structures that denote human appearance in the novel “Jephthah and his daughter” by the famous German writer of the 20th century Lion Feuchtwanger.

In the history of German literature L. Feuchtwanger is distinguished first of all by his novels on historical and modern themes. The main topic of the works of this literary artist is the alternative of the action and philosophic contemplation. The writer depicted a lot of events – from antiquity to the epoch of his time. Thanks to his education, perception of the world and due to the growing anti-Semitism in Germany L. Feuchtwanger strove for creation of works, which describe his folk’s life and history. One of those books is the novel “Jephthah and his daughter” which takes an important place in writer’s literary heritage.

The plot of the novel is based on the story about Jephthah from the Book of Judges in the Old Testament. The events refer to the period between 1300 and 1100 years before Christ, the time of the struggle of Israelitish tribes for Jordan. Jephthah, having been born illegitimately, is driven out by his half-brothers and their mother and takes up his dwelling in Tob, east of Gilead. Together with his wife, his daughter and some of his adherents he goes to the desert. In hard conditions of nomadic life Jephthah musters troops and conquers some towns. At culmination moment of battle, when the events develop not in his favour, Jephthah turns to God for help and promises that if he is victorious, he will sacrifice to Him the first creature he meets on his return. Unfortunately the first person, whom the commander meets, is his beloved daughter – Ja’ala. Bound by the vow and enduring terrible emotional tortures, he realizes that he is obliged to offer his only child to the Lord.

Jephthah is a wise leader, merciless soldier, dangerous enemy and loving father and husband. Describing his appearance the author lays emphasis on his greatness and fortitude: *Nun sein massiges, breitstirniges Gesicht nackt war, traten die starken, entschiedenen Züge noch deutlicher ins Licht, die harten Backenknochen, die auffallend flache Nase, das kräftige Kinn, die vollen, frühlichen Lippen* (L. Feuchtwanger, p. 51). The terminal FACE (*Gesicht*) is presented by the terminal elements *massige* (*massive*) and *breitstirniges* (*with wide forehead*), which underline strength and grandeur of the main character. *Pointed cheekbones* (*die harten Backenknochen*), *a strikingly flat nose* (*die auffallend flache Nase*), *a strong chin* (*das kräftige Kinn*) and *full lips* (*die vollen Lippen*) show the features of a great soldier, highlight his courage and ruthlessness.

Depicting Jephthah L. Feuchtwanger often pays attention to his eyes which sometimes radiate wrathful fire: *Jefta war zornig; kleine, grüne Lichter funkelten in seinen braunen Augen* (L. Feuchtwanger, p. 53). The given appearance description is the evidence of the remarkable character of this hero, of his strength and resoluteness that distinguish him among the others, make him “a king of desert” and later on a Judge of his folk.

The appearance of the personage can also reveal his inner state: *Sein Gesicht zeigte, was er dachte; häufig war es wild und zuversichtlich, mehrmals bitter schalkhaft* (L. Feuchtwanger, p. 60). In spite of the fact that Jephthah was raised to the bench of Judges he didn’t feel happy: *Sein Gesicht war starr, als sei es ein Teil des steinernen Hochsitzes. Er war nicht glücklich, Jefta* (L. Feuchtwanger, p. 383). The terminal FACE is represented by the terminal elements *starr* (*rigid*) *ta leeren Blickes* (*blank look*). It seemed that Jephthah became a part of that stone of Judges, on which he had the honour to sit (*als sei es ein Teil des steinernen Hochsitzes*). By the description of the appearance that is represented by this frame structure we can judge about the loss of interest of the protagonist, about the inner devastation and tragedy of his existence.

So, the frame structures that denote human appearance help to reveal both outward and inner features of human nature of any of the novel’s characters. For that reason L. Feuchtwanger applies frequently to the description of appearance of his personages. Depicting Ketura – Jephthah’s wife – the writer attracts reader’s attention by means of well-chosen terminal elements which characterise very neatly this unusual woman: *Sie saß dünn, braun und lieblich auf dem Reittier* (L. Feuchtwanger, p. 64).

Ketura is a loving wife and mother, who takes care of wellbeing of her family and spares no effort to defend it from evil. She isn’t afraid of enemies, because she stays under trusted protection of her husband. Everything what happens in her life has its sense and is in hand of Jephthah. But not always peace and harmony would reign in their house. The culminating moment in Ketura’s life comes when Jephthah informs that he has to fulfil the vow, which he took before the Almighty: *Ketura starrte ihn an aus wilden, riesigen Augen. Sie konnte nicht sprechen, es würgte ihr Hals und Brust* (L. Feuchtwanger, p. 318). The terminal elements which describe Ketura’s appearance in this frame structure – *wilde, riesige Augen* (*wild, enormous eyes*); *es würgte ihr Hals und Brust* (*it strangled her throat and breast*) – render the state of entire constraint, hopelessness and despair caused by her husband’s news about the future death of their only daughter.

Ketura feels incredible pain and grief because she can’t avert horrible fate from Ja’ala to which she was destined by her own father: *Da indes drang Ketura zu der Tochter. Sie ergriff ihre Hand,*

ihre riesigen, verwilderten Augen saugten sich fest an ihrem Gesicht. Sie beschwor sie mit ihrer tiefen Stimme (L. Feuchtwanger, p. 355). Ketura watches in despair from afar her girl go to the sacrificial altar where according to ecclesiastical ritual she will be put to death.

The author doesn't mention Ketura in his novel any more. The story about this unique woman is finished by the frame structure where by means of terminal elements which describe her appearance and behavior the author renders despair of a suffering mother whose heart refuses to lose its only child even if it is necessary for the sacral purpose: *Nur ferne noch folgte Ketura. Sie wimmerte und heulte leise vor sich hin und setzte ihren Weg fort. Ihre Augen wurden weit und wild* (L. Feuchtwanger, p. 357).

The study of the peculiarities of the frame structures that denote human appearance in the novel would be insufficient without analysis of appearance features of one more significant figure – Jephthah's daughter. L. Feuchtwanger romanticizes this personage, describing her as a delightful, self-reliant, very energetic girl who has a strong character, keen mind and a loving heart: *Sicheren Auges und FuЯes streifte und kletterte sie herum, keine Anstrengung machte sie mьde. Sie hatte den straffen, anmutigen Leib der Mutter, auch deren mattbraunes, fleischloses Gesicht, und wie Ketura war sie zart und fein in aller Kraft und Hьrte* (L. Feuchtwanger, p. 99).

Ja'ala is ready to sacrifice her life and sees a great mission in this deed. While her kith and kin perceive with horror the news about her future death she thinks calmly over the situation and according to the old tradition goes with her playmates (girls) to the mountains in order to bemoan her short life: *Ja'ala, wenn die Freundinnen um sie klagten, schaute und hьrte zu, stillen, ein wenig hochmьtigen Gesichtes* (L. Feuchtwanger, p. 336). The terminal elements *stillen, ein wenig hochmьtigen Gesichtes* (with calm and a little bit proud face) that describe an imperturbable and delighted look of the girl at this tragic moment testify her incredible courage.

Ja'ala's extraordinary beauty and doughtiness are also skillfully illustrated by the following frame structure: *Ihr mattbrьunliches Fleisch schimmerte durch das schleierige Kleid. Niemand konnte schauen wie sie, alles, was sie war und lebte, war in ihren Augen. Wer ihre Stimme einmal gehьrt hatte, vergaЯ sie nicht, und ihm, Jesta, war die Stimme vertraut wie die eigene Hand* (L. Feuchtwanger, p. 357). It seems that the girl doesn't feel sorry that she is deprived of her future earth life and with the readiness of a sage she gives herself up wholly to her obligation towards God.

The last words that refer to Ja'ala's description – *Wer ihre Stimme einmal gehьrt hatte, vergaЯ sie nicht* (L. Feuchtwanger, p. 357) – demonstrate L. Feuchtwanger's desire to immortalize the image of the dauntless girl. She left this world, but the memory of this heroine will always live in books and readers' consciousness.

Conclusions and prospects for further research. On the basis of the analysed fragments we can state that the frame structures describing human appearance play an important part in the novel "Jephthah and his daughter". L. Feuchtwanger highlighted not only the main problems which every person faces but also portrayed in detail outward features of each of the characters what helped the reader to get to the bottom of their inner world, to discover the whole spectrum of human feelings – love, hate, sympathy, friendship, disappointment, fear, worry etc. In the novel the concentration of the frame structures that describe human appearance is different and finds its expression in diverse episodes and scenes what makes the narration more expressive and animated.

So, the made analysis proved that the frame structures which describe people's appearance can be an effective means of the explication of author's thoughts concerning behavior and inner world of the personages in a fictional discourse.

The results of this research demonstrate that frame structures can consist of lexical units which represent frame terminals implicitly. The study of implicit relations in frame structures and their influence on the realization of author's intentions can form a task for further scientific researches in the field of cognitive linguistics.

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Козак Софія. Фрейми опису людини в художньому дискурсі. Статтю присвячено важливій проблемі когнітивної лінгвістики – дослідженню функціонування фреймових структур, що описують зовнішність людини в літературно-художньому дискурсі на прикладі фрейму “ЗОВНІШНІСТЬ” у романі німецького письменника Ліона Фейхтвангера “Іефай та його дочка”. Фреймову структуру визначаємо як об’єднання лексико-синтаксичних одиниць, що представляють відповідні фрейми в дискурсі та пов’язані спільною участю в актуалізації авторської прагматики. Визначено основні термінали, що належать до фрейму “ЗОВНІШНІСТЬ”, та проаналізовано лексичні одиниці, що представляють його термінали. Досліджено когнітивно-прагматичні особливості фреймових структур, що описують зовнішність людини в німецькомовній художній прозі. Аналіз довів, що фреймові структури, які описують зовнішність людини, – ефективний механізм експлікації авторських думок не лише щодо зовнішнього вигляду персонажів, але і їхніх характеристик, і внутрішнього світу.

Ключові слова: дискурс, фрейм, фреймова структура, термінал, термінальний елемент, зовнішність.

Козак Софія. Фреймы, описывающие человека в художественном дискурсе. Статья посвящена важной проблеме когнитивной лингвистики – исследованию функционирования фреймовых структур, описывающих внешний вид человека в художественном дискурсе на примере фрейма “ВНЕШНОСТЬ” в романе немецкого писателя Лиона Фейхтвангера “Иефай и его дочь”. Фреймовую структуру определяем как объединение лексико-синтаксических единиц, представляющие соответствующие фреймы в дискурсе и связанные общим участием в актуализации авторской прагматики. Определены основные терминалы, принадлежащие фрейму “ВНЕШНОСТЬ”, а также исследованы когнитивно-прагматические особенности фреймовых структур, изображающие внешний вид человека в немецкоязычной художественной прозе. Анализ доказал, что фреймовые структуры на обозначение внешности человека, являются эффективным механизмом экспликации авторских мыслей не только относительно внешнего облика персонажей, но также их характеров и внутреннего мира.

Ключевые слова: дискурс, фрейм, фреймовая структура, терминал, терминальный элемент, внешность.

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Laryssa Kyrychuk

SELF PRESENTATION AS SUBJECTIVE STANCETAKING IN CELEBRITY INTERVIEW SHOW

The paper explores the issues of self-presentation in celebrity interview show from the viewpoint of stancetaking theory. The research is focused on the analysis of self-presentational motivations, the ways of public image reinforcement / modification and communicative characteristics of the celebrity interview show. It specifies the factors that affect celebrity’s subjective stancetaking as a verbal act of self-presentation in this type of social interaction. It is claimed that the tactics of self-presentation such as self-enhancement and self-criticism are realized through the self-acclaiming and self-disclaiming stancetaking correspondingly. These stance patterns are treated as indirect indexes of speaker’s social personality and are linked to the acts of performance which are aimed at impression management. The celebrity’s stancetaking is also regarded in the paper as a way of his/her self-construction. The method applied in the research is discourse analysis.

Key words: self-presentation, public image, stancetaking, verbal behavior, speech identity.