

# ON SOME SYNTACTICO-STYLISTIC FEATURES OF PSYCHOLOGICAL PROSE TEXT

The psychological novel, as defined in encyclopedia Britannica, is a work of fiction in which the thoughts, feelings, and motivations of the characters are of equal or greater interest than is the external action of the narrative. In a psychological novel the emotional reactions and internal states of the characters are influenced by and in turn trigger external events. This emphasis on the inner life of characters is a fundamental element of a vast body of fiction.

In the psychological novel plot is subordinate to and dependent upon the probing delineation of character. Events may not be presented in chronological order but rather as they occur in the character's thoughts, associations, memories, fantasies, reveries, contemplations and dreams.

Encarta gives the following explanation: "The psychological novel's intent is to reveal its characters' inner selves at a particular time in life. In terms of style, many psychological novels feature interior monologue and stream of consciousness; these are literary techniques that give the reader direct access to the inner thoughts of characters." As the study shows, dialogues in "Mrs. Dalloway" are used in quite a limited number of places, the text is mainly given as an endless monologue of several heroes. Another very important component of the concept of the psychological novel is that the descriptions of reality are presented in the light of the perception of individual heroes (in "Mrs. Dalloway" – of several heroes, in "Something Happened" – of a single one.) And since the text is constructed in the order in which the ideas occur, it often has a disorderly, uncoordinated, jerky character. Describing the heroes' stream of consciousness, the author cannot stick to hard and fast grammar rules, accepted syntactic structures, strict arrangement of punctuation marks. Hence comes the definition of V.Woolf's style – "random style". In one of her essays called "Modern Literature" V.Woolf writes: "Let us record the atoms as they fall upon the mind in the order in which they fall, let us trace the pattern, however disconnected and incoherent in appearance, which each sight or incident scores upon in consciousness." (Е.Гениева, р. 3)

Let us start with the text of "Mrs.Dalloway" by V.Woolf.

The first impression the reader has when getting acquainted with this text is a sort of confusion, because the text as a whole is difficult to comprehend. To get some idea of the content of the novel, the reader should read carefully the whole text. There are a number of reasons for this: first of all, the paragraphs are lengthy, consisting of three-four sentences, the sentences themselves are complicated with a multitude of participial, gerundial and absolute constructions, parenthetical insertions while the punctuation is non-typical. Then, the syntactic pulsation (the change of syntactic constructions) is rather uneven. You can hardly come across dialogues in its proper sense, neither can you find proper names and it is a known fact that proper names are often the keywords of the literary work. The only thing that helps to grasp the content of the novel is the title which being expressed by a proper name, is the strong position of the text. Reading the title, the reader knows that a certain Mrs. Dalloway is being narrated about, but to know that the novel describes one day and the whole life of Mrs. Dalloway, which is mingled with the description of the lives of other heroes: her daughter Elizabeth, Septimus Smith, Peter Walsh and other heroes who are united by the same life environment, by London, he should read carefully the whole text. To unravel the inner state of the heroes, V. Woolf widely uses improper direct speech, which descends to streams of consciousness. Various streams of consciousness seem to cross each other threading the present with the past.

So the text is not divided into chapters, while paragraphs are too long. We distinguish between maximum ( $P_{max}$ ), medium ( $P_{med}$ ) and minimum ( $P_{min}$ ) paragraphs on the basis of the quantitative analysis. Trying to define each of them, we propose that in defining  $P_{min}$  we should consider the upper limit, in defining the  $P_{max}$  – the lower limit. All the paragraphs that will exceed in volume the upper limit of the  $P_{min}$  and understep the lower limit of the  $P_{max}$  will be called medium paragraphs.

The minimum paragraph consists of a maximum of three sentences (simple or/and complex) each of which has a space of not more than two lines.

The maximum paragraph consists of a minimum of two sentences (complex), at least one of which has a space of four lines.

Let us adduce examples for each type.

*P<sub>min</sub>* Horror! Horror! She wanted to cry. (She had left her people; they had warned her what would happen.) ("Mrs. Dalloway", p.27)

*Pmed* She stiffened a little on the kerb, waiting for Durtall's van to pass. A charming woman, Scrope Purvis thought her (knowing her as one does know people who live next door to one in Westminster); a touch of the bird about her, of the jay, blue-green, vivacious, though she was over fifty, and grown very white since her illness. There she perched, never seeing him, waiting to cross, very upright. ("Mrs.Dalloway", p.4)

*Pmax* There were flowers: delphiniums, sweet peas, bunches of lilac; and carnations, masses of carnations. There were roses; there were irises. ... (p.13)

The prevailing majority of the paragraphs in this text are of maximum type.

It is notable, that the first and the last paragraphs of the text are minimum.

Mrs.Dalloway said that she would buy the flowers herself. ("Mrs.Dalloway", p.3)

And the last one:

For there she was. ("Mrs.Dalloway", p.194)

It is not a random choice of such architectonics: these paragraphs serve frames to the text and actively participate in its functional perspective. The first paragraph given in one sentence is a sort of the theme of the novel, some starting point in the contents of the novel, which carries a convolute information about Mrs. Dalloway's life, when young she "bartered" nice, sincere love to calm, easy-going life marrying Mr.Dalloway, a successful public man, and that now she realizes her blunder, but still hopes to have good changes in life, to meet her beloved, that's why she is willing to buy the flowers herself.

The last paragraph "For there she was" is the rheme of the novel. By the end of the day Mrs.Dalloway and Peter Walsh (her beloved) are hopeful that destiny will not begrudge to give them another chance to be happy.

*Pmax* usually consists of three-four sentences, the first and the last one being short. As a rule, the rhematic part of the paragraph comes to the end. Such paragraphs are typical of the text of "Mrs.Dalloway".

e.g.[Both seemed queer, Maisie Johnson thought. Everything seemed very queer.] [ In London for the first time, come to take up a post at her uncle's in Leadenhall Street, and now walking through Regent's Park in the morning, this couple on the chairs gave her quite a turn.....] [(For that young man on the seat had given her quite a turn. Something was up, she knew.)] ("Mrs. Dalloway", p.26)

In the first sentence, Maisie Johnson just supposes, assumes, that something is going on. In the last sentence she is convinced that something is

going on. The sentences between the first and the last one develop the functional perspective.

One of the most interesting characteristic features of V. Woolf's style is the use of paragraphs set off with brackets. As far as we know, this type of paragraphs is not fixed in works on syntax. But as the analysis shows, this syntactic structure is widely used in both the novels. So we propose a new term for it – "inserted paragraph".

Unfortunately, we cannot adduce the example completely because of space limitations.

e.g. She could remember scene after scene at Bourton – Peter furious; Hugh not, of course, his match in any way, but still not a positive imbecile as Peter made out; not a mere barber's block. When his old mother wanted him to give up shooting or to take her to Bath.....

(June had drawn out every leaf on the trees. The mothers of Pimlico gave suck to their young. Messages were passing from the Fleet to the Admiralty. Arlington Street and Piccadilly seemed to chafe the very air in the Park and lift its leafs hotly, brilliantly, on waves of that divine vitality which Clarissa loved. To dance, to ride, she had adored all that.) ("Mrs. Dalloway", p.7)

The excerpt consists of three paragraphs. Though the grammatical tense of the narration in all the tree paragraphs is the past, the first and the last paragraphs are the descriptions of heroine's memories of the past years, of tremulous feelings of youth, while the inserted paragraph describes the grandeur of morning of the single day, described in the novel. The use of the inserted paragraph in this case indicates first of all time-shift. Then, presenting the paragraph with brackets, the author wishes to say that Clarissa lives in the past, that the past is her reality, while the present occasionally intrudes her life, reminding that time is irreversible.

The text of the novel "Something Happened" is much easier to comprehend, though it possesses most features typical of the psychological prose text.

There are a number of reasons for the differences in the structure of the texts between two novels. First, we should take into account the cultural differences. The parallelism and disparity of the paradigms of literary responses to the reality are demonstrated as the signifiers of similar or differing worldviews shaped by religious, cultural, and sociopolitical determinants in American and British life. Second, V. Woolf and J. Heller are of different generations: V. Woolf had been creating novels in the beginning of the last century, while J. Heller was

writing in the sixties, that is with the difference of half a century, during which disastrous events in the history of mankind had taken place – World War I, World War II, Hiroshima etc. The third reason is V. Woolf's state of mind: as is known, the author had psychic problems which are assumed to affect her manner and style of writing. And, eventually, the last but not the least reason is the gender difference.

Unlike "Mrs.Dalloway", the text in Heller's novel is divided into chapters, and each chapter has a title ("My daughter's unhappy", "The office in which I work" etc.), which easily alludes the reader to the content of the chapter.

The paragraphs in this text are also mainly of maximum type. However, sometimes the author uses paragraphs consisting of one sentence only, which have an expressive import.

Here too we come across inserted paragraphs.

e.g.(I have dreams, unpleasant dreams, that relate, I think, to my wanting to speak at a company convention, and they are always dreams that involve bitter frustration and humiliation and insurmountable difficulty in getting from one location to another.) ("Something Happened", p.26)

The purpose of separating this paragraph is rather explicit. The novel "Something Happened" is the confession of the main hero. Bobby Slocum is telling sincerely about his life, family, work, collaborators – it's a true description of the world in the eyes of the main hero. There is no dissimulation, false thoughts, sham, these are the most occult, privy thoughts that, in fact, should be kept in the cupboard. The brackets hint the reader that this passage should be read in a whisper so that not to be heard.

So having analyzed some of the syntactic-structural features of the two texts of psychological prose, we came to the conclusion that the structure of the text and the purport of the literary work are tightly bound and that they affect each other. The examples adduced above show that a psychological novel may have a peculiar, often non-normative, eccentric structure. The investigation of paragraphing the two texts has led us to the discovery of a new syntactic - structure "inserted paragraph".

#### REFERENCES

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