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Т. Є. Бублик

T. E. Bublik

T. Ye. Bublik

*Львівський національний університет імені Івана Франка
Львовский национальный университет имени Ивана Франко
Ivan Franko Lviv National University*

**СТИЛИСТИЧНІ ФІГУРИ ЯК ЗАСОБИ МОДЕЛЮВАННЯ
СВІТОГЛЯДНОЇ ПОЗИЦІЇ АВТОРА У МЕДИТАТИВНИХ ПРИТЧАХ
ЭНТОНИ де МЕЛЛО
СТИЛИСТИЧЕСКИЕ ФИГУРЫ КАК СРЕДСТВА
МОДЕЛИРОВАНИЯ МИРОВОЗЗРЕНЧЕСКОЙ ПОЗИЦИИ АВТОРА
В МЕДИТАТИВНЫХ ПРИТЧАХ ЭНТОНИ де МЕЛЛО
STYLISTIC DEVICES AS THE MEANS OF AUTHOR'S WORLDVIEW
MODELING IN MEDITATIVE PARABLES BY ANTHONY de MELLO**

Статтю виконано в рамках антропоцентричної парадигми сучасних лінгвістичних досліджень, спрямованих на опис вербалізованих фрагментів твору у їх синтаксично-стилістичному і когнітивно-комунікативному наповненні. Основу нашого зацікавлення складають медитативні притчі Ентоні де Мелло, що здається актуальним з точки зору дослідження механізмів пізнання і способів їх реалізації на рівні текстових утворень у сучасній мовознавчій науці.

Проаналізовано основні стилістичні прийоми, використані в медитативних притчах Ентоні де Мелло, які допомагають дешифрувати світоглядну позицію автора. Виокремлено стилістичні фігури парадоксів, оксюморонів, антитези, порівнянь і персоніфікації. Дієслова, які позначають «сприйняття за допомогою органів чуттів», використані в парадоксальних і оксюморонних комбінаціях, які, у свою чергу, побудовані на лексичних трансформаціях зі значенням «слухати те, що не можна почути», «дивитися на те, що не можна побачити». Їхнє значення посилюється і доповнюється за допомогою алюзій з Біблії, порівнянь, антитез тощо.

Іншим важливим стилістичним прийомом медитативних притч є персоніфікація. В медитативних притчах рослини, тварини, природа і абстрактні явища розмовляють, діють, думають. Елементи персоніфікації також виявлено у використанні присвійних займенників для позначення вищезазначених категорій.

У цілому стилістичні фігури парадоксу, оксюморону, антитези і персоніфікації, як одні із ключових стилістичних прийомів, роблять медитативні притчі більш виразними, викликають різноманітні емоції і використані з метою вербалізації загальної концепції досліджуваних творів, так само як і парадоксально-суперечливої світоглядної позиції автора.

Ключові слова: медитативна притча, стилістичний прийом, парадокс, оксюморон, антитеза, порівняння, персоніфікація.

Статья выполнена в рамках антропоцентрической парадигмы современных лингвистических исследований, направленных на описание вербализованных фрагментов произведения в их синтаксически-стилистическом и когнитивно-коммуникативном наполнении. Основу нашего интереса составляют медитативные притчи Энтони де Мелло, что кажется актуальным с точки зрения исследования ме-

ханизмов познания и способов их реализации на уровне текстовых образований в современной языковедческой науке.

Проанализированы основные стилистические приемы, использованные в медитативных притчах Энтони де Мелло, которые помогают дешифровать мировоззренческую позицию автора. Выделены стилистические фигуры парадоксов, оксюморонов, антитезы, сравнений и персонификации. Глаголы, обозначающие «восприятие с помощью органов чувств», использованные в парадоксальных и оксюморонных комбинациях, которые, в свою очередь, построены на лексических трансформациях со значением «слушать то, что нельзя услышать», «смотреть на то, что нельзя увидеть». Их значение усиливается и дополняется с помощью аллюзий из Библии, сравнений, антитез и т.д.

Еще одним важным стилистическим приемом медитативных притч является персонификация. В медитативных притчах растения, животные, природа и абстрактные явления разговаривают, действуют, думают. Элементы персонификации также обнаружены в использовании притяжательных местоимений для обозначения вышеупомянутых категорий.

В целом стилистические фигуры парадокса, оксюморона, антитезы и персонификации, как одни из ключевых стилистических приемов, делают медитативные притчи более выразительными, вызывают различные эмоции и используются для вербализации общей концепции исследуемых произведений, равно как и парадоксально-противоречивой мировоззренческой позиции автора.

Ключевые слова: медитативная притча, стилистический прием, парадокс, оксюморон, антитеза, сравнение, персонификация.

The article is done within the framework of anthropocentric paradigm of modern linguistic studies aimed at the description of verbalized fragments of any work in their syntactic-stylistic and cognitive-communicative content. The focus of our interest is on the meditative parables by Anthony de Mello, which seems topical from the viewpoint of the investigation of cognition mechanisms and the ways of their presentation on the level of text formations. This phenomenon is placed in the center of an unfailing interest among linguists nowadays.

The article analyses the main stylistic devices that are used in meditative parables by Anthony de Mello to decode the author's worldview. Anthony de Mello's worldview perception is based on the conviction that the desired calmness of life may be found close to nature in solitude and observation. This conviction is verbalized in his idiosyncrasy on the level of the stylistic devices of paradox, oxymoron, simile and personification actualized in the parables under investigation. The philosophy of the author is based on the paradox of world perception: he is a priest but treats religion as one of the destructive elements for a person's development he tries to act as a Master-teacher but at the same time states one of his key paradoxical ideas that *a Master exists «to make you see the uselessness of having one»*.

Stylistic figures of paradoxes, oxymorons, antitheses, similes and personifications are pointed out and lexical units used to verbalize the corresponding figures of speech are highlighted in the article. Verbs denoting «sense perception» are employed in paradoxical and oxymoronic combinations and are built on lexical transformations denoting «*to listen to something that can't be heard*», «*to look at something that can't be seen*». Their meaning is strengthened and supplemented by means of allusions from the Bible, similes, antitheses etc.

Another prominent stylistic device of meditative parables is personification. In meditative parables plants, animals, nature and abstract phenomena talk, act, think. Elements of personification are also revealed in the use of possessive pronouns to denote the above-mentioned categories.

All in all, lexical units used to verbalize the corresponding figures of speech belong to the sphere of our everyday life and are familiar to the reader due to the connection with their jobs, modes of life, flora or fauna. Paradoxical constructions, oxymoronic transformations and examples of personification coincide with the author's understanding of the world that everything is hidden in nature and simplicity. Stylistic figures of paradox, oxymoron and antithesis as key stylistic devices, make meditative parables more expressive, evoke different emotions and are used by the author to reveal the general conception of the works in question as well as the author's paradoxically-contradictory worldview understanding.

Keywords: meditative parable, stylistic device, paradox, oxymoron, antithesis, simile, personification.

The investigation of cognition mechanisms and the ways of their presentation on the level of text formations have always been in the center of an unending interest among linguists (L. I. Belekova, O. H. Skidan, D. Davidson, N. Goodman, G. Lakoff, M. Turner, A. Wierzbicka). The general «trend» is supplemented by the achievements of anthropocentric paradigm of modern linguistic studies aimed at the description of verbalized fragments of any work in their syntactic-stylistic and cognitive-communicative content (N. I. Andreychuk, A. P. Martynuk, S. V. Hladio, V. N. Telia, Ch. H. Dodd, D. Tannen).

The focus of our interest is on the meditative parables by Anthony de Mello, which seems topical from the philosophical-existential viewpoint as in the current context of globalization the feeling of individuality and identity disappears altogether, which, in its turn, finds its reflection in the text units of lexico-semantic, syntactic-stylistic, functional-pragmatic and other levels.

Anthony de Mello's worldview understanding is based on the conviction that a person is perfect and happy right now. However, different rules and beliefs create serious obstacles for a fully-fledged life. So, the desired calmness may be found close to nature in solitude and observation. Actually, this conviction is verbalized in his idiosyncrasy revealed on the level of the corresponding stylistic devices of paradox, oxymoron, simile and personification actualized in the meditative parables under investigation.

The parables are meant to involve the hearers, who are drawn in by their familiarity, with the situation described. But there is also an element of surprise in each parable, a hook designed to present something new and unusual to the listeners. This has been called the «*twist*» or «*gotcha*» element of a parable. People might be either attracted to or put off by this element of surprise, but a good parable does not leave its listeners indifferent. They are meant to «*get it*». A parable challenges listeners to respond, although not in any single way. A good parable remains open-ended and contains a challenge to conversion, to change one's worldview and values [7, p. 2].

The elements creating unexpected effect and giving piquancy to the works by Anthony de Mello are the stylistic devices of paradox and oxymoron. That is why the language of meditative parables deserves paying attention to because of the use of the above-mentioned figures of speech which are often used in stylistic convergence and are interconnected to achieve the highest rhetoric and sense effect as «due to the contradictory comparison of the facts their depth is revealed, something light is clearly seen against the dark background» [2, p. 73].

A *paradox* is a word of Greek origin (*para* – *against*, *doxia* – *thought*) denoting a statement that seems to be self-contradictory or opposed to common sense, but on examination we find that in a peculiar sense it is strictly true [6, p. 146].

The stylistic nature of paradox does not seem to be properly investigated, it is sometimes referred to as antithesis or oxymoron [1; 3; 4; 5] as these figures of speech are based primarily on the semantics of contradiction. The authors of «General rhetoric» analyse paradox together with oxymoron [4]. Ukrainian linguist O. M. Yashyna points out antithesis as the basis of paradox [5]. Paradox can blend into irony or take the form of oxymoron, overstatement or understatement.

An *oxymoron* is a rhetorical figure in which incongruous or contradictory terms are combined [3, p. 73]. In meditative parables stylistic devices of paradox and oxymoron are used as one of compositional-stylistic means of text organization and key features of the author's style aimed at revealing the ideological conception of the parables in question as well as their conceptual meaning.

The philosophy of Anthony de Mello is based on the paradox of world perception: he is a priest but treats religion as one of the destructive elements for a person's development; tries to act as a Master-teacher but at the same time states one of his key paradoxical ideas:

«What then is a Master for?», asked the student.

«To make you see the uselessness of having one» [9, p. 41].

Verbs denoting «sense perception» are employed in lexical transformations of paradoxical combinations, the fact that is based on the author's viewpoint that happiness and calmness people always look for can be found in nature after considerable «sense perception» analysis – looking, hearing, seeing. Main paradoxical combinations are built on lexical transformations denoting «*to listen to something that can't be heard*», «*to look at something that can't be seen*»:

*When I speak, you mustn't listen to the words,
my dear. **Listen to the Silence**» [8, p. 124].*

*Listen to **the sound of the pines when no wind stirs** [11, p. 18].*

*«**To look at something that can't be seen**»:*

*To arrive at the Silence,
look when there is apparently
**nothing to see; listen when all
is seemingly quiet** [10, p. 179];*

Look steadily at the darkness.

*It won't be long before **you see the light.***

Gaze at things. It won't be long before you see the Word.

The Word became flesh; he came to dwell among us ... [12, p. 24].

Stylistic load of the above-mentioned paradoxical expression is strengthened by means of the allusion from the Bible: *The Word became flesh and made his dwelling among us. We have seen his glory, the glory of the One and Only, who came from the Father, full of grace and truth* – John 1:14.

The following paradoxical-oxymoronic constructions also reveal the meaningless attempts we make to understand the world and our place in it.

*«**To look for something that can't be found**»:*

*You're searching for it the way
someone **searches for sight with open eyes!***

***It is too clear that it is hard to see it** [11, p. 38],*

*as **God hides things by putting them before our eyes** [10, p. 33].*

«**Blind people can see**»: *Blind people come to see things that they missed when they had sight* [13, p. 232].

In the example below the use of oxymoron is supplemented by a zoomorphic simile with an eagle that altogether specifies the stylistic and pragmatic sounding of the expression.

*To be enlightened means to see
the hollowness of success, the emptiness
of achievements, the nothingness of human
striving.» said the Master.*

That's the excitement and freedom of the eagle gliding over a bottomless ravine [8, p. 161].

Figurative meaning of meditative parables is enhanced by one more stylistic figure that correlates with the idea of paradoxical search for essence and happiness on the logical-philosophical level, i.e. the stylistic device of antithesis. **Antithesis** (from Greek *ἀντιθεσις* – *opposition*) is a figure of speech in which opposites are contrasted, or one thing is set against another [6, p. 111]; that is why antithesis as a logical-semantic type of parallelism is also used as one of the means to manifest Anthony de Mello's paradoxical ideas. As a result, the following paradoxical expression is simultaneously an antithesis.

*Wisdom comes to those who learn nothing,
unlearn everything* [12, p. 205].

Taking into account the fact that human mind can easily perceive contrasting or contradictory items, stylistic figures of paradox, oxymoron and antithesis as one of key stylistic devices make meditative parables more expressive, evoke different emotions and are used by the author to reveal the general conception of the works in question as well as the author's paradoxically-contradictory worldview understanding.

Another prominent stylistic device of meditative parables is **personification**. It is believed that personification belongs to the oldest metaphoric language phenomena when it expressed animistic understanding of the world in which the world was full of spirits, talked, laughed, cried etc [2, p. 27].

In meditative parables by Anthony de Mello plants, animals, nature and abstract phenomena talk, act, think.

Said the river to the seeker:

«**No matter which way I turn I'm homeward bound**» [11, p. 190].

*The thought brought Samuel much comfort,
until it was assailed by another thought
and said, «What makes you so sure that
Moshe will put you up at his place?»*

«Why wouldn't he?» said Samuel to the thought. ...

*But the thought was
persistent. «Just suppose ...»* [11, p. 124].

Elements of personification are revealed in the use of possessive pronouns to denote the above-mentioned categories.

By dissecting her petals

no one ever gathered in the beauty of the rose [10, p. 253].

All in all, lexical units used to verbalize the corresponding figures of speech belong to the sphere of our everyday life and are familiar to the reader due to connection with their jobs, modes of life, flora or fauna. Paradoxical constructions, oxymoronic transformations and examples of personification coincide with the author's understanding of the world that everything is hidden in nature and simplicity that a person is happy right now but looks around and does not see anything, listens to but does not hear. This approach is important for achieving the expressiveness of the works in question as well as from the pragmatic viewpoint. It strengthens the influence on the reader as it helps them to understand the intentions of the author, i.e. become a co-participant in the process of decoding of meditative parables pragmatic loading.

The perspective of the following meditative parables research lies in the analysis of another set of stylistic figures (metaphors, metonymies, allusions etc.) used in the modelling of meditative parables text formations.

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