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PARAMETERS OF TEXT-DISCOURSE IN R. POWERS'S WORK "THE OVERSTORY"

Abstract. This article attempts to analyze the text of R.Powers's literary work "The Overstory" to identify the author's guidelines for producing the semantic content and new linguistic phenomena that modify the compatibility of significant lexical units in the composition of utterances. Based on the theory of author's consciousness (AC), introduced by the Doctor of philological sciences Butakova L.O., the conducted analysis allows defining the "author's" in the text, referring the researchers to the text producer's linguistic personality. According to the researchers, the MEMORY concept is an essential component of the producer's concept system, acting as a source of semantic content and a bridge between the past (MEMORY) and the fictional (QUASI MEMORY). The content analysis of the text-discourse is carried out with the identification of markers of the textual content of the "global novel" according to the definition of the Italian researcher of the narrative Possamai D. These markers are precedent names, internationalisms, proper names indicating historical and geographical realities, non-usual verbal usage with a modification of the compatibility of lexical units and signs of sub-genre diffusion, manifested in the mixture of artistic and journalistic styles. The revealed data make it possible to establish the modification possibilities of natural language (English, American version), the degree of its flexibility in "support" of the author's statements, and the formation of new meanings.

Keywords: a global novel, discourse, MEMORY concept, language modifications, parameters, text.

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Р. ПАУЭРСТІҢ «THE OVERSTORY» ШЫҒАРМАСЫНДАҒЫ ДИСКУРС МӘТІНІНІҢ ҚҰРЫЛЫМЫ

Аннотация. Бұл мақалада Р.Пауэрстің «The Overstory» көркем шығармасының мәтінін семантикалық мазмұнды, сондай-ақ мәлімдемелер құрамындағы маңызды лексикалық бірліктердің үйлесімділігін өзгертетін жаңа лингвистикалық құбылыстарды шығару бойынша авторлық бағдарларды анықтау мақсатында талдауға әрекет жасалды. Ф.ғ.д. Бутакова Л.О. авторлық сана (АС) теориясына сүйене отырып жүргізілген талдау зерттеушілерді, соның ішінде мәтін құраушының тілдік тұлғасына сілтеме жасай отырып, мәтінде «авторлық» орнатуға мүмкіндік береді. Зерттеушілердің пікірінше, MEMORY тұжырымдамасы продюсердің тұжырымдамалық жүйесінің маңызды құрамдас бөлігі болып табылады, ол семантикалық мазмұн көзі және өткен (MEMORY) мен ойдан шығарылған (QUASI MEMORY) арасындағы көпір ретінде әрекет етеді. Мәтінді-дискурсты мазмұндық талдау итальяндық зерттеуші Д.Поссамаи баяндау анықтамасы бойынша «жаһандық романның» мәтіндік мазмұнының құралдарын анықтаумен жүргізіледі, мысалы: прецеденттік атаулар, интернационализм сөздері, тарихи және географиялық шындықты көрсететін жалқы есімдер, лексикалық бірліктердің үйлесімділігін түрлендірумен уақытлы емес ауызша қолдану және көркемдік үйлесімде көрінетін суб-жанрлық диффузия белгілері публицистикалық стильдер. Анықталған деректер табиғи тілдің түрлену мүмкіндіктерін (ағылшын, американдық нұсқа), авторлық мәлімдемелерді «қолдайтын» және жаңа мағыналарды қалыптастыратын икемділік дәрежесін анықтауға мүмкіндік береді

Тірек сөздер: : ғаламдық роман, дискурс, MEMORYтұжырымдамасы, тілдің түрленуі, құрылым, мәтін.

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ПАРАМЕТРЫ ТЕКСТА-ДИСКУРСА В ПРОИЗВЕДЕНИИ Р. ПАУЭРСА «THE OVERSTORY»

Аннотация. В данной статье предпринята попытка анализа текста художественного произведения Пауэрса Р. «The Overstory» с целью выявления авторских ориентиров по продуцированию смыслового содержания, а также новых

языковых явлений, модифицирующих сочетаемость значимых лексических единиц в составе высказываний. Проводимый с опорой на теорию авторского сознания (АС) д.ф.н. Бутаковой Л.О. анализ, позволяет установить «авторское» в тексте, отсылая исследователей, в том числе, к языковой личности продуцента текста. По мнению исследователей, концепт MEMORY является существенным компонентом концептосистемы продуцента, выступая в качестве источника смыслового содержания и моста между былым (MEMORY) и вымышленным (QUASI MEMORY). Контент анализ текста-дискурса проводится с выявлением маркеров текстового содержания «глобального романа» по дефиниции итальянского исследователя нарратива Поссамаи Д., таких как: прецедентные имена, слова интернационализмы, имена собственные, указывающие на исторические и географические реалии, неузуальные словесные употребления с модификацией сочетаемости лексических единиц и признаки субжанровой диффузии, проявляющиеся в смешении художественного и публицистического стилей. Выявленные данные позволяют установить модификационные возможности естественного языка (английский, американский вариант), степень его гибкости при «поддержке» авторских высказываний и формировании новых смыслов.

Ключевые слова: глобальный роман, дискурс, концепт MEMORY, модификации языка, параметры, текст.

Introduction

The study of the texts of contemporary American writers awarded the Pulitzer Prize, in our opinion, goes beyond the study of the text itself since it becomes necessary to consider the socio-political context and its possible influence on the texts of the analyzed works.

In other words, a text-discourse falls into our field of vision, which echoes the opinion of Skrebcova T.G., expressed in the monograph "Linguistics of Discourse": "In the Linguistic Encyclopedic Dictionary, discourse is defined as "a coherent text in conjunction with extralinguistic-pragmatic, socio-cultural, psychological and other factors"... Discourse is speech "immersed in life." Therefore, the term discourse, unlike the term "text," is not applied to ancient texts whose links with life are not directly restored (Skrebcova, 2020:13).

In this respect, the ongoing text analysis can be considered discursive and realized in the communicative paradigm. The discursive-communicative nature of the study is also reflected in the model we created earlier for the transfer of level semantic content from the author to the reader through the text of a work of art (Myachin, 2021). In creating the model, we relied on the spiral communicative model of Zalevskaya A.A. (Zalevskaya, 2005).

Materials and methods

The study of the text of a work of art, considering communicative acting factors and a broad context, requires several quantitative and qualitative methods. The group of quantitative methods includes statistical processing of language data and content analysis. The group of qualitative methods is presented by the following ones: the application of concepts and terms of the category of author's consciousness (AC) introduced by Professor Butakova L.O. (Butakova, 2001); the analysis of the structure and content of the narrative following Paducheva E.V. (Paducheva, 1996) and Lotman Yu.M. (Lotman, 2018); the psycho-cognitive method of text analysis, which involves the analysis of metaphors; the semantic method of analysis, including the analysis of the content of words and utterances. To continue the study, it seems reasonably possible to formalize the existing results in the form of components or parameters included in the category of author's consciousness (AC). These parameters can act as markers of certain content and function as criteria in the analysis of the text.

Therefore, the category components used as verification parameters for discourse text analysis can be represented as follows: MEMORY concept, micro text, metaphors, precedent names, natural language modifications (English, American version), narrative coherence, and cohesion.

The discursive-communicative model can be represented as follows: *the linguistic personality of the author → author's consciousness (AC) → the MEMORY concept - micro text - metaphors - precedent names - historical and geographical realities - internationalisms - modifications of natural language (English, American version) - coherence and cohesion of the narrative → global novel → readers' perception → the linguistic personality of the reader.*

The MEMORY concept is realized in the text through the author's use of such language units as *remember, memory, keep in mind, (not) forget - to remember, memory, to keep in mind, (not to) forget*, and their derivatives, as well as those close in meaning words. This concept, it must be said, is the object of a comprehensive study not only in the discursive aspect (Abayeva, 2008). Microtext is represented by the chain of alternations and/or repeating/alternating words – the text designed as a stream of consciousness.

The belonging of the studied text to the global novel (the term was introduced by Possamai D. (Possamai D.,2018), an Italian researcher of literary narrative) is marked by the presence of universal textual signs such as precedent names and iinternationalism as well as the presence of signs of sub-genre diffusion, manifested in a mixture of artistic and journalistic styles.

Modifications of natural language (in our case, English, the American version) are implemented at the lexico-grammatical level, manifested in the removal and imposition of taboos on the use of politically incorrect or unprintable vocabulary and other manifestations of language evolution, manifested, for example, in the modification of the combination of a transitive verb within verb-pronominal groups in the direction of increasing valency.

Literature review

The main sources for this research paper were the following fundamental works: "Semantic Research" by Paducheva E.V., "The structure of a literary text" by Lotman Yu.M.; the work of the Italian researcher of narrative Possamai D., the doctoral dissertation of Butakova L.O., and the monograph of Skrebtsova T.G.. The literary source is the work of the 2019 Pulitzer Prize for Literature winner, "The Overstory" by R. Powers.

Results and discussion

The text parameters listed above were identified and verified as a result of our analysis of three works awarded the Pulitzer Prize in 2016-2018. These verification parameters can be used to analyze the work of art by the new 2019 laureate of this award, Powers R. (Powers, 2019).

Table 1 – Analysis of the text of "The Overstory" by Powers R. (Powers R.)

"Nicholas Hoel" story *Chestnut*	"Mimi Ma" story *Mulberry*	"Adam Appich" story *Elm, ash, ironwood and maple*
He photographs his wife in calico and a crumpled smile…*He photographs* his children running the combine …*He photographs* his family in their Easter finest…When nothing else of his little postage stamp of Iowa is left *to photograph,* John turns his camera on the Hoel Chestnut… (p. 12)	Sih Hsuin gasps. "Look the color!" The color of *greed, envy, freshness, growth, innocence. Green, green, green, green, and green.* From a pouch around his neck, Shouing produces a jeweler's loupe (p. 31).	All his botched words turn perfect and vanish into the general black – *first tree, then passage, then earth, then sky* (стр. 71); It's a game for Adam: *logistics, planning, resource management* (p. 72).
Falling manna that brought them together (стр. 9); as clear as *Christmas* (p. 27)	He's *Sih Hsuin Ma* now – his old self turned inside out, *like a jaunty, reversible jacket* (p. 35).	*Adam* takes the elm plaque he inscribed for his sister and throws it on the fire. A tree *is a passage between earth and sky (*p. 71).
… those green forests of the East grow harder for Hoel *to remember* (p. 7); "*Do you remember?*" (p. 11); *overexposed memories* (p. 17);	This is how *she'll remember him*, wading in his heaven (p. 45); She *can't remember* which (стр. 46); Why does this all feel so much *like remembering*? (p. 51); They hold a silent *liturgy of memory* and shock (p. 53)	Adam *will remember* the vigil many years later (p. 65); *He remembers* how he once believed in some magic link between the trees and the children they were planted for (p. 77).
It's bark spirals upward *like Trajan's Column* (p. 10)	*The Communists* will be here in six months (стр. 31); … from *the Silk Road* to the Bund (p. 31); … *a Moslem* from the land of *Confucius* (p. 33); … *Mao* (p. 40)	That's when *Adam* realizes: *Human-kind is deeply ill.* The species won't last long. It was an aberrant experiment. Soon the world will be returned to the healthy intelligences, the collective ones. Colonies and hives (p. 70).
In the Carolinas, boles older than America grow ten feet wide and a hundred and twenty feet tall (p. 16); New York and San Francisco (p. 18)	… *the Shanghai complex* (стр. 29); a pilgrim to go to *Mecca* (p. 30); … from *Shanghai* to *Hong Kong* (стр. 34); … they dock in *Manila* then *Guam* then *Hawaii* (p. 35)	… Dutch elm had already ravaged *Boston*, *New York*, Philly… (p. 65); The fungus gutted *Detroit* … then *Chicago*, soon after (p. 66); Fortuna College, Fortuna, *California* (p. 77)
… with *nostalgia* (p. 17); the farm; the lens; the photos; the tractor;	… jeweler's *loupe* (p. 31); the *elixir* of life; *pesticides* (p. 48); *bacteria* (p. 48);	*a meteorite* (p. 58); *macaroni sculpture* (p. 59); the *corridors* of middle age (p. 60); … and *democracy*

campaign (p. 18); alcoholism, catastrophe (p. 19)		is over (p. 61); the teeth of *ichthyosaurs* (p. 63); … he has no *bibliography* (p. 69)
Words strikes him as a ruse (p. 9)	Countless *Nows* pass (p. 37)	*Demanding work does requires sacrifice, however* (p. 73); *People are an idiot* (p. 75)

Among the features of the works of the Pulitzer Prize winners in recent years, we include the presence of a micro text, designed as a stream of consciousness, metaphorical and figurative text, frequent verbalization of the MEMORY concept, the presence of precedent names, the actualization of historical and geographical realities, multiple use of internationalisms and some modifications of natural language (see Table 1).

The first three stories of "The Overstory" demonstrate the presence of all the parameters listed in Table 1 (Table 1). Commenting on the modification phenomena of the English language (the American version), it is necessary to note the non-usual forms of agreement between the subject and the predicate in the sentence *"Words strike him as a ruse"*.

The following example: "*Countless Nows pass"* uses the adverb *now* in the function of a plural noun. In the sentence "*People are an idiot"*, there is a non-usual agreement between the plural noun *people* and the auxiliary verb *are* with the object and the indefinite article - *an idiot*. Polysemy and linguistic flexibility allow the author to introduce modifications to the text, endowing it with certain originality. In such linguistic phenomena, the speech production activity of the narrative mode AC (author's consciousness) of the author's linguistic personality, targeting the reader's perception, is manifested.

According to its plot organization, R. Powers's work consists of eight stories, each telling about the fate of a family that emigrated to the United States. Each story is named after one family member, which manifests, among other things, the anthropocentric thinking of the author. In the pages of his work, the author synchronizes a tree's birth, growth, prosperity, and death with the birth, life, and death of one of the main characters in the story. The history of this character, as, indeed, of the whole family, is closely intertwined with the history of the life of a tree: chestnut, mulberry, maple, or elm. The plot organization of the stories emphasizes the inseparable connection of all living things, namely people and plants.

The analyzed work demonstrates compliance with the parameters (given in the description of Table 1), according to which it enables us to attribute this literary text to the category of works that the Italian researcher of narrative D. Possamai calls "global novels."

A high concentration of words - internationalisms and proper names belonging to the socio-political layer of the lexicon (see examples in Table 1) outlines their conditional thematic boundaries in the texts. This indicates the author's way of conveying meaning in texts and, in general, testifies to his attitude to what is written as something "global" and "universally significant" for everyone. It indicates the author's universal and "globalist" attitude to the information he reports in the text.

The MEMORY concept, implemented in the text by the words *remember, memory*, and their derivatives (see examples in Table 1), is fundamental for the semantic filling of the content of the work since everything related to memory (including the author's one) organizes the storyline and anchors the narrative in the body of the text.

Verbal (according to root morphemes) and associative selection of conditionally typical statements representing the concept MEMORY reveals the content of the concept. It designates its properties as part of the concept system. The considered typical composition and properties of the concept as part of the concept system of the author's consciousness allow us to interpret this concept as a cognitive phenomenon that actively forms the semantic content of a work of art.

The dominant status of the MEMORY concept is due to its frequent and variable actualization in the text; the very narrative mode of artistic narrative realized in the past tense; the realization of the narrative as a form, within which the transmission of the situational past and memories is regulated; the subjective personal significance of this concept for the author as a source of knowledge, prototypes of characters, experiences, emotions, images initiated before the activation of the narrative mode of the author's consciousness, in the mode of anticipatory reflection. The multi-level content of a work of art is characterized by a description of a fictional action modeled based on the laws of reality and, therefore, is distinguished by realism.

The text contains one or another information block that conveys a specific conceptually meaningful content shared by the author of the text. The author's task is to communicate through the verbal-sign form a valuable and often personally significant meaning, which would be presented objectively, informationally, and emotionally accurately in the text. This information, in turn, is available for interpretation by the reader of the text. The author inherently seeks to bring his potential recipient's conceptual and value orientation closer to his semantic field. The use of prolonged chain alternations by the author is associated with the need to implement the levels of the author's consciousness through the formation of an associative-semantic field (ASF) according to the "stream of consciousness" type in order to most effectively transfer meanings from the author to the reader, as well as a given direction for the reader to form his associative-semantic fields in the declared context.

Filling the text with words-internationalisms and precedent names highlights the author's intention to bring the content of the work to the global level, touch on universal and global problems, suggest ways to solve them and reach a global audience of readers.

Lexico-grammatical modifications in the use of natural language are substantiated by the author's compliance with current linguistic and cultural norms and American and Western European socio-political trends in the development of society.

The analysis using the tool of the "author's consciousness" (AC) category shows that in the use of universal verbal signs, the author's aspiration, through the description of global problems, to find a way out to a broader audience of readers can be traced.

Conclusion

The modification possibilities of natural language revealed in the text highlight the degree of its flexibility in "support" of the author's utterances and the formation of new meanings. The text of the analyzed work corresponds to the definition of "global novel" in terms of its parameters: precedent names, internationalisms, proper names indicating historical and geographical realities, non-usual verbal usage with a modification of the compatibility of lexical units and signs of sub-genre diffusion, manifested in the mixture of artistic and journalistic styles. In addition, the work of Nguyen V.T., "The Sympathizer" (Nguyen, 2015), the 2016 Pulitzer award winner, and the work "The Overstory" share one of the narrative lines - the fate of emigrants from Southeast Asia living in the United States. Also, the content of "The Overstory" is focused on establishing a close connection between man, wildlife, roots, and earth, which in its turn echoes the theme of the work "The Underground Railroad" (Whitehead, 2016) by Whitehead K. - winner of the 2017 award.

The discursive approach to text analysis presented in the article makes it possible to consider several works of Pulitzer Prize winners as a super-discourse. In this case, it should be possible to establish thematic or meaningful relationships between the content components of this super-discourse, for example, thematic communities. The analysis shows that such regularities can be established.

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