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**Лингвистическая репрезентация «Первой Симфонии» И. Брамса
в романе Дж.Б. Пристли «Улица Ангелов»**

**Linguistic Representation of “The First Symphony” by J. Brahms
in the Novel “Angel Pavement” by J.B. Priestley**

О.С. Камышева

O.S. Kamysheva

Аннотация Статья посвящена исследованию лингвистических средств реализации музыкального звучания «Первой Симфонии» И. Брамса, представленной в романе Дж.Б. Пристли «Улица Ангелов». Стилистические средства позволяют передать мело-

дическую тему музыкального произведения на различных уровнях языка: лексическом, морфологическом, синтаксическом, фонетическом и графическом. На основе конвергенции использование данных стилистических фигур позволяет достичь максимального экспрессивного эффекта.

Ключевые слова музыка; стилистические средства; языковые уровни; конвергенция.

Summary The article is devoted to the research of linguistic means for the realization of the music from “The First Symphony” by J. Brahms, described in the novel “Angel Pavement” by J.B. Priestly. Stylistic means allow creating the melody of the musical work on different linguistic levels: lexical, morphological, syntactic, phonetic, graphical. The use of these stylistic devices based on the process of convergence helps to get the greatest expressive effect.

Key words music; stylistic means; linguistic levels; convergence.

The article is devoted to the research of music representation realized in the extract from the novel “Angel Pavement” by J.B. Priestley [6]. The character of the novel, Mr. Smeeth came to the concert and was listening to the First Symphony by J. Brahms.

The author uses stylistic means on different linguistic levels to express musical characteristics: timber, pitch, loudness, tempo, rhythm and others. Besides, the attention is paid to Mr. Smeeth’s emotions and impressions from the music.

The following stylistic devices on the linguistic levels can be distinguished:

1. Lexical means: allusion, metonymy, metaphor, simile, musical terminology;
2. Morphological means: inversion;
3. Syntactic means: repetitions, parallel constructions, long sentences;
4. Phonetic means: alliteration, onomatopoeia;
5. Graphical means: italicized words.

These stylistic means on each linguistic level will be analyzed in detail based on the extract from the novel “Angel Pavement” by J.B. Priestley.

On the lexical level J.B. Priestley uses allusion as a “brief, usually indirect reference to a person, place, or event real or fictional” [2]. The author indicates that the orchestra is performing The First Symphony by J. Brahms:

...he had a peep at it and had just time to discover that it was a symphony, Brahms' First Symphony in fact, they were about to hear [6, p. 223].

The author uses metonymy, “a figure of speech in which a thing or concept is called not by its own name but rather by the name of something associated in meaning with that thing or concept” [4]. He describes the actions of the composer instead of the movement of the melody. In Mr. Smeeth's imagination the minor key and the slow tempo of the melody is manifested as J. Brahms has got in a bog:

After that the whole thing seemed to be slithering into hopelessness, as if Brahms had got stuck in a bog and the light was going [6, p. 224].

The author expresses music, using metaphor, “a figure of speech in which an implied comparison is made between two unlike things that actually have something in common” [3]. Thus the passages of the piano are represented as scattering silver showers. The melody metaphorically becomes a human being going up and down the ladder of chords:

...the piano would join in, scattering silver showers of notes or perhaps wandering up and down a ladder of quiet chords ... [6, p. 222].

Simile is “a rhetorical figure expressing comparison or likeness that directly compares two objects through some connective word such as like, as, so, than, or a verb such as resembles” [7]. Thus the long sounds in minor key are described as doomed giants:

... great mourning sounds came reeling out again, like doomed giants [6, p. 224].

In the extract the following musical terms are used: *chords, unison, symphony*. They allow J.B. Priestly to create the musical atmosphere:

The strings in a rich deep unison sweeping on, and you were ten feet high and had a thousand glorious years to live [6, p. 224].

On the morphological level the writer comes to inversion. The traditional word order is changed, as it is supposed, to attract the listener's attention to the process of the music:

... *there came a sudden gush of melody, something infinitely tender swelling out of the strings or a ripple of laughter from the flutes and clarinets...* [6, p. 223].

Syntactic means (repetitions, parallel constructions, long sentences) are used to realize the rhythm and the special movement of the melody.

Words or phrases are repeated throughout the text to emphasize certain facts or ideas [8]. The monotonous insertion of pizzicato (the musical method of playing the string instruments without using bows) is presented in the repetition of the words *twanging and plucking*:

*There were queer little intervals, during one of which only the strings played, and they **twanged** and **plucked** instead of using their bows, and the **twanging and plucking**, quite soft and slow at first, got louder and faster until it seemed as if something was going to burst, the **twanging and plucking** was over...* [6, p. 224].

Parallel constructions are used to realize the identical musical phrases:

*All the violins were sorry about it; **they protested, they shook, they wept**...* [6, p. 222].

The fast tempo and intension of the melody performed by the piano and the orchestra at the end of the concert can be represented in a long complex and compound sentence:

In the end, they had a pell-mell race, and the piano shouted to the orchestra and then went scampering away, and the orchestra thundered at the piano and went charging after it, and they went up hill and down dale, shouting and thundering, scampering and charging, until one big bang, during which the little chap seemed to be almost sitting on the piano and the conductor appeared to be holding the whole orchestra up in his arms, brought it to an end [6, p. 222].

On the phonetic level alliteration and onomatopoeia take place.

Alliteration, “a phonetic stylistic device which aims at imparting a melodic effect to the utterance” [1], allows to create the timber of some musical instruments. Thus the sound [f] realizes the sounds of the brass instruments:

It began, this last part, with some muffled and doleful sounds from the brass instruments [6, p. 223].

The sounds [s] and [z] allow expressing the timber of the string instruments:

... there was muddle and gloom, an a sudden sweetness of violins... [6, p. 224].

Onomatopoeia, “the use of words whose sounds imitate those of the signified object or action” (7), reflexes the timber of the piano:

*But the second the orchestra stopped he would hurl himself at the piano and crash out his own **Terrum, ter-rum, terrum, terrum, trum trum trrr*** [6, p. 222].

The graphical level includes the use of italicized words. Thus the final chords of the symphony are expressed with the help of the repetition of the word *there*. The usage of the last italicized word *There* with the capital letter means that the last chord was especially accentuated, it was really the last:

*Mr. Smeeth had given it up, when back it came again, swelling his heart until it nearly choked him, and then it was lost once more and everything began to be put in its place and settled, abruptly, fiercely, as if old Brahms had made up his mind to stand no nonsense from anybody or anything under the sun. **There, there, there, there, There.** It was done* [6, p. 224].

As a conclusion, the stylistic means on different linguistic levels are not used in isolation. They are closely interconnected. Based on convergence the stylistic devices allow representing exactly the difficult classical music and achieving the brightest expressive effect.

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