

STYLISTIC CONVERGENCE AS THE WAY OF EXPRESSION OF DEFAMILIARIZATION

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Abstract: The techniques of defamiliarization include creative usage of language resources (emotivity, original metaphors) and narrative techniques. Thorough attention is paid to the basic types of defamiliarized objects: anthropocentric view (perception of human: an adult or a child) and animalistic (perception of an animal). These two aspects are considered to be the most expressive because of original and unfamiliar view they represent. Stylistic convergence denotes an accumulation at a given point of the text of several stylistic devices; each device adds its expressivity to that of others, and thus the total effect may be a striking emphasis. A large number of tropes, phonostylistic and syntactical devices form stylistic convergence. Technique of emotive and unusual defamiliarized perception of objects is viewed as one of such devices.

Key words: defamiliarization, stylistic convergence, animalistic view, anthropocentric view, function.

Introduction

Defamiliarization (or estrangement) is the poetic technique that forces readers to see familiar things in strange and unfamiliar ways, in order to influence them to change or enhance their perceptions of these things. Russian literary critic Victor Shklovsky first coined the term "defamiliarization" in 1917 in his influential essay "Art as Device". Shklovsky argues that defamiliarization "is found almost everywhere image is found," and "it creates a 'vision' of the object instead of serving as a means for knowing it" (Shklovsky 1989). Shklovsky starts his essay with some of these theories on habitualization and automatization in our perception:

If we examine the general laws of perception, we see that as it becomes habitual, it also becomes automatic. So eventually all of our skills and experiences function unconsciously automatically. If someone were to compare the sensation of holding a pen in his hand or speaking a foreign tongue for the very first time with the sensation of performing this same operation for the ten-thousandth time, then he would no doubt agree with us. It is this process of automatization that explains the laws of our prose speech with its fragmentary phrases and half-articulated words (Shklovsky 1989).

The example he uses of the sensation of holding a pen could easily be compared to our domestic relationships and settings which are likewise familiar to us.

1. Defamiliarization

Defamiliarization is a useful approach for analyzing fiction because of the way writers defamiliarize perception in order to estrange the reader (Zane, 2011: 262). Estranging things and complicating form are two devices illustrated by Shklovsky in the works of Leo Tolstoy. He refers to many of Tolstoy's literary works in his essay, such as *War and Peace* and *Resurrection*, and asserts that Tolstoy uses this technique in describing whole battles as if battles were something new and seeing things out of their normal context. He uses an example from "Kholstomer", which is narrated from the point of view of a horse who cannot understand the concept of personal property and how he can belong to a man. By drawing readers into the mind of a horse, he estranges the perception towards their own view of the institution of property because to a horse, a man owning land, air, water, and animals is incomprehensible (Zane, 2011: 264). The anthropocentric (the human's defamiliarized view) and the animalistic (animal's defamiliarized view) aspects are considered to be the basic types of defamiliarization. The techniques of defamiliarization in fiction include creative usage of language resources (imagery, colorful descriptions, tropes) and narrative techniques (Сингаївська А.В., Купчишина Ю.А., 2012).

2. Stylistic convergence theory

One of the main problems of the analysis of works of art is the definition of identity speech, in which an individual's worldview is reflected. Convergence as the term implies a combination or accumulation of stylistic devices promoting the same idea, emotion or motive (Арнольд, 2002). In terms of the implementation of communication strategies and tactics stylistic convergence (SC) refers to the types of foregrounding, meaning "way of formal organization of the text, focusing the reader's attention on certain elements of the message and establishing the relevant semantic relationships between the elements of one or more different levels" (Арнольд, 2002: 99). SC contributes to harmonization of communication between the author and the reader, including their intellectual, emotional and aesthetic co-experience. This stylistic device enables the author to apply different techniques for the same purpose. The use of more than one type of expressive means in close succession is a powerful

technique to support the idea that carries paramount importance in the author's view. Such redundancy ensures the delivery of the message to the reader.

Tropes, phonetical and syntactical devices can be components of SC. Emotive and unusual defamiliarized perception of objects is viewed as a result of such devices. Defamiliarization adds fresh and unique perception to the objects and notions, highlighting the effect of imagery and emotivity. The major types of SC are tropeic-phonetical (expressive means include tropes, alliteration, assonance, onomatopoeia), tropeic-syntactical (expressive means include tropes, parallelism, antithesis), lexico-syntactical, lexico-tropeic and allusive-tropeic (Ємець 2012). Defamiliarization as stylistic device can be a component of any type of SC. Unfamiliar vision of objects and notions create defamiliarized semantic field that enhances the impression still further.

3. Practice

Analyzed stories by R. Bradbury, D. Thomas, R. Coover, A. Sewell, E. Hemingway contain different types of SC. Defamiliarization is used as one of devices which intensifies the effect of SC in strong positions of the text.

In E. Hemingway's story "The short happy life of Francis Macomber" during hunting the events are narrated in the third person – with an omniscient narrator; Hemingway tells the story from the points of view of Macomber, Wilson, Margot and the lion. SC here is presented by original, conceptual metaphor, polysyndeton, and lexical expressive means. The general stylistic effect of SC is intensified by unusual defamiliarized vision. One of the most prominent metaphors in the story is connected to the lion's perception of death (animalistic view):

Then watching the object, not afraid, but hesitating before going down the bank to drink with such a thing opposite him, he saw a man figure detach itself from it <...> solid bullet that bit his flank and ripped in sudden hot scalding nausea through his stomach. He trotted, heavy, big-footed, swinging wounded full-bellied, through the trees toward the tall grass and cover, and the crash came again to go past him ripping the air apart. Then it crashed again and he felt the blow as it hit his lower ribs and ripped on through, blood sudden hot and frothy in his mouth, and he galloped toward the high grass where he could crouch and not be seen <...>.

Conceptual metaphor PAIN is FEAR expresses the lion's feeling when his skin was shot with a bullet. It feels like it is coming apart and the bullet tears his organs. Pain is unfamiliar for his awareness of the death. In the text fragment a kind of irony is observed as the strong animal is afraid of death. The author made an impression of coming death by using such words as *wounded full-bellied, hit his ribs, blood sudden in his mouth, the crash, ripped on through* and the repetition of conjunction "and" which intensify the feeling of fear. Linguostylistic, cognitive and emotional functions of defamiliarization are realized in the text fragment.

In a "Sudden Story" by R. Coover SC is represented by the dragon's thoughts: *"For the dragon everything was sudden. He was suddenly hungry and then he was suddenly eating something. Always, it was like the first time. Then, all of sudden, he'd remembered having eaten something like that before: a certain familiar sourness... and suddenly, he'd forget"*. SC includes tropes and syntactical expressive means: repetition (*sudden, suddenly, sudden story*); parallelism and antithesis (*eating – hungry; for the first time – something like that before; a certain familiar – he'd forget*). Also aposiopesis is viewed in the example which has a very high degree of implication. It concentrates the attention of the reader on what is not said. Defamiliarization is expressed by animalistic view. It shows the dragon's thoughts and unusual perception of life. Thus, the stylistic effect of SC is prolonged.

Animalistic type of defamiliarization is shown in the novel "Black Beauty" by A. Sewell. The novel is narrated in the first person as an autobiographical memoir told by the titular horse named Black Beauty — beginning with his carefree days as a colt on an English farm with his mother, to his difficult life pulling cabs in London, to his happy retirement in the country. Along the way, he meets with many hardships and recounts many tales of cruelty and kindness. Such a defamiliarized vision gives us the opportunity to see the world by the horse's perception. Black Beauty's life contains a lesson or moral typically related to the abstract notions: *kindness, sympathy, and understanding treatment* of horses. Such concrete objects as *train, curb, bridles* are defamiliarized by unusual vision:

I shall never forget the first train that ran by. I was feeding quietly near the pales which separated the meadow from the railway, when I heard a strange sound at a distance, and before I knew whence it came—with a rush and a clatter, and a puffing out of smoke—a long black train of something flew by, and was gone almost before I could draw my breath.

The lexico-tropeic SC is realized through original, conceptual metonymy TRAIN as SMOKE where concrete object is seen as something unknown and abstract. Perception by the horse intensifies the stylistic and pragmatic effect. The choice of words associated with movement of a train (onomatopia): *rush, clatter, puffing out of smoke* in the horse's vision creates a semantic field that enhances the perception of the reader.

In many stories SC is realized for description of appearance and feelings (emotions). In the example from "A Story" by D. Thomas SC conveys the defamiliarized perception of a woman. Anthropocentric view of people as animal is realized here. With the help of childish imagination the boy describes his aunt: *"...she was so small and silk and quick and made no noise at all as she whisked about on padded paws, dusting the china dogs, feeding the buffalo, setting the mousetraps that never caught her..."*. SC is presented by extended metaphor WOMAN is a CAT (*made no noise at all as she whisked about on padded paws, setting the mousetraps that never caught her*); alliteration of "s" consonant heightens the imitation of a cat (*small, silk, whisked, mousetraps, noise*); polysyndeton (*and* conjunction). Also a kind of hidden antithesis is found in the example (big-small). The boy's uncle is perceived as a buffalo (because of his a big size). Defamiliarization as a component of tropeic-phonetical SC intensifies the image of a woman, makes her description unusual for the reader.

Abstract notion of death is symbolic for stories by R. Bradbury. It is usually perceived by vision of a child (anthropocentric view). Defamiliarization creates the unfamiliar and fresh effect of already known object. Thus, the perception of it is prolonged. In the story "Dandelion Wine" death is seen by the perception of a little boy:

Death was the waxen effigy in the coffin when he was six and Great-grandfather passed away, looking like a great fallen vulture in his casket, silent, withdrawn... death was his little sister one morning when he awoke at the age of seven, looked into her crib, and saw her staring up at him with a blind, blue, fixed and frozen stare... death was the Lonely One, unseen, walking and standing behind trees, waiting in the country to come in... that was death.

Childish vision intensifies the effect of SC which is expressed by original extended metaphor (*death was the waxen effigy; death was his little sister; death was the Lonely One*); frame repetition of the word *death* which underlines the idea that the boy doesn't know what

the death really means; parallelism which underlines the effect of inevitability and fear of the death.

In the story "Fever Dream" the image of death is also perceived by a sick boy. Charles is suffering from fever and thinks that the death can be caused by microbes which take human's body and reproduce it: *"Now he had no body. It was all gone. It was under him, but it was filled with a vast pulse of some burning, lethargic drug. It was as if a guillotine had neatly lopped off his head and his head lay shining on a midnight pillow while the body, below, still alive, belonged to somebody else. The disease had eaten his body and from the eating had reproduced itself in feverish duplicate. I am dead, he thought. I've been killed, and yet I live"*. SC is represented by original metaphor which underlines the idea that the death is caused by microbes, DEATH is a DISEASE (*the disease had eaten his body and from the eating had reproduced itself in feverish duplicate*); simile (*it was as if a guillotine had neatly lopped off his head*) which shows that the death is quick; antithesis (*I've been killed, and yet I live*); the idea of pragmatic paradox is realized in the given example. In the boy's imagination he isn't alive, but doesn't stop thinking about death. Defamiliarization as the result of tropeic SC creates pragmatic effect of the utterance and underlines the emotiveness of the boy's worries.

In the stories "The Emissary" and "The Dog in The Red Bandana" by R. Bradbury the dog is depicted as precursor of death: *"Dogs not only know what life is, but sense and consider death"*. Such symbolic metaphorical description emphasizes that these creatures are without sin. In both stories the dog serves as a friend who painlessly leads the main characters to the death. The "Emissary" depicts a tragic story of a 10-year-old boy, called Martin who can't walk. The dog is his little friend, his eyes and legs: *"Dog told as he always told. Lying there, Martin found autumn as in the old days before sickness bleached him white on his bed. Here was his contact, his carry-all, the quick-moving part of himself he sent with a yell to run and return, circle and scent, collect and deliver the time and texture of worlds in town, country, by creek, river, lake, down-cellar, upattic, in closet or coal-bin"*. SC is presented by anthropomorphic metaphor *dog told as he always told*; synaesthetic metaphor *Martin found autumn*; *before sickness bleached him white*; inversion *here was his contact* gives the narration highly elevated tone; metaphoric simile *autumn as in the old days before sickness* brings a sensory image of earlier childhood and syntactical polysyndeton. Defamiliarized perception of autumn as

a memory of his healthy childhood enhances emotive and pragmatic effect of tropeic-syntactical SC.

The implemented conceptual metaphors DEATH is SILENCE, DEATH is WINTER: "Dead, which meant cold to Martin, which meant silence and whiteness and winter come long before its time. Dead, silent, cold, white. The thoughts circled round, blew down, and settled in whispers" expresses unusual defamiliarized abstract notion by perception of a little boy. In his childish, naive vision death is seen through the white color as a silent cold season. In this text fragment SC is presented by conceptual metaphor, original metaphor thoughts circled round, blew down, and settled in whispers; enumeration (dead, silent, cold, white), repetition of the word dead expresses the boy's sorrow and fear of it. The author made a description of death by representing it with the help of words *white, whiteness, winter, whisper*. Alliteration of "w" underlines the effect of sorrow, coldness and pain. Thus, in analyzed examples SC is expressed with the help of lexico-tropeic, tropeic-phonetical and tropeic-syntactical devices. Defamiliarization is created in SC. By showing unusual vision of objects, defamiliarization enhances the effect of emotivity and the image of death.

The end of "The Dog in The Red Bandana" story is paradoxical as the dog turns out to be the *Jesus* (allusion) who leads the patient to the death. In the next example the author also uses the allusion: "*For they are without sin. Mankind would line up behind them to beg for entrance. The dogs would instantly run to stand by Saint Peter and help admit the sinful beast called man*". Stories and novels by R. Bradbury contain many literary allusions which are components of SC. These short stories include "There Will Come Soft Rains", "And the Moon Be Still As Bright", "The Exiles" and several others.

Conclusion

Defamiliarization expresses pragmatic aspects in the description of human feelings, emotions and abstract notions. It is mainly realized through original metaphors, hyperbolic simile, antithesis, irony, lexical and phonostylistic expressive means. The effect of defamiliarization is stated as emotive and pragmatic result of SC. Fiction and science-fiction fragments of analyzed texts can include different types of SC. One of the significant converging linguistic resources in the text fragments is original metaphor, performed by animalistic or anthropocentric defamiliarization of objects and notions. SC of analyzed text fragments holds

expressive semantic surplus which increases the emotional and aesthetic impression of fiction texts. The further linguistic interest is determined by investigating of defamiliarization as emotive technique in fiction.

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