

## ЛИНГВОПОЭТИКА

### Об одном средстве эмоционального воздействия на читателя

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В предлагаемой статье на материале романа С. Моэма «Бремя страстей человеческих»<sup>1</sup> будут рассмотрены некоторые случаи функционирования словосочетаний, способствующие глубокому эмоциональному восприятию читателя художественного текста. Обратимся к некоторым примерам.

*One day a good fortune befell him, for he hit upon Lane's translation of *The Thousand Nights and a Night*. He was captured first by the illustrations, and then he began to read, to start with, the stories that dealt with magic, and then the others; and those he liked he read again and again. He could think of nothing else. He forgot he life about him. He had to be called two or three times before he would come to his dinner. Insensibly he formed the most delightful habit in the world, the habit of reading: he did not know that thus he was providing himself with a refuge from all the distress of life; he did not know either that he was creating for himself an unreal world which would make the real world of every day a source of bitter disappointment.*

Речь идет о самом начале романа, описывающем детство главного героя Филиппа Кери. Показывая его увлеченность чтением, автор пользуется словосочетанием *the most delightful habit* ('самая восхитительная привычка'). Это на первый взгляд самое обычное словосочетание тесно связано с понятием *an unreal world* ('вымышленный мир') героя и эмоционально усиливается в тексте дальнейшим противопоставлением миру реальному (*the real world*), выступающему на протяжении всего романа в качестве источника горького разочарования (*a source of bitter disappointment*).

*Philip, without thinking anything about it, had got into the habit of sitting by Lawson's side; it never occurred to him that Fanny Price was consumed with jealousy and watched his acceptance of someone else's tuition with ever-increasing anger.*

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<sup>1</sup> *Maugham W. S. Of Human Bondage. Moscow: Manager, 2005.*

*"You were very glad to put up with me when you knew nobody here," she said bitterly, "and as soon as you made friends with other people you threw me aside, like an old glove"— she repeated the stale metaphor with satisfaction — "like an old glove. All right, I don't care, but I'm not going to be made a fool of another time."*

Интересным представляется использование словосочетания *ever-increasing anger* ('всё возрастающий гнев'). Употребляясь при описании недовольства и раздражения влюбленной в Филиппа художницы Фанни Прайс, это словосочетание выражает ее эмоциональное состояние и является усилительным в собственно авторской речи. В речи Фанни Прайс встречается метафорическое сравнение *to throw like an old glove* ('выбросить как старую перчатку'), показывающее разочарование говорящей, которое усиливается повтором той же фразы, определенной авторским комментарием как «избитая метафора» (*the stale metaphor*).

*He did not know what to say. It was not only that they were ill-drawn, or that the colour was put on by someone who had no eye for it; and the perspective was grotesque. It looked like the work of a child of five, but a child would have had some n a i v e t é and might at least have made an attempt to put down what he saw; but here was the work of a vulgar mind full of recollections of vulgar pictures. Philip remembered that she had talked enthusiastically about Monet and the impressions, but here were only the worst traditions of the Royal Academy.*

*"There," she said at last, "that's the lot."*

*Philip was no more truthful than anybody else, but he had a great difficulty in telling a deliberate lie, and he blushed furiously when he answered:*

*"I think they're most awfully good."*

В данном примере при описании картин Фанни Прайс используются словосочетания с отрицательной оценкой (*a vulgar mind; vulgar pictures; the worst traditions of the Royal Academy*), что свидетельствует об отсутствии у героини умения рисовать. Об объективном восприятии этих картин Филиппом мы узнаем из употребленных в собственно авторском тексте словосочетаний *blushed furiously* ('чудовищно покраснел') и *a deliberate lie* ('сознательная ложь'), однако сам Филипп оценивает картины как *most awfully good* ('чрезвычайно хороши'). Отметим, что наречие *awfully* в английском языке само по себе является усилительным, а в сочетании с прилагательным обозначает 'очень, крайне, чрезвычайно'. Добавление же превосходной степени *most* эмоционально усиливает высказывание, показывая читателю доброту Филиппа, не способного сказать горькую правду и жалеющего девушку, которая не имеет ни таланта художника, ни средств к существованию.

*Then she went back to dinner, he got a scrappy meal at a hotel, and in the afternoon they took a walk in Brockwell Park. They had nothing much to say to one another, and Philip, desperately afraid she was bored (she was very easily bored), racked his brain for topics of conversation. He realised that these walks amused neither of them, but he could not bear to leave her, and did all he could to lengthen them till she became tired and out of temper. He knew that she did not care for him, and he tried to force a love which his reason told him was not in her nature: she was cold. Often they quarrelled, and she would not speak to him for a while; but this always reduced him to subjection, and he crawled before her. He was angry with himself for showing so little dignity. He grew furiously jealous if he saw her speaking to any other man in the shop, and when he was jealous he seemed to be beside himself. He would deliberately insult her, leave the shop and spend afterwards a sleepless night tossing on his bed, by turns angry and remorseful. Next day he would go to the shop and appeal for forgiveness.*

*"You're not going to be silly about it, are you? The fact is I'm going to get married."*

*"Are you?" said Philip.*

*He could think of nothing else to say. He had considered the possibility often and had imagined to himself what he would do and say. He had suffered agonies when he thought of the despair he would suffer, he had thought of suicide, of the mad passion of anger that would seize him: but perhaps he had too completely anticipated the emotion he would experience, so that now he felt merely exhausted. He felt as one does in a serious illness when the vitality is so low that one is indifferent to the issue and wants only to be left alone.*

В первом отрывке описываются чувства Филиппа к Милдред. Его эмоциональные переживания подчеркиваются использованием таких усилительных наречий, как *desperately*, *furiously* в сочетаниях *desperately afraid* ('безумно боясь') и *furiously jealous* ('безумно ревнивый'). Его стрессовое состояние подчеркивается словосочетанием *deliberately insult* ('намеренно оскорблять').

Во втором контексте интересно словосочетание *the mad passion of anger* ('безумный гнев'), где речь идет о предполагаемом эмоциональном состоянии Филиппа при известии о свадьбе Милдред. Словарь Лонгмана<sup>2</sup> определяет значение существительного *passion* следующим образом: *a sudden show of anger or bad temper, eg. "She gets into a passion*

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<sup>2</sup> Longman Dictionary of Contemporary English. М.: Русский язык, 1992.

*if you contradict her.*" Таким образом, слово *passion* в одном из значений уже выражает значение 'гнев, ярость'. Автор намеренно сочетает существительное *passion* с определением *mad* и с существительным *anger*. В результате полученное словосочетание приобретает отрицательные метасемиотические коннотации.

*"Harry says that if he'd suspected for half a second she was going to make such a blooming nuisance of herself he'd have seen himself damned before he had anything to do with her."*

*"I wonder what she's doing now."*

*"Oh, she's got a job somewhere, thank God. That keeps her busy all day."*

*"Is it all over then?" asked Philip.*

*"Oh, he hasn't seen her for ten days. You know, Harry's wonderful at dropping people. This is about the toughest nut he's ever had to crack, but he's cracked it all right."*

В данном случае обыгрывается идиоматическое выражение *a hard/tough nut (to crack)* ('крепкий орешек'), где таким образом характеризуется Милдред. При этом используется превосходная степень прилагательного *tough*, добавляется наречие *ever* и модальный глагол долженствования *have to*. Фразу *This is about the toughest nut he's ever had to crack, but he's cracked it all right* можно перевести как *Она была самым крепким орешком, который ему когда-либо попал в руки, но ему всё же удалось расколоть его.*

*Philip could not bear to see her cry. He was tortured by the horror of her position.*

*"Poor child," he whispered. "Poor child."*

*He was deeply moved. Suddenly he had an inspiration. It filled him with a perfect ecstasy of happiness.*

*"Look here, if you want to get away from it, I've got an idea. I'm frightfully hard up just now, I've got to be as economical as I can; but I've got a sort of little flat in Kennington and I've got a spare room. If you like you and the baby can come and live there. I pay a woman three and sixpence a week to keep the place clean and to do a little cooking for me. You could do that and your food wouldn't come to much more than the money I should save on her. It doesn't cost any more to feed two than one, and I don't suppose the baby eats much."*

В данном примере интересной представляется фраза *a perfect ecstasy of happiness*. Мы встречаемся с непривычной сочетаемостью существительного *ecstasy*, намеренно соединенного с существительным *happiness*. В английском языке, по свидетельству уже цитировавшегося словаря Лонгмана существительное *ecstasy* означает 'счастье': (*a state*

*of) very strong feeling, esp. of joy and happiness. Eg. "The children were in ecstasies when he told them about the holiday.* Анализируемое словосочетание показывает нам «высшее счастье» Филиппа, его доброту, отзывчивость, желание помочь в беде. Поэтому в данном контексте процитированная фраза приобретает метасемиотическое звучание.

*It must have taken her a long time to do so much damage. Law-son's portrait of him had been cut cross-ways and gaped hideously. His own drawings had been ripped in pieces; and the photographs had been smashed with great blows of the coal-hammer. There were gashes in the table-cloth and in the curtains and in the two arm-chairs. They were quite ruined. Everything that it had been possible to destroy with a knife or a hammer was destroyed.*

*The whole of Philip's belongings would not have sold for thirty pounds, but most of them were old friends, and he was a domestic creature, attached to all those odds and ends because they were his; he had been proud of his little home, and on so little money had made it pretty and characteristic. He sank down now in despair. He asked himself how she could have been so cruel.*

*"I hope to God I never see her again," he said aloud.*

В приведенном отрывке повествуется о страшном разгроме в квартире Филиппа, который устроила Милдред. В словосочетаниях *old friends; a domestic creature; little home* нет ничего необычного, однако они создают атмосферу привязанности к домашней жизни, к старым дорогим сердцу вещам человека, стремящегося к красоте. Для Филиппа столкновение с чуждым внешним миром всегда было горьким разочарованием. Образ дома и формирующие этот образ словосочетания метасемиотически обозначают убежище Филиппа от реальной жизни, а разоренное жилище становится символом крушения всех его надежд в реальном мире. Происходит вторжение и во внутренний мир Филиппа, ведь были уничтожены и его собственные картины.

Таким образом, использование словосочетаний нередко выступает средством эмоционального воздействия на читателя, углубляя языковую и эстетическую ценность романа.