

ЛИНГВОСТИЛИСТИКА

Эмфатизация высказывания как стилистический приём в романе А.°Конан Дойля «Затерянный мир»

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Роман А.°Конан Дойля «Затерянный мир»¹ изобилует употреблением различных средств эмфатизации высказывания – как грамматических и лексических, так и культурно-исторических.

Целью настоящей статьи является рассмотрение этих средств как авторских приёмов и их систематизация.

Прежде всего автор нередко употребляет широко известные эмфатические конструкции, например образованные с помощью глагола «to do» (e.g. I do believe; I do like roses; Do tell me what happened.):

"No, it isn't that," she said at last. "You're not a conceited boy by nature, and so I can safely tell you it is not that. It's deeper."

"My character?"

She nodded severely.

"What can I do to mend it? Do sit down and talk it over. No, really, I won't if you'll only sit down!"

"What a prosaic motive! It seems to take all the romance out of it. But, still, whatever your motive, I am glad that you went down that mine." She gave me her hand; but with such sweetness and dignity that I could only stoop and kiss it. "I dare say I am merely a foolish woman with a young girl's fancies. And yet it is so real with me, so entirely part of my very self, that I cannot help acting upon it. If I marry, I do want to marry a famous man!"

"What!" roared McArdle. "You don't mean to say you really believe this stuff of his about mammoths and mastodons and great sea sairpents?"

"Well, I don't know about that. I don't think he makes any claims of that kind. But I do believe he has got something new."

Следующие примеры демонстрируют использование эмфатической конструкции It is (was)...that (who) – как раз, только, только тогда (e.g. you say Jim is in London now. It was only yesterday that I ran into him in the street; It was they who told us the news; It is he who is responsible for this work):

¹ *Conan Doyle A. The Lost World. – Saint-Petersburg: Chimera Classics, 2001*

"Why should you not?" I cried. "It is women like you who brace men up. Give me a chance, and see if I will take it! Besides, as you say, men ought to MAKE their own chances, and not wait until they are given. Look at Clive – just a clerk, and he conquered India! By George! I'll do something in the world yet!"

His appearance made me gasp. I was prepared for something strange, but not for so overpowering a personality as this. It was his size which took one's breath away – his size and his imposing presence. His head was enormous, the largest I have ever seen upon a human being. I am sure that his top-hat, had I ever ventured to don it, would have slipped over me entirely and rested on my shoulders.

"Don't be such a fool, Professor!" I cried. "What can you hope for? I'm fifteen stone, as hard as nails, and play center three-quarter every Saturday for the London Irish. I'm not the man—"

It was at that moment that he rushed me. It was lucky that I had opened the door, or we should have gone through it. We did a Catharine-wheel together down the passage.

Следующей достаточно широко используемой эмфатической конструкцией является инверсия – обратный порядок слов (Never had he eaten such a huge meal; Nowhere will you come across a more hospitable nation; Not only did she write short stories, but she was also a painter of talent):

"I am much indebted to you for your gracious permission," said the angry Professor; for never was a man so intolerant of every form of authority. "Since you are good enough to allow it, I shall most certainly take it upon myself to act as pioneer upon this occasion."

Lord John held up his hand as a signal for us to stop, and he made his way swiftly, stooping and running, to the line of rocks. We saw him peep over them and give a gesture of amazement. Then he stood staring as if forgetting us, so utterly entranced was he by what he saw.

I could have torn my hair and beaten my head in my despair. Only now did I realize how I had learned to lean upon my companions, upon the serene self-confidence of Challenger, and upon the masterful, humorous coolness of Lord John Roxton. Without them I was like a child in the dark, helpless and powerless. I did not know which way to turn or what I should do first.

Наконец, следует упомянуть использование автором эмфатической конструкции, образующейся с помощью прилагательного «very» (e.g. at that very moment she entered the room; she died at the very height of her fame):

For a moment I wondered where I could have seen that ungainly shape, that arched back with triangular fringes along it, that strange bird-like head held close to the ground. Then it came back, to me. It was the stegosaurus – the very creature which Maple White had preserved in his sketch-book, and which had been the first object which arrested the attention of Challenger! There he was – perhaps the very specimen which the American artist had encountered.

Отдельным стилистическим приёмом эмфатизации высказывания у А. Конан Дойля является эмфатическое использование степеней сравнения прилагательных. Например:

"He is not a popular person, the genial Challenger," said he. "A lot of people have accounts to settle with him. I should say he is about the best-hated man in London. If the medical students turn out there will be no end of a rag. I don't want to get into a bear-garden."

It was very clear to me that if dangers lay before us I could not in all England have found a cooler head or a braver spirit with which to share them.

Очень интересным представляется анализ стилистического функционирования идиом в романе, особенно случаев их обыгрывания. Обратимся к примерам:

"He has marked your poor face! Oh, George, what a brute you are! Nothing but scandals from one end of the week to the other. Everyone hating and making fun of you. You've finished my patience. This ends it."

"Dirty linen," he rumbled.

"It's not a secret," she cried. "Do you suppose that the whole street – the whole of London, for that matter – Get away, Austin, we don't want you here. Do you suppose they don't all talk about you? Where is your dignity? You, a man who should have been Regius Professor at a great University with a thousand students all revering you? Where is your dignity, George?"

В данном примере автор использует идиоматическое сочетание 'dirty linen' – часть идиомы «wash one's dirty linen in public» – 'выносить сор из избы'². В лингвистике этот приём носит название эллипсиса или усечения. Употребление идиомы встречается в речи профессора Челленджера – одного из центральных персонажей романа, известного своей грубостью и безапелляционностью. Приведённый диалог описывает ссору профессора с его женой, осуждающей его за недостойное грубое поведение с посетителями их дома. Стилистический эффект усиливается противопоставлением использования фразы «dirty linen» в

² Кунин А.В. Англо-русский фразеологический словарь. – Москва, 1967.

реплике Челленджера, показывающей, что он смущён, и ответа его жены «It's not a secret» (это не секрет), раскрывающей значение идиомы.

He looked at me with doubt in his insolent eyes.

"After all, what do I know about your honor?" said he.

"Upon my word, sir," I cried, angrily, "you take very great liberties! I have never been so insulted in my life."

He seemed more interested than annoyed at my outbreak.

Данный контекст представляет собой диалог между центральными персонажами упомянутым выше профессором Челленджером и Мелуном – молодым корреспондентом газеты. Последний, оскорблённый поведением и отношением к нему профессора, употребляет обыгранную идиому «you take very great liberties». Словарная форма этой идиоматической фразы – «take liberties» (with somebody) – ‘позволять себе вольности (с кем либо)’. Для создания стилистического эффекта используется приём вклинивания («very great liberties»), что может быть понято как «слишком большие вольности» и выражает эмоциональное состояние говорящего.

В следующем контексте для описания внешности великана Челленджера автором используется тот же приём вклинивания: He raised his great eyebrows in protest, обыгранной идиомы «raise the eyebrows» – ‘поднять брови (выражая удивление или пренебрежение)’:

Unhappily you have crushed this fine specimen at the moment of saturation."

"Filthy vermin!" I cried.

Professor Challenger raised his great eyebrows in protest, and placed a soothing paw upon my shoulder.

"You should cultivate the scientific eye and the detached scientific mind," said he.

Обратимся к другому примеру:

We had gathered in a little group at the bottom of the chasm, some forty feet beneath the mouth of the cave, when a huge rock rolled suddenly downwards – and shot past us with tremendous force. It was the narrowest escape for one or all of us. We could not ourselves see whence the rock had come, but our half-breed servants, who were still at the opening of the cave, said that it had flown past them; and must therefore have fallen from the summit.

В данном случае для более сильного воздействия на читателя используется преобразованная идиома «have a narrow escape» – ‘едва избежать опасности, быть на волосок от чего либо; еле ноги унести’. Ав-

тор использует превосходную степень прилагательного «ragrow», чтобы показать чудовищную опасность (обвал скалы), которой едва удалось избежать главным героям в экспедиции на острове.

Рассмотрим ещё один пример:

Lord John made a sign to him that he should wait for an answer and then he turned to us.

"Well, it's up to you to say what you will do," said he; "for my part I have a score to settle with these monkey-folk, and if it ends by wiping them off the face of the earth I don't see that the earth need fret about it. I'm goin' with our little red pals and I mean to see them through the scrap.

В данном контексте преобразуется идиома «wipe smb/sth off the face of the earth» – ‘стереть с лица земли’. Обыгрывание происходит в речь лорда Джона, бесстрашного и смелого человека. Речь идёт об истреблении племени человекообразных обезьян которые грозили серьёзной опасностью путешественникам и исследователям.

Компонент идиомы «the earth» вновь приобретает своё первоначальное значение во фразе «I don't see that the earth need fret about it» – ‘Я не думаю, что земля будет мучиться из за этого [из за уничтожения племени обезьян]’, что значительно эмфатизирует данное высказывание.

Ещё одним стилистическим приёмом усиления высказывания в описаниях служит применение аллюзий, которые являются частью культурного наследия образованных читателей.

Следующие примеры показывают нам употребление аллюзий в романе:

Waldron, though a hardened lecturer and a strong man, became rattled. He hesitated, stammered, repeated himself, got snarled in a long sentence, and finally turned furiously upon the cause of his troubles.

This is really intolerable!" he cried, glaring across the platform. "I must ask you, Professor Challenger, to cease these ignorant and unmannerly interruptions."

There was a hush over the hall, the students rigid with delight at seeing the high gods on Olympus quarrelling among themselves.

Creeping to his side, we looked over the rocks. The place into which we gazed was a pit, and may, in the early days, have been one of the smaller volcanic blowholes of the plateau. It was bowl-shaped and at the bottom, some hundreds of yards from where we lay, were pools of green-scummed, stagnant water, fringed with bulrushes. It was a weird place in itself, but its occupants made it seem like a scene from the Seven Circles of Dante. The place was a rookery of pterodactyls. There were hundreds of them congre-

gated within view. All the bottom area round the water-edge was alive with their young ones, and with hideous mothers brooding upon their leathery, yellowish eggs.

В первом отрывке описывается выступление профессора Челленджера перед большой аудиторией и его разногласия с оппонентами по поводу существования «затерянного мира». Для того, чтобы показать дистанцию между студентами и профессорами, последние сравниваются автором с самими богами Олимпа. А. Конан Дойль прибегает к использованию аллюзии «the high gods of Olympus», связанной с древнегреческой мифологией. Эта фраза безусловно является коннотативно окрашенной, но её значение приобретает ироничное звучание благодаря использованию глагола «quarrel» («сориться»).

Во втором контексте описание страшного ужасающего места обитания птеродактилей на острове метафорически сравнивается автором с описанием семи кругов ада Данте: «...but its occupants made it seem like a scene from the Seven Circles of Dante». Эта аллюзия безусловно вызывает у читателя ассоциации с «Божественной Комедией».

Таким образом, использование эмфатических конструкций обыгрывание идиом и употребление аллюзий несомненно является средством эмоционального воздействия на читателя и эффективным стилистическим приёмом в романе.