

ЛИНГВОСТИЛИСТИКА

Идиоматичность, символизация и аллюзивность в произведениях С. Моэма

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Целью настоящей статьи является рассмотрение и анализ употребления идиом и символов в романе С. Моэма «Разрисованный занавес», а также изучение аллюзий в повести «Тесный угол».

В романе «Разрисованный занавес» («The Painted Veil») употребление идиом является широко распространённым стилистическим приёмом характеристики персонажей.

Так, главная героиня романа Китти Гарстин, получившая хорошее воспитание в семье, но не очень образованная молодая женщина употребляет идиомы в их словарной форме (в приводимом далее примере идиому *It rains cats and dogs* 'льет как из ведра'):

Kitty was lively; she was willing to chatter all day long and she laughed easily. His silence disconcerted her. He had a way which exasperated her of returning no answer to some casual remark of hers. It was true that it needed no answer, but an answer all the same would have been pleasant. If it was raining and she said: "It's raining cats and dogs," she would have liked him to say: "Yes, isn't it?" He remained silent. Sometimes she would have liked to shake him.

"I said it was raining cats and dogs," she repeated.

"I heard you," he answered, with his affectionate smile.

Напротив, возлюбленный Китти Чарлз Таунсенд, образованный человек, занимающий высокий пост и имеющий видное положение в обществе, всегда обыгрывает идиомы в своей речи:

"After all, he wouldn't be the first man who's shut his eyes in a case of this sort. What has he to gain by making a row? If he'd wanted to make a row he would have insisted on coming into your room." His eyes twinkled and his lips broke into a broad smile. "We should have looked a pair of damned fools."

"I wish you could have seen his face last night."

"I expect he was upset. It was naturally a shock. It's a damned humiliating position for any man. He always looks a fool. Walter doesn't give me the impression of a fellow who'd care to wash a lot of dirty linen in public."

В данном примере обыгрывается идиома «wash one's dirty linen in public» (перемывать грязное бельё, выносить сор из избы). Значение идиомы усиливается за счет приёма вклинивания (ввода элемента «a lot»). Это показывает, что муж Китти Уолтер Фейн совсем не хотел бы, чтобы отношения его жены и Чарлза стали известны в обществе.

Обратимся к другому примеру:

"Naturally I couldn't foresee that we were going to get into such a devil of a scrape."

"And in any case you had a pretty shrewd idea that if any one suffered it wouldn't be you."

"I think that's a bit thick. After all, now it's all over, you must see I acted for the best for both of us. You lost your head and you ought to be jolly glad that I kept mine. Do you think it would have been a success ^f I'd done what you wanted me to? We were dashed uncomfortable in the frying-pan, but we should have been a damned sight worse off in the fire. And you haven't come to any harm. Why can't we kiss and make friends?"

She almost laughed.

"You can hardly expect me to forget that you sent me to almost certain death without a shadow of compunction?"

В сцене встречи Чарлза Таунсенда и Китти Гарстин после её возвращения из области эпидемии чумы Чарлз обыгрывает идиому «out of the frying-pan into the fire» (из огня да в полымя), чтобы сообщить, что всё не так уж плохо и можно примириться друг с другом; при этом лёгкость и беспечность его тона оскорбляют Китти.

Нередко идиомы в романе используются с целью описания чувств и эмоций героев. Так, например, чтобы показать всё возрастающее раздражение и недовольство матери Китти миссис Гарстин из-за того, что её дочь остаётся незамужней в 25 лет и отцу приходится тратить больше суммы на её содержание, обыгрывается с помощью вклинивания элементов «very unpleasant» идиома «give somebody a piece of one's mind» (откровенно высказать кому-либо своё неодобрение; бранить, упрекать кого-либо).

Обратимся к другому примеру:

But he was still a junior and many younger men than he had already taken silk. It was necessary that he should too, not only because otherwise he could scarcely hope to be made a judge, but on her account also; it mortified her to go in to dinner after women ten years younger than herself. But here she encountered in her husband an obstinacy which she had not for years been accustomed to. He was afraid that as a K. C. he would get no work. A bird in the hand was worth two in the bush, he told her, to which she retorted that a proverb was the last refuge of the mentally destitute. He suggested to

her the possibility that his income would be halved and he knew that there was no argument which could have greater weight with her. She would not listen. She called him pusillanimous. She gave him no peace and at last, as always, he yielded. He applied for silk and it was promptly awarded him.

В данном контексте миссис Гарстин обсуждает со своим мужем его карьеру и работу. При этом, в передаче слов Бернарда Гарстина автором, он использует поговорку «a bird in the hand is worth two in the bush» (не сули журавля в небе, а дай синицу в руки), на что миссис Гарстин реагирует бурным негодованием, сообщая, что поговорки – это последнее прибежище умалишённых.

Рассмотрим ещё один пример:

He came into the room: her heart was beating wildly and her hands were shaking; it was lucky that she lay on the sofa. She was holding an open book as though she had been reading. He stood for an instant on the threshold and their eyes met. Her heart sank; she felt on a sudden a cold chill pass through her limbs and she shivered. She had that feeling which you describe by saying that some one was walking over your grave. His face was deathly pale; she had seen it like that once before, when they sat together in the Park and he asked her to marry him. His dark eyes, immobile and inscrutable, seemed preternaturally large. He knew everything.

В главе романа, из которой приведён отрывок, имплицитно показан тот факт, что муж Китти Уолтер Фейн знает о её неверности. В данном примере для того, чтобы подчеркнуть, как сильно Китти напугана, автор использует идиому «somebody walking on my grave» (что-то меня дрожь пробирает).

Символы в романе также используются как важный стилистический приём и служат средством раскрытия персонажа.

Обратимся к примерам:

The morning drew on and the sun touched the mist so that it shone whitely like the ghost of snow on a dying star. Though on the river it was light so that you could discern palely the lines of the crowded junks and the thick forest of their masts, in front it was a shining wall the eye could not pierce. But suddenly from that white cloud a tall, grim, and massive bastion emerged. It seemed not merely to be made visible by the all-discovering sun but rather to rise out of nothing at the touch of a magic wand. It towered, the stronghold of a cruel and barbaric race, over the river. But the magician who built worked swiftly and now a fragment of coloured wall crowned the bastion; in a moment, out of the mist, looming vastly and touched here and there by a yellow ray of sun, there was seen a cluster of green and yellow roofs. Huge they seemed and you could make out no pattern; the order, if order

there was, escaped you; wayward and extravagant, but of an unimaginable richness. This was no fortress, nor a temple, but the magic palace of some emperor of the gods where no man might enter. It was too airy, fantastic, and unsubstantial to be the work of human hands; it was the fabric of a dream.

The tears ran down Kitty's face and she gazed, her hands clasped to her breast and her mouth, for she was breathless, open a little. She had never felt so light of heart and it seemed to her as though her body were a shell that lay at her feet and she pure spirit. Here was Beauty. She took it as the believer takes in his mouth the wafer which is God.

В данном случае описывается видение облаков и небес, и их восприятие Китти. Особый интерес представляют фразы «this was no fortress, nor a temple, but the magic place of some emperor of the gods where no man might enter» (это было не похоже ни на крепость, ни на храм, но на волшебный приют божества, куда не мог ступить человек). Следует также обратить внимание на фразу «as though her body were a shell and she pure spirit» (как будто её тело было просто оболочкой, а она сама превратилась в чистый дух).

Приведённый контекст символизирует перелом в душе Китти, из ординарной девушки с ограниченными интересами она превращается в возвышенного человека, тонко чувствующего красоту и божественность происходящего.

Обратимся к другому примеру:

"It does seem a long way to Harrington Gardens," she smiled.

"Why do you say that?"

"I don't understand anything. Life is so strange. I feel like some one who's lived all his life by a duck-pond and suddenly is shown the sea. It makes me a little breathless, and yet it fills me with elation. I don't want to die, I want to live. I'm beginning to feel a new courage. I feel like one of those old sailors who set sail for undiscovered seas and I think my soul hankers for the unknown."

Waddington looked at her reflectively. Her abstracted gaze rested on the smoothness of the river. Two little drops that flowed silently, silently towards the dark, eternal sea.

В приведенном выше контексте в разговоре со знакомым Воддингтоном Китти описывает ощущения своей новой жизни так: «I feel like someone who's lived all his life by a duck-pond and suddenly is shown the sea.» (я чувствую себя так, как будто всю свою жизнь прожила у пруда с утками, и мне внезапно показали море). И далее море характеризуется следующим образом: «The dark eternal sea» (тайное море вечности). Данный контекст можно рассматривать как символ полного изменения характера и преображения души Китти. На протяжении нескольких глав

автор показывает становление героини, её отказ от обывательского образа жизни и переход к жизни деятельной (её помощь сёстрам в монастыре во время эпидемии чумы), а также обращение Китти к вере и очищение её души.

Рассмотрим ещё один пример:

The house had been left in charge of the head boy and he opened the door for Kitty. It was curious to go into her own house as though she were a stranger. It was neat and clean. Everything was in its place, ready for her use, but although the day was warm and sunny there was about the silent rooms a chill and desolate air. The furniture was stiffly arranged, exactly where it should be, and the vases which should have held flowers were in their places; the book which Kitty had laid face downwards she did not remember when still lay face downwards. It was as though the house had been left empty but a minute before and yet that minute was fraught with eternity so that you could not imagine that ever again that house would echo with talk and resound with laughter. On the piano the open music of a foxtrot seemed to wait to be played, but you had a feeling that if you struck the keys no sound would come. Walter's room was as tidy as when he was there. On the chest of drawers were two large photographs of Kitty, one in her presentation dress and one in her wedding-gown.

Как мы видим, описывается дом Китти, в который она вернулась после смерти Уолтера. Особенно интересными для нашего анализа представляются следующие фразы: «to go into her own house as though she were a stranger» (зайти в свой собственный дом подобно незнакомке), а также «that minute was fraught with eternity» (эта минута была наполнена вечностью). Данная сцена символизирует прощание Китти с её прошлой жизнью, в которую больше нет возврата и переход на другую, более высокую ступень жизненного пути.

В повести «Тесный угол» («The Narrow Corner») стилистическим приёмом эмфатизации служит применение аллюзий, которые являются частью культурного наследия образованных читателей.

Обратимся к анализируемому материалу:

The dinghy was lowered and the skipper rowed away. Fred Blake came aft. With his tousled hair, his clear skin and blue eyes, his springtime radiance, he looked like a young Bacchus in a Venetian picture. The doctor, tired after a night of little sleep, felt a moment's envy of his insolent youth.

Описывая внешность молодого привлекательного персонажа Фреда Блейка, автор сравнивает его с молодым Вакхом на венецианской картине.

Обратимся к другому примеру:

The day was softly dying, and the sea was as wine-dark as the sea on which Odysseus sailed. The islands, encircled by the smooth and shining water, had the rich green of a vestment in the treasury of a Spanish cathedral. It was a colour so bizarre and sophisticated that it seemed to belong to art rather than to nature.

'Like a green thought in a green shade,' murmured the young Dane.

В данном случае море цвета темного вина во время заката сравнивается с морем, по которому плывал легендарный Одиссей.

Рассмотрим ещё один пример:

He talked in a high cracked voice with a strong Swedish accent, so that you had to listen intently to understand what he said. He spoke very quickly, almost as though he were reciting a lesson, and he finished with a little cackle of senile laughter. It seemed to say that he had been through everything and it was all stuff and nonsense. He surveyed human kind and its activities from a great distance, but from no Olympian height, from behind a tree, slyly, and hopping from one foot to another with amusement.

При описании характера одного из персонажей мистера Свона автор сообщает о том, что он наблюдает за человечеством на расстоянии, из-за дерева, а не с Олимпийской высоты, используя аллюзию «Olympian height».

В речевых портретах персонажей аллюзии характерны для таких героев, как доктор Сондерс, Эрик Кристессен, Луази Фрит и её отец мистер Фрит.

Так, в речи одного из центральных персонажей повести доктора Сондерса, образованного, талантливое и проницательного человека, читатель обнаруживает использование многочисленных аллюзий: Цезарь, Шекспир, «Тысяча и одна ночь», викинги, Христос и библейская цитата.

The doctor hesitated. He hated the look of the angry sea and he was bored with being frightened. He had died so many deaths that he had exhausted his emotion.

'Can I be of any use?'

'No more than a snowball in 'ell.'

'Remember you carry Caesar and his fortunes,' he shouted in the skipper's ear.

But Captain Nichols, not having had a classical education, did not see the point of the jest.

His own feelings towards Erik Christessen, naturally enough, were more detached. He was interested in him because he was a little unusual. It was amusing, to begin with, in an island of the Malay Archipelago, to come

across a trader who knew Shakespeare well enough to say long passages by heart. The doctor could not but look on it as a somewhat tiresome accomplishment. He wondered idly if Erik was a good business man. He was not very fond of idealists.

'He'd read about it in some old travel book. He's told me he wanted to come ever since he was a kid. It's a funny thing, he'd got it into his head that it was the one place in the world he wanted to live in. And I'll tell you what's strange, he'd forgotten the name of it, he could never find again the book in which he'd read about it; he just knew there was an island all by itself in a little group somewhere between Celebes and New Guinea, where the sea was scented with spices and there were great marble palaces.'

'It sounds more like the sort of thing you read about in The Arabian Nights than in a book of travel.'

The doctor reflected on what Erik told him. What a picture of a strange life this offered to the fancy! The shabby bungalow in the nutmeg plantation, with the immensely tall kanari-trees; that old pirate of a Swede, ruthless and crotchety, brave adventurer in the soulless deserts of hard fact; the dreamy, unpractical schoolmaster, lured by the mirage of the East, who like - like a coster's donkey let loose on a common, wandered aimlessly in the pleasant lands of the spirit, browsing at random; and then, the great blonde woman, like a goddess of the Vikings, with her efficiency, her love, her honesty of mind, and surely her charitable sense of humour, who held things together, managed, guided, and protected those two incompatible men.

'Oh, don't sneer at me. I'm so awfully unhappy. I've never cared for a chap like I cared for Erik. I shall never forgive myself for his death.'

'Don't think he killed himself on your account. You had very little to do with that. Unless I'm greatly mistaken, he killed himself because he couldn't survive the shock of finding out that the person whom he'd endowed with every quality and every virtue was, after all, but human. It was madness on his part. That's the worst of being an idealist; you won't accept people as they are. Wasn't it Christ who said, "Forgive them; for they know not what they do?"'

Речевой портрет другого главного героя повести Эрика Кристессена, коммивояжёра, но при этом тонкого, чувствительного и возвышенного человека, цитирующего наизусть Шекспира, изобилует употреблением следующих аллюзий: Шекспир, Браунинг и цитата из него, Синяя Борода, Райский Сад, «Кольцо Нибелунгов», Вагнер, Камознс.

I hope you'll stay here long enough to let me show you round. It's lovely. An unsuspected isle in far-off seas.'

The doctor pricked up his ears. He recognized it as a quotation, but could not place it.

'What does that come from?'

'That? Oh, Pippa Passes Browning, you know.'

'How does it happen that you've read that?'

'I read a lot. I have plenty of time, you see I like English poetry best of all Ah, Shakespeare.' He looked at Fred with a soft, gracious glance, a smile on his great mouth, and began to recite:

... of one whose hand,

Like the base Indian, threw a pearl away

Richer than all his tribe, of one whose subdued eyes,

Albeit unused to the melting mood,

Drop tears as fast as the Arabian trees

Their med'cmable gum.

Erik looked at him with his soft beaming eyes, and his smile was sweet with goodwill.

'I know what you mean,' he said. 'It's always a risk to put things to the test of experience. It's like the locked room in Bluebeard's castle. One's all right so long as one keeps clear of that. You have to be prepared for a shock if you turn the key and walk in.'

'I come up here almost every evening to watch the sunset,' said Erik. To me all the East is here. Not the East of story, the East of palaces and sculptured temples and conquerors with hordes of warriors, but the East of the beginning of the world, the East of the garden of Eden, when men were very few, simple and humble and ignorant, and the world was just waiting, like an empty garden for its absent owner.'

'What about Mrs Frith?' asked the doctor. 'Is she dead?' 'Yes, she died last year. Heart disease. She was a fine woman. Her mother came from New Zealand, but to look at her you would have said she was pure Swedish. The real Scandinavian type, tall and big and fair, like one of the goddesses in the Rheingold. Old Swan used to say that when she was a girl she was better-looking than Louise.'

'Oh, we've spent hours sitting on the veranda, up at the plantation. Frith, his wife Catherine, and me. He'd talk. She never said much, but she listened, looking at him with adoring eyes, and he and I would argue. It was all vague and difficult to understand, but you know, he was very persuasive, and what he believed had a sort of grandeur and beauty; it seemed to fit in with the tropical, moonlit nights and the distant stars and the murmur of the sea. I've often wondered if there isn't something in it. And if you know what I mean, it

fits in too with Wagner and Shakespeare's plays and those lyrics of Camoens.'

В речи господина Фрита, переводчика, можно встретить следующие аллюзии: Камоэнс, о собственном переводе которого он постоянно говорит, Вавилон.

'We live in degenerate days,' said Frith. 'Two-bottle men, three-bottle men, they're as extinct as the dodo.'

'An Australian bird,' said Captain Nichols.

'If two grown men can't drink one bottle of port between them I despair of the human race. Babylon is fallen, is fallen.'

'Exactly,' replied Captain Nichols.

И, наконец, речь Луизы Фрит характеризуется наличием следующих аллюзий: викинги, Шекспир, Ганс Андерсен.

'I was distracted. I was awfully fond of Erik. I couldn't believe it when they told me he'd shot himself. I was afraid I was to blame. I wanted to know if it was possible that he knew about Fred.'

'You were to blame.'

'I'm dreadfully sorry he's dead. I owe a great deal to him. When I was a child I used to worship him. He was like one of grandpa's old Vikings to me. I've always liked him awfully. But I'm not to blame.'

'Men are very peculiar in that respect.'

'Not Erik. He was so wise and so charitable. I tell you he didn't love me. He loved his ideal. My mother's beauty and my mother's qualities in me and those Shakespeare heroines of his and the princesses in Hans Andersen's fairy tales. What right have people to make an image after their own heart and force it on you and be angry if it doesn't fit you? He wanted to imprison me in his ideal. He didn't care who I was. He wouldn't take me as I am.'

Таким образом, аллюзии и цитаты выполняют функцию раскрытия и обогащения образа героя в повести. Все это делает речь персонажей яркой, экспрессивной, эмоционально окрашенной.