



**Վ. ԲՐՅՈՒՍՈՎԻ ԱՆՎԱՆ ՊԵՏԱԿԱՆ
ՀԱՄԱԼՍԱՐԱՆ
ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ
ИМЕНИ В. БРЮСОВА
BRUSOV STATE UNIVERSITY**

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«ԼԻՆԳՎԱ» ՀՐԱՏԱՐԱԿԶՈՒԹՅՈՒՆ**

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ASSOCIATIVE IMAGES IN “NO STORY” BY O. HENRY

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Abstract:

The **aim** of the article is to study the imagery system in “No Story” by O. Henry and to disclose the existence or absence of associative-image components in it. In order to achieve this goal the following tasks are put forward: to analyze the various theories of the concepts “image” and “imagery”, to study linguistic and cultural features of images in “No Story” by O. Henry, to analyze the image associations presented through a variety of linguistic and stylistic means.

It can be stated that “**image**” is a specific, at the same time, generalized sign of existence, being created by linguistic and stylistic means, has an aesthetic value and evokes different sensual and mental associations in the reader’s imagination.

Keywords: *image, imagery system, associative implications, stylistic devices, expressive means*

INTRODUCTION

There are many studies on artistic images, associativethinking, symbols in different languages, but they mainly consider literary approaches of imagery theory. Therefore, the **scientific novelty** of the paper is conditioned by a new and complex approach to the imagery in O. Henry's stories based on different levels: lexical, stylistic and associative image creating. The subject of the work is the stylistic and expressive means of expression, which are actualized in the creation of associative image components in the text of the original. A number of **methods** are used to accomplish the task, such as component analysis, stylistic analysis, deductive (revealing the intentions of the author) analysis. The **topicality** of the study is conditioned, on the one hand, by interest in imagery creating associative implications as linguistic

concepts, and on the other hand, by the need to study the linguistic, and expressive means creating image associations in fiction.

The theoretical-value of the work lies in the fact that the results of the given research can contribute to further studies of other writers' imagery system. The results of the study can have a number of **practical applications**, serving as a basis for courses in linguistics, stylistics, literature, semantics, and text analysis, as well as in compiling practical manuals.

In linguistic literature, the concepts of image and imagery are interrelated. Though imagery is a concept of linguistics and literature, it has not yet received a comprehensive description and entirely studied, but it is an integral part of fiction and gives color to the literary work. The writer expresses what he has to say through vivid and "alive" images. Text imagery is a part of the meaning of the text and imagery can be viewed not as a feature or order of a text, but as a unique semantic structure.

The imagery system includes abstract images related to thought and feelings. In literary works the author is free to choose the linguistic means and tropes that are closest to his artistic-worldview. The writer uses various verbal, semantic, syntactic, textual linguistic and stylistic means in order to make the artistic image more obvious and vivid to the reader.

The study of the stylistic value of imagery or linguistic forms expresses the language style of a given work or author. The pragmatic value is actualized by evoking certain emotions, ideas, and directing the writer to the worldview that pervades the writer.

The conception of the text is a complex, multifaceted problem that can be successfully solved within the currently widespread field of philological knowledge called philological hermeneutics. If, while reading a fictional text, the reader does not have certain thoughts and associative ideas, then the reading does not take place in the true sense of the word, but there is a search for information that is not directly related to reading the fiction (Задорнова, 1992).

The imagery of the writer is based on the indirect reproduction of reality. An image is a combination of descriptions of people, things and nature. Real facts, events, people's activities contribute to the occurrence of

means for creating associations and images, and they are the result of the writer's individual approach, and high artistic thought.

Many theorists: Wilcox & Rankin (1993), Roskos-Ewoldsen, Intons-Peterson, Anderson (1993), Richardson (1999), Roedelein (2004), Galperin (1981), Trupitsina (2000), Losev (1982), Savitsky (1993), Borisova (2009), Sklyarevskaya (1991), Blinova (2007), Jrbashyan (1969), Khlghatyan (2002), Barlezizyan (2002), Tirabyan (2009), Martirosyan (2015), Hovhannisyan (2016) and others examined the concept of image and imagery system.

In Russian theoretical studies, the image is viewed as "a means of reflecting reality, a generalized picture of human life that has aesthetic significance" (Тимофеев, 1976, с. 60, Волков, 1995, с. 75). The image "reflects the non-linguistic material world, the world in which man lives, without which he does not exist" (Тимофеев, 1976, с. 38). The Armenian concept of "image" in English corresponds to the terms "symbol, copy, figure, icon" and a number of other terms (Current Literary Terms, 1980).

Images are closely co-related to associations, though they are the subject of study of various disciplines. Association is the subject of psychology and psycho-linguistics, while imagery is the subject of philosophy, literature, and linguistics. However, as visualization of imagery and associative links of linguistic units are part of the meaning of a text, and the stage of the text reception presupposes the discovery of different image units: primary images, artistic images and general imagery of the text. Text imagery is a semantic component of a text that has its own characteristic features. As Wilcox and D. Rankin state, "imagery is a very broad term to be characterized by simplicity and accuracy" (Wilcox & Rankin, 1993, p. 186).

The concept of metaphorical shift is at the core of associative images. Aesthetic perception of similarity of associative connections is important during metaphorical shift. Linguistic units, appearing in the context of a work of verbal art, are reinterpreted and cease to appear as semantic units. Such shifts lead to the creation of artistic-aesthetic images. The multifaceted link between the artistic image of a word has many nuances of meaning.

Words reflect the extra-linguistic reality as well but word images are indescribable, through them the author touches the reader's imagination (Борисова, 2009). The fictional text is multi-layered, combining the reflection

of the objective world with the individual-author's idea. The latter is expressed in the variety of linguistic means and stylistic devices, which have emotional-aesthetic function and inspire the reader's imagination (Борисова, 2010).

Thus, taking into consideration different assumptions on the concept "associative image" in the field of literature and linguistics, we accept the definition proposed by Volkov (Volkov, 1995, p. 75) as a theoretical basis of our study: "Associative image is the main unit of an artistic work, a system of sensory means, which includes a special, artistic content, that is, an artistically reinterpreted feature of reality, appearing in the work of art with the help of expressive means."

E. Jrbashyan writes in his article "The Source and Poetic Image" that "in all cases the artistic image is born from the close fusion of the reality and poetic imagination" (Ջրբաշյան, 1969, էջ 117).

Each object or phenomenon have different dimensions, but when creating a word, one or more of these are taken, as it is not possible to include all the dimensions of that object in the meaning of the word. In the study of the imagery of a literary text, it is possible to choose one feature from all the measurements that accompany the given word and to analyze, for example, the associative links underlying the word.

THE IMAGERY SYSTEM IN "NO STORY" BY O. HENRY

O. Henry's "No Story" is a work full of images that explores personalized ideas and themes of first love and fidelity. The story deals with the issue of social inequality, material and moral deprivation of a person. The general context of the story emphasizes the reflections on the bitter reality - the experience of first love. O. Henry, in his typical style, depicts the misery of a creature, the indirect confrontation with the past.

In the story the ideas of *misery, beauty, curiosity, sadness, hopelessness, love, femininity and beauty*, are the associative links and the basis to create bright and unique images created by the author.

1. Misery

In depicting the main character Tripp's, miserable appearance, the author uses **simile**:

Half of his face was covered with short, curly red whiskers **that looked like a door-mat with the “welcome” left off**, and **repetition** ‘He was pale **and** unhealthy **and** miserable **and** fawning, **and** an assiduous borrower of sums ranging from twenty –five cents to a dollar (p. 142).

In the sentence “He was looking to-day more miserable, more cringing and haggard and down-trodden than I had ever seen him”, the sequence of adjectives **miserable**, **cringing**, **haggard** and **down-trodden** forms a hierarchy, emphasizing the idea of misery. Then, the author depicts his misery with the introduction of the stylistic device **irony**, which is expressed in the following sentence: ‘He was at that stage of misery where he drew your pity so fully that you longed to kick him (p.142).

2. Surprise

Twenty-year-old Ada Lowry looks at Tripp's boyfriend in amazement as they visit her. The author here creates associative links with the help of **simile**:

*I was introduced, and a gum-drop suffered neglect while she conveyed to me a naive interest, **such as a puppy dog (a prize winner) might bestow upon a crawling beetle or a frog** (p. 146).*

In the above passage, in the sentence “**such a puppy dog (a prize winner) might bestow upon a crawling beetle or a frog**”, there comes the sem of **curiosity**, which creates a vivid, even tangible image.

3. Sadness, grief, helplessness

The author depicts the idea of sadness, grief & inevitability in the following lines of the story.

*Down went the bright gold head upon her dimpled, clasped hands on the table. **Such a beautiful April storm!** Unrestrainedly she sobbed. I wished I could have comforted her. But I was not George. And I was glad I was not Hiram – and yet I was sorry, too. **By-and-by the shower passed.** She straightened up, brave and halfway smiling. She would have made a splendid wife, for crying only made her eyes more bright and tender. (pp. 147-148).*

In phrases **such a beautiful April storm** and **by-and-by the shower passed**, the author creates pictorial associations due to the introduction of a trope called **metaphor**. Here, the April torrential rain reveals Ada's emotional and psychological mood and is presented as an image of **sadness and grief**.

This is the lyrical experience of the first love of a young woman on the verge of an unattainable dream.

4. Femininity, beauty

The idea of femininity and beauty in the pictorial system of the story is expressed by the introduction of a **metaphor**.

*And then, being susceptible to **the barbed arrows of beauty**, I warmed to the adventure. The three of us hurried to the ferry, and there I found price of a ticket to Greenberg to be but a dollar and eighty cents. I bought one, and **a red, red rose** with the twenty cents for Miss Lowery. We saw her aboard her ferry-boat, and stood watching her wave her handkerchief at us until it was the tiniest white patch imaginable. And then Tripp and I faced each other, brought back to earth, left dry and desolate in the shade of the sombre verities of life (p. 150).*

In the following section, the metaphors **the barbed arrows of beauty** and **in the shade of the sombre verities of life** embody the idea of **vigor** and beauty and, with the phrase **a red, red rose**, the author introduces stylistic devices of **repetition** and **alliteration**, which offer expressiveness to the narration, introduce a lyrical tone of the voice.

The cycle of love and unfulfilled dreams is depicted in the following lines of the story.

*I couldn't help wishing – well, just thinking about George. Something must have happened to him or he'd have written. On the day he left, **he and me got a hammer and a chisel and cut a dime into two pieces. I took one piece and he took the other, and we promised to be true to each other and always keep the pieces till we saw each other again.** (p. 149).*

*As he did so, I caught the shine of a cheap silver-plated watch-chain across his vest, and something dangling from it caused me to stretch forth my hand and seize it curiously. **It was the half of a silver dime that had been cut in halves with a chisel** (p. 151).*

The main pictorial element of the story is a **ten-cent coin**, which embodies the idea of love, devotion and loyalty.

Here is the hostility of unfulfilled dreams and the cruel reality. O' Henry brings to life the previously unseen deep meanings in the story, through the artistic discovery of the nuances of human emotional world and

in the process of achieving beauty through social inequality, material deprivation, love turns into suffering, pain, and despair.

It should be stated the stylistic device **epithet** has a special place in the general pictorial system of the story: *diligent wandering, assiduous borrower, spurious air, fawning look, dog-like eyes, editorial air, naive interest, shifty eyes, patient steed, palpable desire, the sombre verities of life*, the use of which makes the word more vivid and emphasizes the pursued ideas.

Conclusion

Thus, having analyzed the image-associations in "No Story by O. Henry, we can draw the following conclusions:

O. Henry's story is related to different realities, thoughts and feelings. The all-encompassing images in the story have a real basis; they are symbols of social life. Being a master of using stylistic devices when creating different images and symbols, O. Henry skillfully reflects the American way of life. The images in the story are based on lexical, grammatical and phonetic stylistic devices, in which the use of lexical stylistic means predominates. Metaphors, epithets, similes, repetitions, alliteration and other stylistic devices prevail in "No Story" and actualize the associative links between the words, images and readers' imagination.

The images of the main characters, their mental state, actions and feelings in "No Story" are woven in different associations, evoking implications of misery, love, social inequality, surprise, sadness and beauty.

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ԳԱՅԱՆԵ ԵՂԻԱԶԱՐՅԱՆ - ԶՈՒԳՈՐԴԱՅԻՆ ՊԱՏԿԵՐՆԵՐԸ Օ՛ՀԵՆՐԻԻ “NO STORY” ՊԱՏՄՎԱԾՔՈՒՄ

Հիմնաբառեր՝ պատկեր, պատկերային համակարգ, զուգորդային առկայացումներ, ոճական հնարներ, արտահայտչամիջոցներ

Հոդվածի նպատակն է ուսումնասիրել Օ՛Հենրիի “NO STORY” պատմվածքի պատկերային համակարգը և բացահայտել պատմվածքում զուգորդային-պատկերային բաղադրիչների առկայությունը կամ

բացակայությունը: Այս նպատակին հասնելու համար առաջադրվել են հետևյալ խնդիրները՝ վերլուծել «պատկեր» և «պատկերային համակարգ» հասկացությունների մասին տարբեր տեսությունները, ուսումնասիրել պատկերների լեզվական և մշակութային առանձնահատկությունները Օ. Հենրիի «No Story»-ում, վերլուծել պատկերային զուգորդումները, որոնք ներկայացված են տարբեր լեզվական և ոճական միջոցներով:

Կարելի է փաստել, որ «պատկերը» գոյության ինքնատիպ, միևնույն ժամանակ ընդհանրացված նշան է, որը ստեղծվում է լեզվաոճական միջոցներով, ունի գեղագիտական արժեք և տարբեր զագայական ու մտային զուգորդումներ է առաջացնում ընթերցողի երևակայության մեջ:

ГАЯНЕ ЕГИАЗАРЯН - АССОЦИАТИВНЫЕ ОБРАЗЫ В РАССКАЗЕ О. ГЕНРИ “NO STORY”

КЛЮЧЕВЫЕ СЛОВА: образ, образная система, ассоциативный подтекст, стилистические приемы, выразительные средства

Целью статьи является исследование образной системы в рассказе О. Генри «NO STORY» и выявление наличия или отсутствия в ней ассоциативно-образных компонентов. Для достижения поставленной цели выдвигаются следующие задачи: проанализировать различные теории понятий «образ» и «образность», изучить лингвокультурологические особенности образов в «NO STORY» О' Генри, проанализировать образные ассоциации, представленные с помощью различных языковых и стилистических средств.

Можно констатировать, что «образ» представляет собой специфический, в то же время обобщенный признак существования, создаваемый языковыми и стилистическими средствами, обладающий эстетической ценностью и вызывающий в воображении читателя различные чувственные и мыслительные ассоциации.

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