

UDK 81:[82:165.65

Izvorni naučni rad

Serhii PETRENKO (Kyiv)

Taras Shevchenko National University of Kyiv, Ukraine

serge.v.petrenko@gmail.com

Maryna ANTONOVA (Kyiv)

Taras Shevchenko National University of Kyiv, Ukraine

antonovakyiv@gmail.com

JEZIČKA SREDSTVA ZA PREDSTAVLJANJE ZNANJA U KNJIŽEVNOJ KRITICI

Jedno od pitanja od interesa za kognitivnu lingvistiku su i studije prirodnog jezika koje doprinose predstavljanju informacija o svijetu. Način na koji se informacije skladište i strukturiraju ključan je za izučavanje konceptualizacije svijeta koji, sa svoje strane, značenju daje centralno mjesto. U isto vrijeme, prenošenje značenja kroz književni tekst od suštinskog je značaja za književnu kritiku. Prema principima kognitivne lingvistike koji se mogu primijeniti na predmet ovoga rada, autentične književne tekstove konceptualizuju, kategorizuju i doživljavaju prvo kritičari pa onda čitaoci. Kritika čitaocu daje nagovještaje ili pomoć na osnovu prethodnih radova. Stoga je za razumijevanje poruke kritike važno da čitalac s kritičarem dijeli ista pozadinska znanja.

Ključne riječi: *književna kritika, diskurs medija, aluzije, antroponimi, toponimi, intertekstualnost koda*

Introduction. Different approaches, such as cognitive, communicative, pragmatic and cultural are applied to the study of discourse as a multidimensional phenomenon. Cognitive analysis of discourse has become one of the strongest segments of linguistics. Taking into account that cognitive linguistics focuses on language as a tool for processing, organising and conveying information, language users communicate through discourse, but not through isolated sentences.¹ I. Shevchenko states that discourse is a multi-faceted lan-

¹ Hart, C. (Ed.) (2011). *Critical Discourse Studies in Context and Cognition (Discourse Ap-*

guage-cognitive-communication system, where the following three aspects have been united: language usage, ideas and beliefs, social and pragmatic aspect.² Media discourse can be understood as the process of interaction³ between text, addresser, addressee and information channel.⁴ Literary criticism is viewed in this article as a media discourse subtype. It is the process of interaction between literary text, author, reader and critic in a form of literary review written in a specialised journal on literary criticism.

The novelty of the research is the analysis of linguistic means representing knowledge in literary criticism. The aim of the article is to study the role of enumeration, allusions, anthroponyms, toponyms and code intertextuality within the framework of cognitive linguistics. The task is to analyse functions of enumeration, allusions, anthroponyms, toponyms and code intertextuality in literary criticism. The material of the research is the following American journals on literary criticism: *Journal of Modern Literature (Bloomington)*, *Twentieth Century Literature*.

As the overall aim of literary criticism is to describe fiction and nonfiction literature to readers, it has the following functions:

- Information function reviews a number of new books;
- Evaluation function points out the strengths and weaknesses of literature in order to improve book publishing;
- Communicative function has discursive and dialogical features as the critic holds a discussion and provokes to reflect on literature, genres, author's style, etc.;
- Advertising function influences the reader's choice which book to buy and read;
- Aesthetic function involves aesthetic education of readers.⁵

The criteria of literary criticism can be described with the following scheme:

Author / text ↔ critic / media ↔ reader / audience

The critic is an intermediary between the text and the addressee. Whi-

proaches to Politics, Society and Culture). Amsterdam, The Netherlands: John Benjamins Publishing Company.

² Shevchenko, I.S. (ed.) (2005). Kohnityvno-prahmatychni doslidzhennia dyskursu [Cognitive and pragmatic studies of discourse]. *Dyskurs yak kohnityvno-komunikatyvnyi fenomen* [Discourse as cognitive and communicative phenomenon]. Kharkiv, Ukraine: Konstanta, p. 112.

³ Talbot, M. (2007). *Media Discourse: Representation and Interaction*. Edinburgh, UK: Edinburgh University Press Ltd., p. 5.

⁴ Pochepcov, G.G. (2001). *Teoriya kommunikacii* [Theory of communication]. Moscow, Russia: Refl-buk, Vakler, p. 38-39.

⁵ Albrecht, W. (2001). *Literaturkritik* [Literary criticism]. Stuttgart, Weimar: Verlag J. B. Metzler.

le being the first and privileged reader of the text, they carry out a thorough analysis of the text and present a well-argued report. Such report can be written in a form of review, commentary, feature or essay. T. Anz states, criticism is a service, and the critic is the author's assistant.⁶ The critic, on the one hand, is the addressee of the author's message. On the other hand, they become the addresser, the author of the critical text.

Means of knowledge representation in literary criticism. Critical texts are easily understandable when the critic and the reader have the common background knowledge, which is closely related to religion, philosophy, science, law, literature, music and art. Perceiving a name (word) forms the belief about the phenomenon, perceiving the notion forms its semantic field, perceiving the name of a literary work, a character's name or an author's name forms the precedent text.⁷ The precedent text always forms the concept.⁸

Literary criticism is abundant with enumerations, allusions, anthonyms, toponyms and code intertextuality. Enumeration has been of interest to scholars in the field of linguistics for many decades. A series of studies was devoted to establishing structural and semantic features, as well as stylistic functions of enumeration, which allowed to define and identify enumeration among other stylistic devices.^{9,10} As a stylistic syntactical device in the language of fiction enumeration created relaxed and humorous atmosphere to the whole perceiving of the literary piece.¹¹ Discourse approach to the analysis of enumeration was applied. The prepositional phrase *pour deux raisons* (*for two reasons*) within enumeration was treated as a discourse marker, which signaled the content-level relation "explanation".¹² Cognitive approach to the

⁶ Anz, T. & Baasner, R. (2004). *Literaturkritik: Geschichte, Theorie, Praxis* [Literary criticism: history, theory, practice]. München, Germany: Verlag C. H. Beck, p. 221.

⁷ Karasik, V.I. (2002). *Jazykovoj krug: lichnost', koncepty, diskurs* [Language circle: personality, concepts, discourse]. Volgograd, Russia: Peremena.

⁸ Slyshkin, G.G. (2000). *Ot teksta k simvolu: lingvokul'turnye koncepty precedentnyh tekstov v soznanii i diskurse* [From Text to a Symbol: Lingvocultural Concepts Precedent Texts in Consciousness and Discourse]. Moscow, Russia: Academia, p. 30.

⁹ Vetvinskaja, T.L. (1970). *Perechislenie kak stilisticheskij prijom (na materiale anglijskogo jazyka)*. [Enumeration as a stylistic device (on the material of the English language)]. Unpublished candidate dissertation, Taras Shevchenko State University of Kiev, Ukraine.

¹⁰ Levashova, V.A. (1977). *Lingvisticheskaja priroda i funkcionirovanie stilisticheskogo prijoma perechislenija (na materiale anglijskogo jazyka)*. [Linguistic nature and functioning of the stylistic device of enumeration (on the material of the English language)]. Extended abstract of candidate's thesis, Moscow, Russia.

¹¹ Siantova, G. (2013). The Effect of Enumeration in the Language of Fictional Prose Helen Fielding: Bridget Jones: The Edge of Reason. *International Journal of Arts and Commerce*, 2 (7), 1–10.

¹² Vergez-Couret, M., Bras, M., Prevot, L., Vieu, L. & Atallah, C. (2011). Discourse Contribution of Enumerative Structures involving "pour deux raisons". *Constraints in Discourse*.

study of enumeration is observed in the following definition “Enumeration is a cumulative discourse process made of at least 2 different components that belong to the same or equivalent morphological and functional classes, that expresses a homogeneous whole, i.e., a cognitive schema or referential scene of which the enumerated elements form a part”.¹³ Enumeration as a means of financial markets data representation was analysed within cognitive linguistic approach which allowed establishing its nature as an instrument for organizing, processing and conveying information.¹⁴

Being one of the contributors to general study of literary allusions A. Nadel described process by which readers interpret meaning through allusions.¹⁵ The process of the allusive context decoding through the principles of cognitive linguistics was examined by O. Yarema. It was discovered that allusion connected by association with background knowledge creates new meanings on intertextual competence of the reader.¹⁶ The study of allusive anthroponyms in journalistic discourse was carried out by E. Ismayilova. Different use on the semantic structure of allusive anthroponyms was provided.¹⁷ Verbalization of toponyms considering cognitive and cultural approaches was examined;¹⁸ as well as metaphoric analysis of understanding toponyms was carried out.¹⁹ The notion of code intertextuality as assuming borrowings from other languages was analysed.²⁰ This article investigates enumeration,

Retrieved, January 10, 2017, from https://hal.archives-ouvertes.fr/file/index/docid/635319/filename/Vergez-Couret_et_al._2011_The_discourse_contribution_of_Enumerative_Structures_involving_pour_deux_raisons.pdf

¹³ Dubois, S. & Sankoff, D. (1997). Discourse Enumerators and Schegloff's Denominator. In G.R. Guy, C. Feagin, D. Schiffrin & J. Baugh (Eds.), *Towards a Social Science of Language. Papers in Honour of William Labov. Social Interaction and Discourse Structures* (Vol. 2). Amsterdam, The Netherlands & Philadelphia, USA: John Benjamins Publishing Company, p. 160.

¹⁴ Antonova, M. (2016). Enumeration as a means of financial markets data representation. *Advanced Education*, 5, 60–64. <http://dx.doi.org/10.20535/2410-8286.63421>

¹⁵ Nadel, A. (1991). *Invisible criticism: Ralph Ellison and the American canon*. Iowa City, USA: University of Iowa Press.

¹⁶ Yarema, O. (2013). Allusion through cognitive linguistics dimension. *Science and Education a New Dimension. Philology*, 4, 51–53.

¹⁷ Ismayilova, E. (2013). Structural and semantic characteristics of English allusive anthroponyms. *Science and Education a New Dimension. Philology*, 4, 18–21.

¹⁸ Kalambet, Ya. (2015). Verbalization of the precedent toponym Avalon in Arthurian discourse of XV–XXI centuries. *Science and Education a New Dimension. Philology*, 56, 16–18.

¹⁹ Shumsky, N.L. (2016). Toponyms of a Different Type Metaphors as Placenames and Place Nicknames. *A Journal of Onomastics*, 64 (3), 127–137. <http://dx.doi.org/10.1080/00277738.2016.1118857>

²⁰ Petrenko, S.V. (2011). Intertekstualnist u mediinomu dyskursi (na materiali anhliiskoi

allusions, anthroponyms, toponyms and code intertextuality as the means of knowledge representation in literary criticism.

Functions of enumeration in literary criticism. The analysis of enumeration as a means to represent knowledge in literary criticism revealed the following functions: introductory, categorising, informative, generalising and summarising. Let us examine these functions.

This review essay explores three recent publications in the digital humanities that are relevant for scholars of modern literature. Jessica Pressman's Digital Modernism fruitfully opens new modes of comparison between modern literature and electronic literature, though it depends on an outdated definition of modernism. Jerome McGann's A New Republic of Letters exhorts all literature scholars to renew the traditions of philology in order to represent the history of literature in the digital realm – a salutary, but inconsistently argued, lesson. Comparative Textual Media, a collection edited by Pressman and N. Katherine Hayles, which provides an exciting array of close readings and cultural histories of textuality, is strongly recommended. Taken together, these three books reveal the emergence of a new methodological modernism in the digital humanities.²¹

In this case enumeration performs an introductory function. This critical text starts with the enumerative structure which serves as an introductory means to frame the whole essay. The first sentence of the paragraph focuses the reader's attention on the three recent works in digital humanities. And the next three sentences enumerate the books analysed by the critic. Each element of the enumeration provides the contribution of the publications to the development of the new methodological modernism in digital humanities. The enumeration in this example functions on the level of paragraph and its elements are separated by dots.

*Donald Allen's 1960 anthology The New American Poetry underscored an important direction for experimental poetics in the post-war period. This direction was already in place prior to the anthology's publication, but it was Allen's assembly of the so-called third generation of American modernists – among them Charles Olson, Robert Duncan, and Robert Creeley – that demonstrated his acuity for identifying an avant-garde at once national, global, and anti-academic in its assertions.*²²

movy) [Intertextuality in media discourse (on the material of the English language)]. *Literaturoznavchi studii*, 44, p. 330.

²¹ Ross, S. (2016). Digital Modernism as Method: Recent Publications in Digital Humanities. *Journal of Modern Literature* (Bloomington). Retrieved, January 10, 2017, from <http://elibrary.bigchalk.com>

²² Tierney, O. (2016). Back to the Future of Poetry? A Review of The New American Poetry: Fifty Years Later. *Journal of Modern Literature* (Bloomington). Retrieved, January 10, 2017, from <http://elibrary.bigchalk.com>

Categorising and informative functions are revealed in this passage, as the two linear enumerations within one sentence have different functions. The first enumeration fulfils the categorising function as it names the authors assembled in the anthology by Donald Allen. The category of these authors brings together the poets who contributed to the emergence of the third generation of American modernists. The second enumeration provides information on the level of experimental poetics that could be explored in the authors' poetry.

*In the previous few decades, H.D.'s work has been interpreted along a number of critical axes that reconnect it to its social, historical, and cultural moments, including feminism, war, psychoanalysis, sexology, spiritualism, occultism, developments in cinema (both avant-garde and mainstream), modernist little magazines and the print public sphere, biology, ecology, and optical science. This resituation of H.D.'s work within history has found a particularly productive context in recent considerations of the importance of space and place to her artistic practices and self-identifications.*²³

Generalising function is represented in this case. The enumeration is used to generalise the spheres that help to interpret the central concerns of H.D.'s poetry. The complex semantics of the enumeration is used to reflect the boundless nature of H.D.'s work. The first three elements of the enumeration represent social, historical and cultural context of her writing which is specified by the elements of the enumeration introduced by preposition "including". The next semantic group of elements of the enumeration comprises developments of the cultural sphere. And the final three elements of the enumeration include the scientific themes.

*Her book will appeal to a multiplicity of audiences, especially those focused on modernism, authorship, gender, and film studies. The breadth of her work does indeed highlight a need for the expansion of modernist impersonality to include scientific conversations. *Optical Impersonality* paves the way for further thinking about scientific studies, ophthalmological studies specifically, and their relation to modern art and literature.*²⁴

Let us examine the summarising function of enumeration. These two enumerations are used as a summary in the final paragraph of the book review. The first enumeration categorises the interests of the audience to which the book will appeal, while the second enumeration defines scientific scope of

²³ Capogna, F. (2016). The Muse in the Museum: Cultural Institutions and Aesthetic Experience in H.D.'s *Asphodel* and *Trilogy*. *Twentieth Century Literature*, 62 (4), 379–402. <http://dx.doi.org/10.1215/0041462X-3764022>

²⁴ Poole, M. (2016). *Optical Impersonality: Science, Images, and Literary Modernism*. *Twentieth Century Literature*, 62 (3), 345–349. <http://dx.doi.org/10.1215/0041462X-3654251>

future developments related to the subject of the book. In general, these enumerations serve to advertise the book.

Functions of allusions in literary criticism. Allusion, which is reference of a described phenomenon to a certain mythological, religious, literary or philosophical concept, is widely used in literary criticism. Using allusions the critic tries to unite the author and the reader appealing to particular background knowledge.

*Saint-Amour illustrates the complicated interplay between fears of apocalypse and a stubborn hope for the future in his description of two Westinghouse time capsules – the first buried in 1938 and the second buried in 1965. In his reading, these capsules epitomize the apocalyptic mood of the Cold War.*²⁵

In this example the critic refers to the “apocalypse” religious allusion, which is derived from the “Book of Revelation” of the “New Testament” and points out to the end of the world. Reference to the Cold War period describes the fear and mood of people during that time.

*My argument thus focuses on Bloom’s struggle to tell himself a story of himself-one that affords him continuity with the past even as it fragments into psychological defenses in the present. It is important to stress, however, that Bloom’s struggle for such a unifying narrative is not to be confused with an orthodox/Kantian search for the “depths of the soul” or with clichéd notions of finding one’s true/real self.*²⁶

This example illustrates philosophical allusions. The critic analyses the James Joyce’s “Ulysses” applying Immanuel Kant’s concepts of “depths of the soul” and “finding one’s true/real self”. If readers don’t share background knowledge of Kant’s philosophical ideas, they can fail to understand the critic’s message.

Functions of anthroponyms in literary criticism. Anthroponyms in literary criticism can refer to writers, characters in their books, philosophers, literary critics, artists or prominent politicians. When the critic refers to them, background knowledge of the reader about books, characters, works of art and philosophical ideas is foregrounded.

*Style – local features of language and syntax - is not only what we pause over; it can also be the engine to make us read forward breathlessly - to reach the end of a Faulknerian period as much as to fulfill the promise of a parallelism in Dickens.*²⁷

²⁵ Grattan, S. (2016). Tense Future: Modernism, Total War, Encyclopedic Form. *Twentieth Century Literature*, 62 (4), 448–454. <http://dx.doi.org/10.1215/0041462X-3764108>

²⁶ Winterhalter, T. (2016). Leopold Bloom’s Dark Riddle: Joyce, Levinas, and the Storytelling Self. *Twentieth-Century Literature*, 62 (4), p. 360-361.

²⁷ Bronstein, M. (2016). How Not to Re-read Novels: The Critical Value of First Reading.

The critic uses the names of such writers as Faulkner and Dickens contrasting them and showing that the notion of style can be explained by William Falkner and Charles Dickens' books. In turn, the reader should know their novels and characters to understand the critic.

*And as these narrative tugs toward disunity and wholeness compete throughout the novel, Joyce animates Bloom's ongoing attempts to survive the text's verbal tensions. It is crucial, therefore, not to allow the astute insights we gain through Bakhtinian analysis to delimit the endpoint in exploring Joyce's narrative technique.*²⁸

The critic refers to the Bakhtin's theory of text analysis, a scholar who contributed to literary theory. It is necessary for the reader to be acquainted with this theory, as the critic only mentions it without any explanation. In order to understand so called *Joyce's narrative technique*, representation of the novel's character, Leopold Bloom, the critic and the reader should share the common background knowledge of Bakhtinian analysis.

*That its departures from 1980s documentary realism come in camera angle choices rather than flights of fancy also suggests resistance to the magical thinking of the age of voodoo economics revived, which lives on in credit default swaps, Internet bubbles, Harry Potter's cultural dominance, and the resurgence of The Lord of the Rings.*²⁹

In this case the critic suggests that in order to understand 1980s documentary realism, the reader has to know the plot of "Harry Potter" and "The Lord of the Rings" books, which the critic refers to.

*I want to suggest that the Lady here functions as something of a museum object, but one that transcends the normative boundaries of the artistic field. Although the Lady's physical appearance is juxtaposed against a typology of Renaissance Madonna and Child tableaux, this suggests a revised function for these representations.*³⁰

This example illustrates the reference to Renaissance paintings of Virgin (Madonna) and Child. In order to understand the difference between the pain-

Journal of Modern Literature (Bloomington). Retrieved, January 10, 2017, from <http://elibrary.bigchalk.com>

²⁸ Winterhalter, T. (2016). Leopold Bloom's Dark Riddle: Joyce, Levinas, and the Storytelling Self. *Twentieth-Century Literature*, 62 (4), p. 360-361.

²⁹ McGlynn, M. (2016). Collectivism and Thatcher's "Classless" Society in British Fiction and Film. *Twentieth Century Literature*, 62 (3), 309-336. <http://dx.doi.org/10.1215/0041462X-3654227>

³⁰ Capogna, F. (2016). The Muse in the Museum: Cultural Institutions and Aesthetic Experience in H.D.'s *Asphodel* and *Trilogy*. *Twentieth Century Literature*, 62 (4), 379-402. <http://dx.doi.org/10.1215/0041462X-3764022>

ting described in the text, the reader should have the background knowledge of the Renaissance paintings.

Functions of toponyms in literary criticism. Toponyms are spatial allusions that refer to certain geographical objects and places.

As a recent expatriate but also an initiate into London's artistic avant-garde, Hermione approaches museum culture with a double vision: she possesses at once the eye of the tourist outsider, approaching European culture from a distance, and with the eye of the native skeptic, distrusting the sense of cultural performativity these institutions radiate, their presence in the touristic marketplace as synecdoches of an idealized Europe³¹.

In this case the critic contrasts London's artistic avant-garde to European culture and idealised Europe. In order to understand this contrast the reader should possess the background knowledge of London's artists of avant-garde and European artists who created their works during that period.

Functions of code intertextuality in literary criticism. Code intertextuality in literary criticism is represented with borrowings from other languages. Common foreign languages that are inserted in the critical texts are Latin, French, Italian.

As it happens, I have drawn this analogy to transformational grammar from Davis, who uses it in his mammoth and much-disputed history, City of Quartz. Davis uses this phrase to describe Noir as a mélange of politically ambidextrous assumptions, interpretive tactics, and motifs emerging within different forms of storytelling and social criticism in early twentieth-century Los Angeles.³²

The critic uses the French words "noir" and "mélange". The former, which denotes "black" colour, portrays visual and moral darkness of characters, pessimistic doom of the plot, and that most of the actions are performed at night. The latter describes a mixture of different things, i.e. "politically ambidextrous assumptions, interpretive tactics, and motifs".

As in The Last September, the landscape in A World of Love isn't organized around the sovereign vantage point that traditionally anchors the gaze of the viewer; the sovereign gaze is displaced by means of a repoussoir, the figure orienting the angle of vision in a landscape painting, here operating primarily through Maud, perhaps one of the most puzzling of Bowen's precocious child characters, variously described by critics as "ominous" and "batty", but also the character most closely tied to the landscape.³³

³¹ Ibid

³² Wilson, C.P. (2015). When Noir Meets Nonfiction. *Twentieth Century Literature*, 61 (4), 484–510. <http://dx.doi.org/10.1215/0041462X-3343568>

³³ Jeannie, I. (2015). Elizabeth Bowen's Negative Epics: Landscape and Realism in *The Last*

In this example the critic uses the French word “repoussoir”, which denotes an object on the painting when the viewer is directed into the composition while the edge is framed.

*Were this Los Angeles, we might mistake D'Agata's voice for that of Raymond Chandler, oscillating between downbeat, shoe-leather understatement and sotto voce suspicions.*³⁴

This example depicts the Spanish phrase “sotto voce” derived from music and it denotes the volume of the instrument which is lowered intentionally to make an emphasis. Thus, the critic tries to show the diminishing effects used in John D'Agata's books.

Conclusions. Cognitive approach to the study of literary criticism in media discourse is based on the manner in which critics and readers conceptualise, categorise and perceive the literary text. Critical texts are comprehensible by readers if they have the same background knowledge with critics. Enumerations, allusions, anthroponyms, toponyms and code intertextuality are the means of knowledge representation in literary criticism. The analysis of enumeration in literary criticism shows that it fulfils introductory, categorising, informative, generalising and summarising functions. Enumeration is used to introduce authors and publications, to generalise spheres that help to interpret the literary work, summarise reviews and advertise books. The complex semantics of enumeration is applied to reflect the nature of literary work. The elements of enumeration are not necessarily restricted to one sentence and may extend to the level of paragraph. The analysis of allusions, anthroponyms, toponyms and code intertextuality in literary criticism has shown that these means are used by critics to carry out analogies with books of different authors, to cite authentic texts, to clarify opinions of other authors, literary critics and philosophers.

Suggestions for further research include the analysis of communicative and pragmatic aspects of literary criticism in media discourse.

References

- Albrecht, W. (2001). *Literaturkritik* [Literary criticism]. Stuttgart, Weimar: Verlag J. B. Metzler.
- Antonova, M. (2016). Enumeration as a means of financial markets data representation. *Advanced Education*, 5, 60–64. <http://dx.doi.org/10.20535/2410-8286.63421>

September and A World of Love. *Twentieth Century Literature*, 61(4), 460–483. <http://dx.doi.org/10.1215/0041462X-3343559>

³⁴ Wilson, C.P. (2015). When Noir Meets Nonfiction. *Twentieth Century Literature*, 61 (4), 484–510. <http://dx.doi.org/10.1215/0041462X-3343568>

- Anz, T. & Baasner, R. (2004). *Literaturkritik: Geschichte, Theorie, Praxis* [Literary criticism: history, theory, practice]. München, Germany: Verlag C. H. Beck.
- Bronstein, M. (2016). How Not to Re-read Novels: The Critical Value of First Reading. *Journal of Modern Literature (Bloomington)*. Retrieved, January 10, 2017, from <http://elibrary.bigchalk.com>
- Capogna, F. (2016). The Muse in the Museum: Cultural Institutions and Aesthetic Experience in H.D.'s *Asphodel and Trilogy*. *Twentieth Century Literature*, 62 (4), 379–402. <http://dx.doi.org/10.1215/0041462X-3764022>
- Dubois, S. & Sankoff, D. (1997). Discourse Enumerators and Schegloff's Denominator. In G.R. Guy, C. Feagin, D. Schiffrin & J. Baugh (Eds.), *Towards a Social Science of Language. Papers in Honour of William Labov. Social Interaction and Discourse Structures* (Vol. 2). Amsterdam, The Netherlands & Philadelphia, USA: John Benjamins Publishing Company. <http://dx.doi.org/10.1075/cilt.128.12dub>
- Grattan, S. (2016). Tense Future: Modernism, Total War, Encyclopedic Form. *Twentieth Century Literature*, 62 (4), 448–454. <http://dx.doi.org/10.1215/0041462X-3764108>
- Hart, C. (Ed.) (2011). *Critical Discourse Studies in Context and Cognition (Discourse Approaches to Politics, Society and Culture)*. Amsterdam, The Netherlands: John Benjamins Publishing Company.
- Ismayilova, E. (2013). Structural and semantic characteristics of English allusive anthroponyms. *Science and Education a New Dimension. Philology*, 4, 18–21.
- Jeannie, I. (2015). Elizabeth Bowen's Negative Epics: Landscape and Realism in *The Last September* and *A World of Love*. *Twentieth Century Literature*, 61(4), 460–483. <http://dx.doi.org/10.1215/0041462X-3343559>
- Kalambet, Ya. (2015). Verbalization of the precedent toponym Avalon in Arthurian discourse of XV–XXI centuries. *Science and Education a New Dimension. Philology*, 56, 16–18.
- Karasik, V.I. (2002). *Jazykovej krug: lichnost', koncepty, diskurs* [Language circle: personality, concepts, discourse]. Volgograd, Russia: Peremena.
- Levashova, V.A. (1977). *Lingvisticheskaja priroda i funkcionirovanie stilisticheskogo priroma perechislenija (na materiale anglijskogo jazyka)*. [Linguistic nature and functioning of the stylistic device of enumeration (on the material of the English language)]. Extended abstract of candidate's thesis, Moscow, Russia.
- McGlynn, M. (2016). Collectivism and Thatcher's "Classless" Society in British Fiction and Film. *Twentieth Century Literature*, 62 (3), 309–336. <http://dx.doi.org/10.1215/0041462X-3654227>

- Nadel, A. (1991). *Invisible criticism: Ralph Ellison and the American canon*. Iowa City, USA: University of Iowa Press.
- Petrenko, S.V. (2011). Intertekstualnist u mediinomu dyskursi (na materiali anhliiskoi movy) [Intertextuality in media discourse (on the material of the English language)]. *Literaturoznavchi studii*, 44, 326–331.
- Pochepcov, G.G. (2001). *Teorija komunikacii* [Theory of communication]. Moscow, Russia: Refl-buk, Vakler.
- Poole, M. (2016). Optical Impersonality: Science, Images, and Literary Modernism. *Twentieth Century Literature*, 62 (3), 345–349. <http://dx.doi.org/10.1215/0041462X-3654251>
- Ross, S. (2016). Digital Modernism as Method: Recent Publications in Digital Humanities. *Journal of Modern Literature (Bloomington)*. Retrieved, January 10, 2017, from <http://elibrary.bigchalk.com>
- Siantova, G. (2013). The Effect of Enumeration in the Language of Fictional Prose Helen Fielding: Bridget Jones: The Edge of Reason. *International Journal of Arts and Commerce*, 2 (7), 1–10.
- Shevchenko, I.S. (ed.) (2005). Kohnityvno-prahmatychni doslidzhennia dyskursu [Cognitive and pragmatic studies of discourse]. *Dyskurs yak kohnityvno-komunikatyvnyi fenomen* [Discourse as cognitive and communicative phenomenon]. Kharkiv, Ukraine: Konstanta, 105–117.
- Shumsky, N.L. (2016). Toponyms of a Different Type Metaphors as Place-names and Place Nicknames. *A Journal of Onomastics*, 64 (3), 127–137. <http://dx.doi.org/10.1080/00277738.2016.1118857>
- Slyshkin, G.G. (2000). *Ot teksta k simvolu: lingvokul'turnye koncepty precedentnykh tekstov v soznanii i diskurse* [From Text to a Symbol: Lingvocultural Concepts Precedent Texts in Consciousness and Discourse]. Moscow, Russia: Academia.
- Talbot, M. (2007). *Media Discourse: Representation and Interaction*. Edinburgh, UK: Edinburgh University Press Ltd.
- Tierney, O. (2016). Back to the Future of Poetry? A Review of The New American Poetry: Fifty Years Later. *Journal of Modern Literature (Bloomington)*. Retrieved, January 10, 2017, from <http://elibrary.bigchalk.com>
- Vergez-Couret, M., Bras, M., Prevot, L., Vieu, L. & Atallah, C. (2011). Discourse Contribution of Enumerative Structures involving “pour deux raisons”. *Constraints in Discourse*. Retrieved, January 10, 2017, from https://hal.archives-ouvertes.fr/file/index/docid/635319/filename/Vergez-Couret_et_al._2011_The_discourse_contribution_of_Enumerative_Structures_involving_pour_deux_raisons.pdf
- Vetvinskaja, T.L. (1970). *Perechislenie kak stilisticheskij prijom (na mate-*

riale angijskogo jazyka). [Enumeration as a stylistic device (on the material of the English language)]. Unpublished candidate dissertation, Taras Shevchenko State University of Kiev, Ukraine.

- Wilson, C.P. (2015). When Noir Meets Nonfiction. *Twentieth Century Literature*, 61 (4), 484–510. <http://dx.doi.org/10.1215/0041462X-3343568>
- Winterhalter, T. (2016). Leopold Bloom's Dark Riddle: Joyce, Levinas, and the Storytelling Self. *Twentieth-Century Literature*, 62 (4), 359-378. <http://dx.doi.org/10.1215/0041462X-3764010>
- Yarema, O. (2013). Allusion through cognitive linguistics dimension. *Science and Education a New Dimension. Philology*, 4, 51–53.

Serhii PETRENKO & Maryna ANTONOVA

LINGUISTIC MEANS OF KNOWLEDGE REPRESENTATION IN LITERARY CRITICISM

Studies of natural language contributing to representation of information about the world are of interest to cognitive linguistics. The way how information is stored and structured is fundamental to the study of conceptualisation of the world which, in its turn, gives meaning a central position. At the same time conveying meaning through literary texts is vital to literary criticism. According to the principles of cognitive linguistics applicable to the subject-matter of the research, the authentic literary texts are conceptualised, categorised and perceived initially by the critic and then by the reader. The critic provides the reader with hints in form of precedent texts. In order to understand the critic's message it is vital that the reader shares the same background knowledge. The role of enumeration, allusions, anthroponyms, toponyms and code intertextuality in literary criticism have been analysed as the means representing knowledge. In literary texts enumeration is used in order to introduce writers and their literary works, as well as interpret the texts and summarise the presented ideas. Allusions, anthroponyms, toponyms and code intertextuality in literary criticism are used by critics to suggest analogies with books of writers, cite original texts and clarify opinions of other writers, critics and philosophers.

Key words: *literary criticism, media discourse, background knowledge, enumeration, allusion, anthroponym, toponym, code intertextuality.*