

## THE PARENTHETIC CONSTRUCTIONS IN THE SPACE OF FICTION TEXT (ON V.V. NABOKOV'S NOVELS "LOLITA" AND "KING, QUEEN, KNAVE")

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**Abstract:** The article analyses the semantics and functioning of parentheses in literary discourse of V.V. Nabokov. The urgency of this study is determined, firstly, by the necessity to contribute to a scientific study of the syntax of works as an important component of literary language, and secondly, to fill in one of the gaps in the linguistic analysis of the language of novels of such a significant writer in Russian literature and Russian culture as we see V.V. Nabokov. The novelty of the investigation consists in multi aspect consideration of all structural types of inserted units - from words to expressing with a complex syntactic whole, in revealing functional types of inserted elements in the text of literary work as a means of conveying certain author's intentions, and also studying inserted components as a specific style trick of the language of novels by V. Nabokov. The article defines the semantic-functional status of parentheses and develops their structural models, presents the structural and semantic classification of the inserted units and reveals their figurative and expressive potential in the literary fabric of novels by V. Nabokov "Lolita" and "King, Queen, Knave". Among the parentheses that function in V. Nabokov's literary discourse, we have singled out: 1) parentheses that perform the function of additional message; 2) parentheses that perform a clarifying-explicative function; 3) parentheses that perform an expressive-evaluative function - all this distinguishes his individual style, characterized by writer's keen vision of the world, the vivid description of all particulars, a true grasped detail.

**Keywords:** individual style, inserted constructions, modus semantics, metatext, expressiveness, evaluation, emotionality.

### 1 Introduction

The problems of structuring the literary text, its compositional and syntactic organization, its dividedness and connectedness are among those the significance and relevance of which increase, as they reflect the mental and moral priorities of the society and the author's individual preferences (Yusupova + et. al 2016, Murzina + et. al 2016, Nurullina, Usmanova 2016). The linguistic persona of the writer appears prominently in the fictional narrative, where the expressive potentials of the literary word in a broad sense are mirrored, which are stimulated by the individual style of the writer, his world outlook and creative manner. One of the branches of the corresponding problems is "Nabokov studies", which has recently received replenishment owing to a number of literary and linguistic works (Boyd 1993, Proffer 2000, Rakhimova 2014, Morarash 2016). The syntax of V.V. Nabokov's works, the author of stylistically elegant prose, gives a considerable material for his research in the expressive-semantic key. At the same time, the distinctive feature of the individual style of the writer is circumstantiality, "keen vision", propensity for particularization, which, especially, is comprehended in parentheses.

### 2 Materials and methods

There is a tremendous special literature concerning the writer's works which adequately covers the problem-thematic aspects of the literary heritage of V.V. Nabokov. The fundamental biography of the writer, created by B. Boyd, became a reference book for every specialist in study of Nabokov's life history. In the USA, there are specialized journals "Nabokovian" and "Nabokov Studies", and in St. Petersburg "The Nabokov Herald" is published by the "Nabokov Fund". The empirical basis of our study was a card catalog containing the inserted constructions (more than 300 units) and compiled by the method of continuous sampling from novels by V.V. Nabokov "King, Queen, Knave" and "Lolita". In the course of studying, we used the methods such as method of continuous sampling; statistical method;

descriptive method that includes the observation and classification of the analyzed material, and contextual analysis.

In V.V. Nabokov's fictional narrative, insertedness is a vivid expressive trick of his individual style, distinguished by writer's keen vision of the world, the picturesque depiction of all particulars, the "neatly grasped detail". He places high emphasis on the objects of everyday life, furniture and other things that are necessary components of the literary space of his works and are stimulated by the theme of "grasping vision" as one of the dominant in his works. The presence of parentheses is generated by the needs to regulate communication, the desire to equalize the information fund of the author and the addressees: "the usual taxis connections in the text (linear interactions of predicative units) are lost or weakened, a two-dimensional connection of the main and additional plans appears, which allows the author "to wander around the denotation", combining different time segments, a parallel message about what the character says and what he thinks, what he does and how it is perceived by others, his external characteristics and external experiences and so on". (Andramonova2008: 14). Being within the framework of the sentence, fairly often quite extended, parenthetical units in V.V. Nabokov's works contribute, one could say, to the exhaustiveness of the information delivered. One of the most frequent, falling into the sphere of explicative relations, is the attributive-extended type of subordinate clauses, which differs from another type – attributive-intensifying – by the auto-semanticity of the main clause and the definite substantive: *Она дала ему свою визитную карточку (которую он потом оставил в пепельнице таксомотора) и на прощание долго трясла ему руку, продолжая быстро-быстро говорить* (Nabokov 1991: 56) / *She gave him her visiting card (which he left then in the ashtray of the taxi-cab) and at parting for a long time shook his hand, continuing to speak very quickly.*

Among the parenthetical units performing the function of an additional message, in literary discourse of V.V. Nabokov one can distinguish: 1) parentheses containing information of circumstantial nature; 2) parentheses containing information of conjunctive nature; 3) parentheses containing attributive information.

The inserted units containing the additional information of circumstantial nature may indicate temporal and spatial characteristics, causal, conditional and concessive-adversative relations, mode and manner of action, comparative-contrastive and relative-identical relations: *Она как раз подбирала мячик (европейским способом, т.е. соединенным рывком носка ноги и края ракетки, чтобы одной из не многих хороших вещей, которым я ее научил) и улыбнулась, – она улыбнулась мне!* (Nabokov 1991: 207) / *She was just picking the ball (in a European way, that is, by the combined run of the toe and the edge of the racket, which was one of a few good things I taught her) and smiled - she gave me a smile!; Он почувствовал, что Марта где-то совсем близко <...> и ноги ее светлые, словно по колено голые, двигались как будто (если смотреть только на них) ноги женщины, незнающей, что с собой делать от нетерпения, от ожидания...* (Nabokov 2010: 57) / *He felt that Martha was somewhere very close < ... > and her legs were light, as if bare up to her knees, moving as if (if to look only at them) the legs of a woman who did not know what to do of impatience, of expectation ....*

The parenthetical units containing additional information of conjunctive character expand the informative volume of the main utterance, delivering the information about true action, even for phenomenon; about a participant of the event; about the doer of the action or its quantitative characteristic and so on: *Когда мы познакомились (в 1950-ом году), с ней недавно развелся третий муж, а еще недавнее ее покинул седьмой по счету официальный любовник* (Nabokov 1991: 229) / *When we got acquainted (in 1950), the third husband had divorced her, and*

furthermore she had been abandoned by her seventh husband; Джон Галсворти (посредственный, давно окаменевший писатель) провозгласил этот парк прекраснейшим в мире (Nabokov 1991: 134) / John Galthworthy (mediocre, long-term callous writer) announced this park to be the most beautiful in the world.

The parenthetic constructions containing attributive information introduce additional particulars about persons, things and objects of the surrounding world, which are described by the author in the main clause: *Тицетно я настаивал, чтобы мне позволил и провести ночь на мате (с надписью «Добро пожаловать») в одном из чуланов их проклятой больницы* (Nabokov 1991: 213) *In vain I insisted on my being allowed to overnight on the floor-mat (with a notice saying "Welcome") in one of the walk-in closets of their damn hospital.*

Parentheses performing clarifying and explicative functions are diverse in both terms of content and ways of introducing new information. Introducing clarifying or explicative insertion, V.V. Nabokov adapts the conveyed information for the effect of its adequate perception, anticipates the possible questions or difficulties on the part of the reader and declines them through parenthesis. However, from the point of view of the way of realization of the author's idea, the parenthetic constructions of this functional type are different: on the one hand, via parentheses the information of the main clause is clarified, on the other - the information is explained, becomes clearer, construed, interpreted. Therefore, one can distinguish two functional-semantic groups of this type of parentheses: 1) parentheses enumerating the constituent elements of the whole; 2) parentheses that expand information. At the same time the information of the main statement can be clarified by extending or contracting, specifying or highlighting information: *Мы (матушка Гейз, Долоресия) должны были ехать после завтрака на Очковое озеро и там купаться и валяться на песке; но перламутровое утро выродилось в дождливый полдень и Ло закатила сцену* (Nabokov 1991: 27) *We (Mother Haze, Dolores and me) were to go to the Lake Ochkovoye after breakfast and there to swim and loll on the sand; but the pearl morning degenerated into the rainy noon and Lo made a scene.*

A special and extremely interesting functional type is represented by inserted units that play an expressive-evaluative role. In contrast to the types of parentheses considered, in which the attitude of V.V. Nabokov to the communication was conveyed by implication - through the selection of information and the method of its conveyance, the main function of inserts of this type is to convey the emotional evaluation of the utterance, to express the subjective attitude to the communication explicitly. The information of such inserted structures is mainly related to the realization of various kinds of subjective authorial modality and the form of the modus of the utterances, which C. Bally understood as an individual assessment of the facts expounded in the dictum (Bally 1955: 45). Parenthesis in itself is an expressive syntactic unit, but when delivering evaluative information, its expressiveness is intensified by the concentration in it of lexical and syntactic means of expressing emotion and evaluation.

In parentheses that perform an expressive-evaluative function, V. V. Nabokov evaluates himself, his attitude to the communicated information and the form of the message, evaluates the objects, phenomena and the events presented in the main statement. Introducing such an insertion into the main utterance, the writer becomes the subject of evaluation, the object of this evaluation can be either the main utterance as a whole, or something described in it, or the very author: "since the evaluative reaction of the speakers is a reflection of the transition from the actual semantics to pragmatics of the language, evaluation (especially emotional) is the most important component of the pragmatics of the language, embodying its effecting function" (Retunskaya 1996: 56).

The parentheses of the functional type under consideration are diverse from the point of view of their semantic content and the writer's speech intentions. Given these features of expressive-evaluative parentheses, consider their semantic-functional subtypes.

First, the parentheses containing expressive-evaluative information in relation to the description in the main statement may contain positive, negative or ironic assessment of the events, phenomena, persons, objects, etc. Evaluation information results from the use of lexical elements that contain an evaluation component of the meaning, via the semantic filling of the utterance, as well as through the context in which an expressive-evaluative inserted unit is used. As a rule, such parentheses are accompanied by an exclamation intonation: *Та из девочек <...> такая ярковолосая (нимфетка, клянусь паном!), пробежала обратно, держа в руках пустой бумажный мешочек...* (Nabokov 1991: 76) *That of the girls <...> so bright-haired (nymphet, I swear by the pan!), ran back, holding an empty paper bag....*

Secondly, the parentheses containing expressive evaluation information in relation to the author's attitude to himself constitute an author's comment, which includes either the author's evaluation of himself or his actions, or subjective information about thoughts and feelings. Such insertions are perhaps the most "authoritative" ones, since they determine the author's attitude not to the situation described in the main utterance, but to himself in this situation: *Мне даже кажется, что одна из дам была переодетый мужчина (моя отселятина)* (Nabokov 1991: 76) *It seems to me one of the ladies was a masked man (my wheeze); Помнится, я однажды имел в руках пистолет, принадлежавший студенту-однокласснику, в ту пору моей жизни (я, кажется, об этом упомянул, но это неважно)* (Nabokov 1991: 58) *I remember I got once a gun in my hands, which belonged to a messmate student, at that time of my life.*

V. V. Nabokov, through insertions that perform a metatext function, affects the reader directly, evaluating definite information of the main statement, commenting on it from his point of view; calls the reader's attention to it, prompting the reader to the perception of this information and specific intellectual actions being necessary to the author. All this makes it possible to make the fictional narrative more authoritative, more explicit, vivid and expressive.

Structurally, all kinds of syntactic units are represented in V. V. Nabokov's literary discourse - from a minimal controversial word form to a complex syntactic whole. At the same time, statistically (out of 300 units) it looks like this: 1) word forms and word combinations - 15; 2) simple sentences - 120; 3) composition the whole - 165 (of them compound - 54, complex - 86, conjunctionless composite sentences - 15, multinuclear sentences - 10).

Among the inserted units that are expressed by the wordform, the most productive are the nouns (in the novel "King, Lady, Knave" - 10%, in the novel "Lolita" - 25%): the proper names are used as an explanation of the common nouns in the nominative: *Как обычно, она прежде всего потребовала свой petitcadeau, и, как обычно, я спросил ее имя (Monteque) и возраст (восемнадцать)* (Nabokov 1991: 16) *As usual, she first demanded her petit cadeau, and, as usual, I asked her name (Monteque) and age (eighteen).*

Two-member sentences dominate as a parenthesis expressed by a simple sentence (in the novel "King, Queen, Knave" - 60%, in the novel "Lolita" - 75%), in the corpus of one-member ones, definite-personal, impersonal and nominative sentences are most often used, although the parenthetic construction can also be expressed by a nominative row. The insertions represented by simple sentences are very different in terms of their functional characteristics and emotional and expressive coloring: *О, ты, заглушенный репортер по уголовным делам, ты, самый*

важный судебный пристав, ты, некогда всеми любимый полицейский, ныне сидящий в одиночном заключении (а ведь сколько лет был украшением перекрестка около школы!), ты, в страхе живущий отставной профессор... (Nabokov 1991: 33) /Oh, you, the muffled reporter for criminal cases, you, the most important judicial officer, you, the once beloved policeman now sitting in solitary confinement how many years was the decoration of the crossroads near the school!), you, in fear of living a retired professor .... A sentence complicated by homogeneous and detached parts can act as a parenthetical construction. The parentheses of this kind are constructive, since when displacing the intensifying marks they cannot be included in the main sentence without changing the form: Поэтому я мог выглядеть (с ухмылкой человека, собирающегося совершить доброе дело) возвращение Шарлотты: этот зуб следовало вырвать сразу (Nabokov 1991: 57) / Therefore, I could look out (with a grin of a person who intends to do a good deed) the return of Charlotte: it would be well for me to have this tooth out immediately.

Among the compound sentences that organize the inserted units, complex sentences dominate with adnominal-attributive, complement, pronominal-correlative and temporal clauses: И выполнив, как мать настаивала, чтобы этот визит он сделал в первое же утро по приезде («...это будет как раз такой день, когда делового человека можно застать...»), Франц вспомнил и то, что нынче воскресенье (Nabokov 2010: 56) / And having fulfilled the mother's advice that this call he would pay on the first morning after his arrival ("... this will be just a day when you can find a business man ..."), Franz also recalled that it was Sunday.

### 3 Discussion

The syntax of V.V. Nabokov's works abounds in the units complicating the structural and semantic organization of both simple and compound sentences, but the peculiarities of the functioning of parenthetical components in V.V. Nabokov's novels have not yet been properly studied. This article presents a multidimensional classification of parentheses, taking into account their functional, semantic and structural features, in the literary canvas of the novels "Lolita" and "King, Queen, Knave", considers the zone of transitivity between parentheticals and insertedness, defines the goals and speech intentions of the writer when inserting the parenthetical units into the main utterance. Arranging words, phrases, simple and compound sentences, synthesized with a main sentence into parenthesis, contributes to a sharp accentuation of the information implicated in them. At the same time this rhythmic-melodic highlighting of individual elements of the content of the sentence does not break, but exerts the formal-grammatical and semantic connection with the microtext.

### 4 Conclusions

When inserting the parenthetical units into the main statement, the following Nabokov's goals and speech intentions are differentiated: 1) communicating additional information necessary for an adequate perception of the thought conveyed by the main utterance; 2) commenting of the delivered in the main statement; 3) clarification, explanation of information conveyed by the main statement on the whole or its fragment; 4) presenting the content of the main statement in a more concise or, conversely, more explicit form; 5) intensifying the impression of the utterance; 6) evaluating the statement in the main utterance.

In the novels studied, the interaction of the actual parenthetical and expletive constructions is observed, which is manifested in the presence of metatextual structures that are realized in the correction of the style of speech by the inclusion of evaluation-evocative elements. In this case, the insert-type constructions predominate in the novel "Lolita". The way of representing the insertions is also unequal: in "Lolita", there takes place their attribution to the main character, and in the novel "King, Queen, Knave" they have more often authoring character.

V.V. Nabokov's literary discourse is characterized by various syntactic means, aimed not only at intensifying the pragmatic information, but also at the maximum emotional-evocative impact on the reader, his emotionalization. The multi-aspect study of expletive constructions in a stylistic key, the identification of semantically functional types of parenthesis in the fictional narrative as a means of expressing certain author's intentions allows not only to characterize the individual style of V. Nabokov, but also to reveal the trends in the development of style of the literary text on the whole.

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