

VERBALIZATION PECULIARITIES OF THE SUPERSTRUCTURAL COMPONENTS OF THE POLYCODE INTERPRETATION DISCOURSE

The polycode discourse is characterised not only by a special structure with embedded pictorial and verbal elements, but also by a specific mechanism of interpreting the content it represents. The peculiarity of the mechanism is determined by the formal and semantic interaction of its heterogeneous components. The combination of pictorial and verbal elements gives rise to a special kind of complex texts and specifically determines the process of sense perception.

The research deals with such superstructural components of the English pictorial essays identified by means of modelling and discourse markers methods, as *the artist's biography, the history of the painting creation, the description of the painting and its interpretation* [1]. The first two components mainly include content-factual information, and the third one — content-conceptual information, revealing the essence of interpreted meaning of the painting. Each of the superstructural components of the English pictorial essays breaks down into a series of semantic subcomponents signalled by specific language markers.

The identified markers indicating the superstructural component *artist's biography* are:

- the subcomponent indication of the artist's birth place and education (the language markers are the words and phrases indicating the artist's birth place and education, for example, *to be born, to come from, to be trained, to learn, to study*): *Mary Cassat was born into a wealthy Pittsburgh family but spent much of her youth in Europe, before returning to America where she*

studied at the Pennsylvania Academy of Fine Arts (“Young Woman Sewing in the Garden”. M. Cassatt);

- the subcomponent indication of the artist’s age, years of life and work (the language markers include direct indication of the artist’s age, years of life and work, and phrases with the lexical component ‘success’, for example, *to achieve success*): *Best-loved for his boldly painted self-portraits and powerful triptychs, Max Beckmann achieved early financial success with his Biblical art, and was elected to the board of the prestigious Berlin Secession when he was only 26 (“The Beginning”. M. Beckmann);*

- the subcomponent indication of the style and its features is signalled with the phrases indicating the artist’s popularity and stylistic features, for example, *to be famous for, to be associated with, a style*: *An important contributor to modern art, the Italian artist Giorgio de Chirico is associated with both Symbolism and Classicism, but he is probably most famous for developing a particular style known as “Metaphysical painting” (“The Song of Love”. G. Chirico);*

- the subcomponent indication of the cultural and historical context (the language markers are the phrases with the lexical component ‘influence’, for example, *to be influenced by*): *However, he [Delacroix] was also greatly influenced by Old Masters like Paolo Veronese and Rubens, as well as more recent painters such as Goya (“Liberty Leading the People”. E. Delacroix);*

- the subcomponent description of the artist’s work results is marked with the verbs with the general meaning ‘to paint’, for example, *to paint, to produce paintings, to paint portraits, to produce drawings*: *He [Goya] painted official portraits of the king for a number of different bodies, but not for the king himself (“The Third of May 1808”. F. Goya).*

The identified markers indicating the superstructural component *history of the painting creation* are:

- the subcomponent *indication of the motive for the painting creation* is labelled with both the phrases with the lexical component ‘result’ and the verbs

with the general meaning ‘to inspire’, for example, *to come (about) as a result of, to inspire, fascination with, to encourage*: *This painting came about as a result of two main factors. First, Leger’s service as a stretcher-bearer in the French army during The Great War, which inspired him to create a type of art that would appeal to all social classes. Second, his fascination with the world of machines* (“The Mechani”. F. Leger);

- the subcomponent indication of the painting creation place and time (the language markers include direct indication of place and time of the painting creation — usually by means of the adverbial modifiers of place and time respectively): *Matisse painted this picture in the summer of 1912 in the studio attached to his house at Issy-les-Moulineaux, then a country town a few kilometres south-west of the suburban fringe of Paris* (“Nasturtiums and the Dance”. H. Matisse);

- the subcomponent description of the painting creation process is signalled with the words and phrases indicating the speed of the painting creation and the number of attempts made, for example, *to complete, a sitting, an attempt*: *“Impression, Sunrise” is a slight sketch, almost certainly completed on the spot in a single sitting* (“Impression, Sunrise”. C. Monet);

- the subcomponent description of the preparation for the painting creation is labelled with the nouns, adjectives and verbs with the general meaning ‘to prepare’, for example: *In preparation for it, Picasso did hundreds of drawings and other preparatory studies, including the charcoal drawing “Nu aux bras levés” and “Head of a Sleeping Woman”* (“Les Demoiselles d’Avignon”. P. Picasso);

- the subcomponent description of the painting ownership history (the language markers are the phrases indicating the acquisition and transfer of the painting ownership rights, for example, *to sell, to buy, to bequeath*): *After this, the painting remained with its creator until 1924, when it was sold to the designer Jacques Doucet for 25,000 francs* (“Les Demoiselles d’Avignon”. P. Picasso).

The superstructural component description of the painting and its interpretation, which mainly includes content-conceptual information, breaks down into five semantic subcomponents — the indication of the painting details; the indication of colours and shades; the indication of the artist's techniques; the art critics' opinions; the pictorial essay author's impressions:

- the subcomponent indication of the painting details is marked with the verbs with the general meaning 'to show', for example, *to depict, to appear, to show, to illustrate, to imprint; as well as the adverbs indicating the elements location on the canvas, for example, in the background, on/to the left, on/to the right, etc.*: *The picture depicts a wandering black-skinned woman who lies fast asleep beneath a moonlit starry sky ("The Sleeping Gypsy". H. Rousseau);*

- the subcomponent indication of colours and shades is signalled with the words and phrases of the lexical-thematic group 'colour': *Sisley captures the moment using a silvery palette of blues and greys, thickening the paint for the highlights on the water ("Canal St Martin". A. Sisley);*

- the subcomponent indication of the artist's techniques (the language markers are the words and phrases describing the painting techniques and their features, for example, *a technique, a rhythm, to employ, a brushstroke*): *Oil paint was applied in glazes and linear strokes, in imitation of the technique of fifteenth-century German or Flemish painters ("The Midnight Ride of Paul Revere". G. Wood);*

- the subcomponent art critics' opinions is marked with such introductory phrases as *according to, in the opinion of, as claimed by, as stated by*: *According to some art critics, these umbrellas shield their owners not just from the rain, but, also from other passersby ("Paris Street, Rainy Day". G. Caillebotte);*

- the subcomponent pictorial essay author's impressions is labelled with the words and phrases that reveal the interpretation of the artist's possible intention, for example, *to give the impression, a symbol, to symbolize, a meaning, to resolve*: *Although much of the content of this masterpiece appears*

to be resolved, its ultimate meaning remains obscure (“A Bar at the Folies-Bergere”. E. Manet).

Thus, by means of the logical and contextual analyses, the English pictorial essays prototypical components — the artist’s biography, the history of the painting creation, the description of the painting and its interpretation, and their language markers — the lexical-semantic groups and lexical-syntactic constructions specific to the polycode interpretation discourse — are determined.

References

1. Dijk van, T. A. Discourse and Context: A Sociocognitive Approach / T. A. van Dijk. — Cambridge : Cambridge Univ. Press, 2008. — p. 267