

With the help of inversion an author can increase the tragedy of a plot.

E.g. «*Yet never again in the corner of the Fuller's Field **grew flowers** of any kind, but the field remained barren even as before*».

Except the inversion of a subject and a predicate, a tragic effect can be increased with the help of unusual arrangement of adverbs *yet* and *never*. O. Wilde's tale «The Star-Child» ends in this way: «**Yet ruled he not long, so great had been his suffering, and so bitter the fire of his testing, for after the space of three years he died.**»

An unusual disposition of negative particle *not* serves as a means of strong logical emphasis.

E.g. «*Still she went on growing, and, as a last resource, she put one foot up the chimney, and said to herself, "Now **I can do not more**, whatever happens* "The position of the particle *not* intensifies the rhythm and proves absolute impossibility of anything.

Except the negative particle *not*, a conjunction also can be in an unusual position.

E.g. «*The Infanta **had never before seen** this wonderful ceremony which takes place every year at May time in front of the high altar*». In this example the author accentuates the unique feeling, that the heroine is experiencing.

Having analyzed the results of our research we can make a conclusion that inversion in literary tales fulfills the following functions:

- adding vividness and expressiveness to images;
- rhematization;
- rhythmization;
- logical emphasis on one or more sentence parts;
- creating allegorical effect;
- realization of tension;
- approaching to folk tale's narration;
- giving verve and dynamism to an utterance;
- creating the effect of unexpectedness;
- giving ironic effect to an utterance;
- intensification of plot's tragedy;
- emphasizing a subject.

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SOCIAL AND PHILOSOPHICAL ISSUES IN THE NOVEL "HOMER AND LANGLEY" BY E. L. DOCTOROW

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Summary: The article deals with the study of social and philosophical problems in the novel "Homer and Langley" by American writer Edgar Lawrence Doctorow viewed through postmodernism categories. The different opinions to the creative work of the writer as the creator of "new" historical past are demonstrated. The author attempts to determine such main issues in the novel, as: problem of reclusion, loneliness, misunderstanding between the individual and the society, value of love and care, the nature of eccentric people, outsiders; the mystery of the human mind and destiny.

In postmodernism revolution in the information technologies caused radical changes in the understanding of many poetics notions.

Fiction by Edgar Lawrence Doctorow (b. 1931) plays a central role in the history of modern American literature. He is considered one of the most talented, the most ambitious and most respected American novelists of the era of postmodernism.

In this paper, I will study E. L. Doctorow's novel "Homer and Langley" closely. To my mind, E. L. Doctorow has surpassed all other living writers in his 19th and 20th centuries' American life vivid depictions. The aim of this work is to determine main social and philosophical issues in the novel.

The work by E. L. Doctorow was studied by such researchers as Mettew Henry, John Clayton, Eric Alterman, Liesl Schillinger, etc., but not from the point of view of main problems detection in this historiographical novel. In the article by E. Alterman the essence of Collyers characters as the hermits-emigrants from the external world into their house is analyzed, parallels to other novels by E. L. Doctorow are carried out. L. Schillinger studies the peculiarities of novel's composition as an example of twentieth century moods and atmosphere. Thus, the topicality of the research deals with the importance of detecting and analyzing the social and philosophical problems in the novel viewed through postmodernistic paradigm.

John Clayton calls the writer "radical Jewish humanist" [1, p. 54-55]. Some researchers consider E.L. Doctorow's irony as the trend of deconstruction. Simon Critchly (author of "Ethics of Deconstruction") notes that there is no need to revalue the influence of deconstruction theory on the novel because deconstruction, according to Critchly, occurs in the novel "ethically" [2, p. 54]. Ihab Hassan shows the peculiarities of E. L. Doctorow's novels in his essay "The Expense of Spirit in Postmodern Times: between nihilism and belief" defining the postmodern spirit as a sense of mystery that stands behind "irony, kitsch, pastiche and ready to hope" [3, p. 18].

Novels by E. L. Doctorow study ethic opportunities of infinite current time perception through presentation of human consciousness relation to unconscious.

Analyzing the work by Paul Ricoeur "Time and Narrative", Holden White observes that "mystery of death and eternity" or "deep temporality" prevents historical novel from the most common temptation that is irony [4, p.155-156]. But avoiding irony and using temporality, an author mixes fact and fiction, and meets with the danger of "dogmatic mythology".

E.L. Doctorow's novel "Homer and Langley" (2009) is known as psychological historical metafiction. The events of the novel are set in New York's Harlem around two protagonists – brothers Homer and Langley Collyer.

The researcher of modern American literature Matthew Henry admits: "E.L. Doctorow has made a career out of historical fiction, and he is renowned for both examining and rewriting the American past <...> because for Doctorow there is no fact or fiction, only narrative" [5, p. 33]. In his attempt to examine the cultural myths of America and their impact on society, E.L. Doctorow created some of the most noted works of postmodern historical fiction of the late twentieth century through his unique ability to weave documented historical facts and figures with invented ones. Historical fiction allowed E. L. Doctorow to present different histories, not only those accepted by consensus. Doctorow's approach to history and his style of writing mark him as one of the significant contributors to the postmodern literary movement.

Critic Michiko Kakutani notes E. L. Doctorow's "magical ability to conjure a vanished New York from the dust and smoke of history" [6, p. 1]. As example of it we have analyzed the novel "Homer and Langley" by E. L. Doctorow. According to "New York Times" reviewer Liesl Schillinger, "Doctorow considers the Collyers in a less lurid fashion, casting them as sympathetic, if eccentric, players in the drama of the departed American century – sepia-tone figures in an elegiac zoetrope. Where other writers, titillated by the brothers' ghoulish history, have asked, "How did they die?" Doctorow asks the more respectful, and thus more surprising, question: "How did they live?" [7, p. 7].

According to E. L. Doctorow's mystical interpretation and penetrating Homer's narration even fatal amassing of things in Collyers' house goes along with the accumulation of epochal events in the world beyond the walls of their home. Langley, the younger brother of Homer, collects newspapers and books in order to form the basis of the universal, eternally actual newspaper, which in Langley's mind should cover all American life in one edition. Despite of mental illness Langley remains his blind brother's sole support. He loves and protects Homer, comforts him: "You know, Homer, he said, among the philosophers there is endless debate as to whether we see the real world or only the world as it appears in our minds, which is not necessarily the same thing. So if that's the case, if the real world is A, and what we see projected on our minds is B, and that's the best we can hope for, then it's not just your problem" [8, p. 31]. And Homer, in turn, is utterly devoted to his brother. When their cook rebelled at Langley's thinking out a new installation and his Ford Model T in the dining-room, he said

her: "Don't let it depress you, Grandmamma, I said. My brother is a brilliant man. There is some intelligent purpose behind this, I can assure you" [8, p. 51]. Meanwhile he did not know what Langley had planned. But Homer knew for certain that his brother was – a man of ideas.

Even after finding out that Langley walked the streets in house slippers, Homer decided to explain to everyone that his brother was just very busy and rather eccentric behaviour was usual that days. There were only two consolations in the life of blind paralyzed Homer: his brother's love and the typewriters, where he wrote his diaries. His last words proved this fact: "My memories pale as I prevail upon them again and again. They become more and more ghostly. I fear nothing so much as losing them altogether and having only my blank endless mind to live in. If I could go crazy, if I could will that on myself, I might not know how badly off I am, how awful is this awareness that is irremediably aware of itself. With only the touch of my brother's hand to know that I am not alone" [8, p. 221].

Writer Joyce Carol Oates pays her attention to the role of fiction and historical fact, the concept of time in this novel. She calls E. L. Doctorow "a writer of dazzling gifts and boundless imaginative energy" and "great chronicler of American mythology", and admits that the most interesting pages of the novel are the ones where fictional characters are interwoven with historical reality. Thus, for example, in the book *Homer Collyer* is a talented pianist, while, according to historical documents, the family pianist was Langley [9, p. 80]. She notes that it was one of those horror stories, mystery of which plagued Americans for decades. J. C. Oates calls the novel "depressed, contemplative and insensitive narrative about fatal destiny interweaving of Collyer brothers who became victims of their own minds" [9, p. 80].

The novel "Homer and Langley" is the story of relations between the brothers and the people surrounding them throughout their life. The novel is told by the first person narrator – older blind brother Homer, who addresses his work to French journalist Zhakelin Rouks whom he was in love with. E. L. Doctorow explains the reason for the involvement of the narrator-protagonist in the work jokingly: "It's always seemed an immense advantage to have someone who is in the book telling the story" [10, p. 3].

E. L. Doctorow described the gradual process of protagonists' alienation from the society. The most impressive in the work is the beauty of the prose style and narrative tension. Imagination of the main character Homer captures reader's attention with its depth and complexity. Liesl Schilinger considers that this novel "provides – in outline form – a comparable Platonic overview of American life in the 20th century, touching on familiar and perennial American obsessions, including xenophobia, racism, criminality, imperialism and religion" [7, p. 7].

Historical brothers Homer Lask Collyer and Langley Collyer became famous characters of the mid-twentieth century New York folklore because of their snobbery and dirt in the house. After their father's death, the brothers began being alienated from the world.

In his review of the novel "Homer and Langley" critic Eric Alterman concentrates his attention on the specifics of the novel's text penetration into the past and its deep dive into the minds of the characters. To his view, E. L. Doctorow created mythicized portrait of the American thirst for consumption from the story of brothers, so called museum of Americanism. At the same time the writer did not make a detailed study of documentary events of brothers' life, noting that "this is an American myth, and a myth has to be interpreted, not researched" [10, p. 4]. E. L. Doctorow describes the creation of the novel in such a way: "It was a matter of breaking into that house, breaking into their minds, and their imagination became my imagination. I've been doing it a long time" [10, p. 3].

Fictional Homer and Langley are internal emigrants; they create a "museum" of our lives. The complex intertwining of storylines and the mysteriousness of the novel are admired due to always unpredictable end. On the other hand, the novel has detailed structure. Events provide a number of specific opportunities giving characters some advantages. For example, E. L. Doctorow writes: "There are two kinds of existence, historical and mythical and sometimes they touch. These guys opted out, that's what happened, they retreated into the house, close the door, close the shutters, and it was a form of emigration. They had moved to another country, and like all acts of emigration it was momentous" [10, p. 4].

The brothers huddled in a dark corner filled with thoughts-debris and fixed ideas of the consciousness in their house. This fact means alienation and throwing themselves to the captivity of their own uncontrolled imagination. They found solace and inspiration only in estrangement from the oppressive reality. Whirlpool of brothers' disorderly fantasy caused them their doom. But it is the society who led them to the choice to become hermits. They left the social world and looked for rescue and refuge in a little world of their own imagination: "I feel my typewriters, my table, my chair to have that assurance of a solid world, where things take up space, where there is not the endless emptiness of insubstantial thought that leads to nowhere but itself" [4, p. 207].

Langley made a house-fortress, which was designed to protect them, but it was the reason for their loneliness and death. Therefore, the house in the novel is also a kind of character, the condition of which affected the physical and mental state of brothers. J. C. Oates states that "Doctorow's Langley is corrosively eloquent, a modern-day Diogenes, or a prophet out of the Hebrew Bible; his cynicism suggests the later, embittered years of America's most popular and beloved writer, Mark Twain" [9, p. 80].

By the documentary evidence, in 1947 in New York City Langley Collyer fell into the trap of trash that was his own creation, and did not manage to carry dinner to his brother, who died from starvation. Their house was demolished and Collyer Brothers Park was created there. Because of creepy atmosphere it's forbidden to walk with children in the park. Brothers were met by the notorious fame of "hermits of Harlem" [11, p. 1].

This study allows to determine in E. L. Doctorow's "Homer and Langley" such main issues as: the role of universal moral values in the world; such as love, care and humanity; problems of moral crisis of society; the issues of reclusion, estrangement from the world; the nature of eccentric people, outsiders; the mystery of the human mind and destiny. The originality of E. L. Doctorow's prose, meaningful depth of his works, variability and diversity of characters can be used as a subject for further research.

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ELLIPSIS AS A NORM OF ENGLISH INFORMAL LANGUAGE

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The article deals with the analysis of ellipsis in informal style; a special attention is focused on the phenomenon of conversational English. The research provides an account of the different contexts, both linguistic and situational ones, which affect its use. The article is intended to conduct a linguistic analysis of the famous feature film "Runaway bride", showing how ellipsis, in its different types, functions in colloquial speech.

We have referred to sentences without providing any definition of a sentence. The question "What is a sentence?" is more difficult than it might appear. In traditional school grammar, the basic pattern of a sentence in English is a subject–predicate unit, that is, it has two principal positions: that of the subject and of the predicate. The sentence does not start without a subject and predicate in it, unless we are dealing with ellipsis and elliptical sentences.

It is clear that spontaneous spoken language differs in important ways from the standard written form. When we speak, much of the information we convey is so clear to our listeners that we don't have to say it. So we leave it out. This phenomenon is called ellipsis and such sentences are called elliptical.

E.g.: – *Did you study linguistics?*

– *Yes, I did [Yes, I did study linguistics]*