

ENUMERATION AS A SEMANTIC-SYNTACTIC STRATEGY OF FICTIONAL DISCOURSE: A CASE STUDY OF FRENCH FICTION

ПЕРЕЧИСЛЕНИЕ КАК СЕМАНТИКО-СИНТАКСИЧЕСКАЯ СТРАТЕГИЯ ХУДОЖЕСТВЕННОГО ДИСКУРСА: НА ПРИМЕРЕ ПРОИЗВЕДЕНИЙ ФРАНЦУЗСКИХ ПИСАТЕЛЕЙ

ROMAN SÖYLEMLERİNDE ANLAMSAZ DİLBİLİMSEL BİR YÖNTEM OLARAK NUMARALANDIRMA: FRANSIZ ROMANI ÜZERİNE BİR DENEME

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ABSTRACT

This study focuses on the role of enumeration as an expressive semantic-syntactic device. Enumeration, being a dominant means in a work of fiction, is used in the creation of tactics that allow showing the oppositions I / another, we / they, peace / war. In addition, homologous enumerations create an image of France and the French. Entering the thematic strategies as their tactics, enumerations permeate the entire work of fiction, thus forming a semantic-syntactic strategy, which, in turn, participates in the formation of the novel's global strategy, which helps identify the main idea of the novel and the author's model of the world.

Keywords: Enumeration, Strategy, Fictional Discourse, Author's Consciousness

АННОТАЦИЯ

Данное исследование посвящено роли такого экспрессивного семантико-синтаксического средства, как перечисление. Перечисление, являясь доминантным средством в художественном произведении, используется в создании тактик, позволяющих показать оппозиции «я/другой», «свой/чужой», «мир/война». Кроме того, перечисления гомологического характера позволяют создать образ Франции и французов. Входя в тематические стратегии в качестве их тактик, перечисления пронизывают все произведение, формируя, таким образом, семантико-синтаксическую стратегию, участвующую в формировании глобальной стратегии произведения, способствующей выявлению основной идеи произведения и авторской модели мира.

Ключевые слова: Перечисление, Стратегия, Художественный Дискурс, Авторское Сознание

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ÖZET

İş bu çalışma taşkın anlam-sentaks aracı olan sayma üzerine yapılmıştır. Edebi eserde bariz nokta olan sayma farklı taktikler kurmak için kullanarak “ben/başkası”, “bizimki/yabancı”, “barış/savaş” gibi muhalefeti belirlemektedir. Ayrıca homolojiksel saymalar Fransa ile Fransız tipi hakkında düşünceleri oluşturmaktadır. Taktiklerden faydalanarak her hangi bir konuya girişimde bulunduğu anda saymalar bütün eseri değiştiriyor ve böylelikle anlam-sentaks stratejileri kurup yazar tarafından düşünülen alemin şekillendirmesi ile fikirlerinin ortaya koymasına yardımcı olmaktadır.

Anahtar Kelimeler: Sayma, Strateji, Edebi Tartışmalar, Yazarın Şuuru.

The purpose of this study is to identify the role of such an expressive syntax device as enumeration in creating the tactics that form the strategies of fictional discourse. The term *fictional discourse* is understood as a literary text in the process of a reader’s cognitive-communicative activity of reconstructing the cognitive-communicative activity of the author.

Given that the text “is presented as a system of linguistic devices, structures, and forms, united by the author’s communication strategy” (Černjavskaja, 2005:81), which helps to reach and control the optimal solution of communication tasks of the speaker (the tasks aimed at changing the world model of the recipient and transforming his/her conceptual consciousness) when there is a lack of information about the partner’s actions (see Issers, 2008: 100-102), we suggest defining communication strategy in a literary text as the plan of speech actions and the implementation of such a plan in order to achieve the author’s communication purpose of influencing the reader’s world view and system of values. It seems that the implementation of this plan in a literary text is realized by means of discursive strategies, by which, based on the text strategy theories of Umberto Eco and Vincent Jouve (Eco, 1985: 65; Jouve, 1997: 107-111), we understand a series of tactics and techniques used by the author to program the reader’s perception of the main idea of a work of fiction, the author's world view, and the author's intention. As shown by our analysis of literary texts, strategies can be of two types: **semantic** (or conceptual) and **formal-structural**.

Semantic strategies are divided into the **global** strategy (the strategy of expressing / formulating the main idea of the text) and **thematic** strategies (the strategies of expressing / formulating the individual themes of the work of fiction). Global strategy can be created by individual tactics and techniques as well as solely through overlapping or intercrossing of thematic and formal-structural strategies. Thematic strategies are formed mainly by a combination of various tactics, such as lexical, stylistic, syntactical, compositional, graphic, etc.

Formal-structural strategies are created with one-level linguistic means, which dominate a work of fiction. In our view, it is possible to speak of lexical, stylistic, syntactic (including punctuational), compositional strategies, etc. It should be noted, to paraphrase the words of Ilya Gal’ perin on the interdependence of semantic and formal-structural categories of the text (Gal’ perin, 2005: 5), that the formal-structural strategies are aimed

at expressing / formulating the semantics of a text, and semantic strategies, in turn, are expressed by structural forms.

Enumeration in linguistics refers to the type of repetition of linguistic units with similar semantic meaning. There are several types of enumeration:

- Enumerated homogeneous units have contrasting meaning (enumeration with antithesis);

- Enumerated homogeneous units are synonymous (geminative enumeration);

- Enumerated homogeneous units are placed in the climactic order (with increase in their emotive meaning) or anticlimactic order (with decrease in their emotive and semantic meaning);

- Enumerated homogeneous units are united not by a common meaning, but by the overall theme of the statement, or by a generic term or generalizing word (homologous series) (on enumeration and its types, see: Gardes-Tamine, 1996: 71).

This article deals with the use of enumeration in the tactics that form the thematic strategies. The study is based on two French works of fiction – *Suite française* by Irène Némirovsky and *Anielka* by François Taillandier. Both novels depict France and the French society: *Suite Française* is set in the period from 1939 to 1942, *Anielka* – in 1997.

Enumeration is the dominant syntactical means in Irene Nemirovsky's novel *Suite française*. Enumerations are found both in the narrator's speech in the third person narrative, and in the reported speech of the characters.

In the narrator's speech, enumerations are used as part of the following tactics:

1. Characters' feelings description tactics:

Un sentiment de colère, de chagrin et de honte l'envahissait, si violent qu'elle en éprouvait un mal physique, lancinant et aigu dans la région du cœur (Némirovsky, 2004: 98). *Dans son esprit jusque-là tendre et léger, plus jeune que son âge, s'éveillaient tout à coup les passions et les tourments d'un homme mûr: angoisse patriotique, désir brûlant de sacrifice, honte, douleur et colère* (ibid.:101).

The climactic enumeration in the first example shows the reaction of a simple woman from Paris to the news of the capitulation of France. Experiencing the same feelings is the young Hubert, who comes from a wealthy bourgeois family (Example 2). However, although the woman first feels anger, then grief, shame, and pain (anticlimax), which may indicate that she resigns herself to this fact, Hubert's feelings are listed in the order of increasing intensity of his feelings (climax): anxiety, the urge for self-sacrifice, shame, pain, and anger. The boy, who suddenly feels like a man, cannot accept the defeat of France, he is determined to fight and, as the further plot development shows, he runs away from home and joins a still resisting squad.

2. Social context description tactics:

The enumeration of synonymous homogeneous linguistic units is used to depict the reality surrounding the characters – France on the verge of capitulation:

La bataille n'avait pas cessé cependant. On défendait encore, sans tanks, sans artillerie, sans munitions, quelques mètres carrés de sol, une tête de pont alors que de toutes parts les Allemands vainqueurs déferlaient sur la France (Némirovsky, 2004: 117). *Sur la route passaient et passaient encore des autos fuyant Paris, Dijon, la*

Normandie, la Lorraine, la France entière (ibid.: 137). *Le village attendait les Allemands. (...) La veille, les fonctionnaires, les gendarmes, les employés de la poste avaient reçu l'ordre de partir* (ibid.: 123).

Enumerations with homologous series allow the author to describe the chaos that existed on the roads of France, when crowds of refugees, who, on foot or by cars, under the bombing from the German planes, were mixing with unarmed troops of the retreating French army:

Elles rebondissaient d'un côté à l'autre jusque dans les champs, éparpillant des bagages, des matelas, des cages d'oiseaux, des femmes blessées (Némirovsky, 2004: 142). (...) *tout tournait inlassablement dans sa tête: son rappel de permission de 15 mai, ces quatre jours à Angers, les trains ne marchant plus, les soldats couchés sur des planches, mangés de bêtes, puis les alertes, les bombardements, la bataille de Reibel, la retraite, la bataille de la Somme, la retraite encore, les jours où on avait fui de ville en ville, sans chefs, sans ordres, sans armes, et enfin ce wagon en flamme* (ibid.: 157). *La faim, la peur, l'épuisement les rendaient fous* (ibid.: 110).

3. Peace / war opposition tactics:

This tactic is implemented using two methods. The first method is the description of the wonderful summer nature in the occupied territory which does not at all fit in with the war, which has different colors, sounds and smells:

C'était le soir, un crépuscule délicieux, un air transparent, une ombre bleue, une dernière lueur de couchant caressant les roses (...), lorsque naquit et grandit sur la route un bruit qui ne ressemblait pas à celui de ces derniers jours, sourd, assuré, ce grondement semblait s'avancer sans hâte, d'une manière pesante et inexorable. Des camions roulaient vers le village (Némirovsky, 2004: 127). *Les rosiers plantés près du puits étaient couverts de fleurs épanouies; un parfum de sucre, de musc, de miel montait d'un massif de petites roses rouges (...)*(ibid.: 221). *Le soleil éclairait une terre chaude, moite et heureuse* (ibid.: 319).

The enumerations with homologous series create a striking contrast between the work of nature and the work of man. On the one hand, there is the delicious twilight; clear air; the smell of sugar, honey, and musk; the earth bright with rain. On the other hand, there is the menacing sound of German trucks, the prisoners, and prohibitions under the threat of execution.

The second method is the juxtaposition of life in unoccupied and occupied areas:

Les premiers instants avaient été remplis d'une joie telle, d'une paix champêtre si profonde qu'ils lui rappelaient les délices de l'enfance: le bonheur de manger une meringue glacée pleine de crème, de tremper ses pieds dans une source froide, de serrer dans son cœur un jouet neuf. Il n'avait plus ni désir, ni regret, ni angoisse. (...) Il se sentait flotter dans un élément liquide, tiède, qui caressait, chatouillait doucement sa peau, lavait sa poussière, sa sueur, s'insinuait entre ses orteils, glissait sous ses reins comme une mère soulève un enfant endormi. La salle de bain sentait le savon au goudron, la lotion pour les cheveux, l'eau de Cologne, l'eau de lavande (Némirovsky, 2004: 187).

One of the refugees, the writer Gabriel Corte, risked his life and took the dangerous road from Paris to Nîmes to finally find himself in safety and comfort. Enumerations with the homologous series, along with geminative enumerations, convey a sense of security and

comfort. Actions, sensations, and smells, which seemed commonplace and usually were not even noticed in the time of peace, bring special delight now that there is a war.

4. We / they opposition tactics:

We / they opposition is created in the context of «losers» and «winners». The winner is the invader, which means - the enemy. That is why, when the German soldiers entered the village, the peasants were waiting for them with fear, not knowing what to expect:

Que d'hommes! Les gens sortis (...) les regardaient, les écoutaient, essayaient en vain de dénombrer ce flot. (...) Le village depuis septembre, s'était déhabitué d'entendre des pas, des rires, des voix jeunes (...) Les Allemands (...) faisaient de grands gestes, ils chantaient, ils riaient aux femmes. Leur air de bonheur, leur ivresse de conquérants, leur fièvre, leur folie, leur félicité mêlée d'une sorte d'incrédulité (...) tout cela était d'une tension, d'un frémissement tels que les vaincus en oubliaient pendant quelques instants leur chagrin et leur rancune. (...) de la salle monta alors (...) ce bruit inoubliable que fait une troupe de soldats vainqueurs: cris, rires, chants et le piétinement des bottes et le choc des lourds pistolets jetés sur les tables de marbre, et le fracas des casques heurtant les plaques de métal des ceinturons, et ce grondement joyeux qui sort d'une foule heureuse, fière, ivre de sa conquête (Némirovsky, 2004: 127-128, 129).

Enumerations with homologous series show the German soldiers as they were perceived by the residents of the French village, when seen for the first time: on the one hand, they were cheerful, arrogant, and noisy, obviously intoxicated by their victory. On the other hand, they were young men, and there was a shortage of young men in the village after the mobilization; besides, they did not act hostile or aggressive, in fact, they were polite, trying to win the favor of the local people. Therefore, the attitude of the villagers to the German soldiers turned out to be twofold. Young women, longing for young men, in spite of the condemnation, expressed sympathy for the German soldiers and officers, many of whom were well-educated and well-mannered:

Plus loin, des ombres erraient; on voyait vaguement la blancheur d'un corsage, un nœud dans des cheveux dénoués, le miroitement d'une botte et d'un ceinturon (Némirovsky, 2004: 291). *Puis l'Allemand parla de son pays, des grandes avenues de Berlin, l'hiver, sous la neige, de cet air âpre et vif qui souffle sur les plaines de l'Europe centrale, des lacs profonds, des bois de sapins et des sablonnières*(ibid.: 298).

However, the majority of the locals felt defensive and tensed: some, such as the First World War veterans, or those who had relatives imprisoned in the concentration camps, were hostile; others felt humiliated by their position of "losers":

Certains Allemands savaient mettre dans leur salut aux Français (ou peut-être cela semblait-il ainsi au vaincu, aigri, humilié, plein de colère?) une affectation de politesse. Ce n'était plus la courtoisie due à un semblable, mais celle que l'on témoigne à un cadavre (...)(Némirovsky, 2004: 254).

(...) elle ne haïssait personne, mais la vue de cet uniforme semblait faire d'elle, jusqu'ici libre et fière, une sorte d'esclave, pleine de ruse, de prudence et de peur (...) (ibid.: 256).

German soldiers and officers were trying to win the favor of the villagers and behaved extremely polite, trying to erase the boundaries in the we / they opposition, trying to

understand what the attitude of the residents of the occupied village was – did they hate the occupants, tolerate them, or love them? This is expressed by enumeration with antithesis:

(...) *ils cherchaient à deviner s'ils étaient haïs, tolérés, aimés par ces vaincus?* (Némirovsky, 2004: 245).

Nevertheless, the general attitude towards the Germans, expressed in the text by the means of geminative enumerations, was negative: fear, respect and hostility – on the one hand, and desire to get the better of them, to trick them, to become rich at the Germans' expense – on the other:

Aux habitants des pays occupés, les Allemands inspiraient de la peur, du respect, de l'aversion et le désir taquin de les rouler, de profiter d'eux, de s'emparer de leur argent (ibid.: 239).

5. I / another opposition tactics:

This tactics is formed through the portrayal of the French characters, mainly via the indirect speech of the characters. Since Irène Némirovsky gives a panoramic picture of the French society, both in Paris and the countryside, her novel has many characters. Here are a few illustrative examples.

Young Hubert Péricand, a boy from a wealthy bourgeois family, who has not yet reached military age, but is eager to join the still resisting French army, tells his mother about his intention:

Hubert, les lèvres tremblantes, s'écarta de ce groupe confus, gesticulant, échevelé, de vieilles femmes. Elles ne comprenaient donc rien? La vie était shakespearienne, admirable et tragique, et elles la rabaisaient à plaisir (...) Créatures inférieures, elles n'avaient ni héroïsme ni grandeur, ni foi ni esprit de sacrifice (Némirovsky, 2004: 103).

According to Hubert, his mother and other women who sheltered the Péricand family during their flight do not behave in a noble manner (they are gesticulating too much, their hair is a mess, etc.). Those women do not understand the Shakespearean beauty and tragedy of life, they possess neither heroism nor greatness; neither faith nor the spirit of self-sacrifice. He feels like a hero of a tragic drama, attributing himself those qualities that are listed in the negative form in geminative enumeration.

Having run away from home, he gets into a war squad stuck in the flow of refugees; he is faced for the first time with a life different from the one he has led so far, and the one he has imagined in his dreams:

Les hommes... un troupeau de bêtes sauvages et lâches (...) (...)ceux qui bourraient leurs voitures de bagages, de paquets, de provisions, de meubles même (...). Ces valises de cuir fauve et ces femmes peintes sur un camion plein d'officiers, tant d'égoïsme, de lâcheté, de cruauté féroce et vaine l'écœurerait. Et le plus affreux était qu'il ne pouvait ignorer ni les sacrifices, ni l'héroïsme, ni la bonté de certains(Némirovsky, 2004: 107).

He feels contempt for the pettiness of those who filled their cars with baggage, packages, even furniture. He is disgusted by the selfishness, meanness, and cruelty he has encountered. He can not, however, deny the sacrifice, heroism, and kindness of some people – and that is the most terrible realization for him. Life, in the end, was not what he thought it would be; it was much more complicated.

Another character is Charles Langelet, an esthete, a cynical, selfish bourgeois, who has a collection of art:

*Il était toujours scandalisé et affligé lorsqu'il découvrait l'univers réel peuplé de malheureux qui n'ont jamais vu **une cathédrale, une statue, un tableau.** (...) Il se comparait en esprit à un Romain fuyant la lave et la cendre de Pompéi ayant abandonné ses esclaves, sa maison, son or, mais emportant avec lui, dans les plis de sa tunique, **quelque statuette de terre cuite, quelque vase de forme parfaite, quelque coupe moulée sur un beau sein.** (...) De quoi se préoccupaient-ils? de ce qu'ils mangeraient, de ce qu'ils boiraient? Lui, il pensait à **la cathédrale de Rouen, aux châteaux de la Loire, au Louvre.** Une seule de ces pierres vénérables valait mille vies humaines(Némirovsky, 141).*

Others might have never seen cathedrals, statues, paintings, but for him they represent the only value in life. When other people think about what they will eat and drink, he thinks about perfectly shaped vases, the Loire castles, or the Louvre. Leaving Paris, most people take with them mattresses, blankets, food baskets, while he takes works of art, comparing himself with a Roman, fleeing from Pompeii. Enumerations with homologous series, with the common semantic meaning "work of art", portray this character as an expert and connoisseur of the true art; but there is something deliberate about him, something snobbish and cynical (one of those venerable stones is worth a thousand of human lives). Once in the forest after the bombing, without a drop of gasoline in the car, he commits an act far from esthetic, basely deceiving a young couple and stealing their canister of gasoline in order to get back to occupied Paris.

Thus, enumerations in Irene Nemirovsky's novel *Suite française* are mainly of homologous and geminative character. Along with other linguistic devices, they participate in the creation of tactics that form the thematic strategies, allowing the author to portray France during the Second World War, to show the attitudes of different classes of the French society towards the capitulation of France, and their behavior during the occupation, as well as the anti-human nature of the war, which warped the lives of both "losers" and "winners".

The main character in the novel by François Taillandier is a young woman named Anielka.

1. I / another tactics:

Since enumeration is only used in the first person narrator's speech, the I / another tactics is presented through the opposition Anielka / another. It is conveyed by means of characterization.

Description of one of the characters, François, is given through homologous enumerations describing his apartment, job, and hobbies:

*Dans son bel appartement moderne où se marquait son goût **des meubles anciens, des tableaux, des livres, de la musique,** François amenait avec lui l'image de **bureaux rue de Berri et à la Défense, de voyages en TGV et en avion, d'ordinateurs portables, de revues boursières, de parts de marché, de stratégie de développement, de prise de contrôle, de pourcentages, d'objectifs, de résultats.** (...) Il bossait dans les chiffres, l'économie, l'entreprise, et en même temps c'était un amoureux des poèmes. Il savait par coeur **du Marot, du Malherbe, du Valéry** (Taillandier, 1999: 18, 56) .*

François, occupying a high position in the company, has a cozy modern apartment and is fond of art. For him, passion for literature was not merely a tribute to fashion or a pastime of a manager with sophisticated taste. Literature opened another world to him, made up for what he lacked at work, became, in a way, the second scale pan that gave the balance to his inner world. These "two scales" are depicted in the novel by the opposition of homologous enumerations united by two general themes of business / art.

Another character, Will, is also portrayed through enumeration with homologous series:

Will tournait le dos, s'éloignait, emportant avec lui ses théories, sa mythomanie, le mystère de Virgine, ses affairments de revue, de production théâtrale, ses coups de fil et ses rendez-vous, tous ces accessoires qui était sa vie, à quoi il s'identifiait (ibid.: 159-160).

The characterization of François is given, as a rule, through enumeration of concrete nouns. On the contrary, the nouns used in the characterization of Will are mostly abstract and do not give an exact picture of him. Confusing and elusive is how the main character Anielka and the narrator perceive Will. After meeting Will, Anielka leaves François. Neither Anielka nor the narrator understands what attracts her to rough and selfish Will, who is the complete opposite of François:

Donc: François rassurant, Will inquiétant; François tendre et demandant la réciproque, Will aisément dur ou cynique, et insaisissable; François repérable et identifié, avec des goûts, des points d'appui, une existence prévisible; Will dans la vie extérieure, multiple, féconde, changeante et par le théâtre indéfiniment multiplié (Taillandier, 1999: 57).

Parallel structures and enumerations help create the antithesis of the characters. In the course of the story, the narrator comes to the conclusion that Anielka is going to leave François because they are alike. Only when faced with merciless Will will she be able to understand herself, her problems and fears.

2. Social context description tactics:

Descriptions are given by means of numerous enumerations with homologous series. First of all, these are the descriptions of Paris and life there, for example:

Paris 1997. On dit Paris, et l'on voit d'abord des rues, des couloirs de métro, de l'agitation, de la circulation, des millions de pas et de klaxons qui vont quelque part (...) On voit d'abord des signes, de l'expression, de l'interpellation. Paris univertexte. Sémipolis. Des millions de coups de fil, de rendez-vous, de transactions, de projets, de conflits, de dates inscrites sur des agendas, de regards d'hommes sur des femmes, de regards de femmes sur des hommes. Ils ont des entretiens, des déjeuners professionnels, des urgences, des priorités(...)

Paris 1997. On épilogue, opine, prophétise, admoneste, polémique sur la monnaie unique, la Yougoslavie, Internet, l'ESB: tout ce qui est déjà là, ce qui est déjà dépassé tout le monde. Beaucoup de manifs, de prides et de citrouilles, de journées de femmes, des droits de l'enfant, du patrimoine, de la bicyclette, de ceci, de cela. Beaucoup de rollers et de masques anti-pollution. Beaucoup d'événements organisés, des sculptures modernes sur les Champs, des patinoires et des crèches place de l'Hôtel-de-Ville (Taillandier, 1999: 48-50).

Changing the number of words used in enumerations and using nominative sentences allow the author to escape the monotony of the narrative. Homologous series create the effect of randomness, fussiness, and many-sidedness of urban life and are very economical in showing the multi-faceted panorama of contemporary Parisian life. This is the part of the author's world view which coincides with the world in the literary work. This is the rhythm of Anielka's life and of the lives of surrounding characters, who do not leave this cycle and do not think about their essence until some event beats them out of their rut; until they, like the main character, "fall from life, like people fall from a ship" (Elle était tombée de sa vie comme on tombe d'un bateau, *ibid.*: 213).

3. Woman image creating tactics:

One of the issues raised in the novel is the question "What made her the way she is?" placed in the titles of two chapters. Reflecting on the fate of Anielka, the author also reflects on the fate of all her female contemporaries. Large role in shaping the image of a modern woman is assigned to advertizing and women's magazines. The author gives an example of two advertizing posters seen on the street. The first one shows a woman with her son in her arms, the inscription says: "I want to make sure that he eats":

Son air déterminé, intraitable, sûre de son bon droit de nourricière. Bon. Et puis un peu plus loin une autre affiche, une publicité pour des sous-vêtements. Là, c'est une femme plus jeune, vingt-cinq ans, sensuelle, féline, souple, fragile, qui suggère tous les tourments délicieux du désir, de la passion, du rêve.

Remettons ces deux images dans l'ordre chronologique. Première séquence: la jolie cocotte est dans la séduction, les rencontres, le libertinage, le cache-cache du sentiment et du désir. Coupez! Deuxième séquence: dix ans plus tard. (...) La belle est devenue une néo-matrone... qui veut « être sûre de ce qu'il mange ». Ajoutez entre les deux une pub pour téléphone mobile, tailleur Chanel, dossier sous le bras, coupe de cheveux chez un bon coiffeur, séduction discrète, en un mot la vie professionnelle, et vous avez en résumé le destin des femmes tel que se le figure la Marchandise (Taillandier, 1999: 91-92).

Geminative and homologous enumerations help create the image of the "ideal" woman - seductive femme fatale with a career - created by commercial advertizing. Advertisement and women's magazines dictate not only the image of such a woman, but her life style:

*Il est expressément conseillé aux lectrices de désirer: un homme, des enfants, un boulot, une maison, des vacances. Une fois tous ces biens obtenus, les mêmes lectrices se voient dans l'obligation de: réussir dans leur travail, tenir et décorer leur maison, s'occuper des enfants, surveiller les devoirs (ou la baby-sitter qui surveille les devoirs), organiser les vacances, contrôler leurs kilos, rester sexy; concilier tout cela et pardessus le marché « trouver du temps pour souffler », ce qui en effet, compte tenu de ce cahier des charges à faire crever un cheval de trait, relève de l'exploit (*ibid.*: 203).*

What made Anielka the way she is - resigned, hiding her problems and fears deep inside; why did her story take place at all? She did not have the heart and the courage to be herself; she was what her mother, husband, friends, Francois, advertisement wanted her to be. The same was her friend Sophie, who had all the things and relations at home and at work perfectly in place, just like commercials said it should be. Annick, her colleague, was like that, too. However, Annick is trying to fight, inventing a double of hers, Aurora, and playing two parts alternately.

4. Characters' feelings and inner world description tactics:

All the characters of the novel, one way or another, experience emotional crisis and disappointment with their way of life, including the narrator, who suffers from loneliness and the throes of creation, and, like other characters, tries to comprehend himself:

Ce que j'ai pu aimer Paris au hasard, n'importe où, et marcher des journées entières jusqu' à l'épuisement, à la saoulerie, à l'état d'hypoglycémie qui parfois me guette, et me précipiter alors dans le premier troquet, pour manger quelque chose et repartir.

Dégommer. Dénoncer. Tirer sur le pianiste. *Qu'il ne reste rien ! mais rien. (...) Le portable et ces lignes, écrire ces lignes, avec le même bonheur fondamental que celui d'allumer une cigarette, autant de cigarettes qu'on veut. De lire un journal qu'on ne lit jamais, Le Soir de Bruxelles. De se mettre la figure au soleil. De regarder une rétrospective Claude François à la télé. D'être dans un train* (Taillandier, 129-130)

In the first case of enumeration there is the climax showing the interrelation between the mental and physical condition of the narrator. The second case is the anti-climactic enumeration. Enumeration of mononuclear infinitive sentences adds a particular expression to the statement. Each infinitive is separated by a full point, thus becoming more distinct, more notable. If, for the sake of comparison, we allow ourselves a little transformation, for example, *il faut dégommer, dénoncer, tirer sur le pianiste*, it becomes clear that the enumeration of mononuclear infinitive sentences, as opposed to mere listing of infinitives, shows the narrator's determination to act, his confidence in the way he should act to survive.

The third case of enumeration is a homologous series of definitions expressed by prepositional infinitives. Enumerated units are parcellated structures; this tactics allows the author to allocate them in such a way that each action is compared one by one with the happiness of writing the lines, the happiness of creation, separate from the other actions, complementing each other. If the actions were not expressed via parcellated structures (e.g., *écrire ces lignes, avec le même bonheur fondamental que celui d'allumer une cigarette ..., de lire un journal ..., de se mettre la figure au soleil, de regarder une rétrospective Claude François*, etc.), this statement could be understood as follows: writing the lines is like smoking a cigarette, or reading a newspaper, or bathing your face in the sunlight, etc. Placing the enumerated units in parcellated structures, in our view, expands the idea: writing the lines is like smoking a cigarette, it is like reading a newspaper, it is like bathing your face in the sunlight, etc. That is, the action of writing incorporates the enjoyment of all of the listed actions together.

Ces êtres que tu projettes devant toi, dans les rues et les appartements de Paris, en quoi es-tu habilité à dire ce qu'ils sont, ce qu'ils vivent? A énoncer les causes, les objectifs, enjeux perçus, atouts et handicaps, culture, stratégie? A obtenir du lecteur, fût-ce passagèrement, fût-ce sous condition, un assentiment et un crédit? (Taillandier, 1999: 71).

This is a reflection of the author-narrator on his eligibility to create a literary work, on his responsibility to the reader. On the one hand, this is one of the means of making a novelistic pact with the reader; on the other – the author-narrator's reflection on the creative process.

Thus, enumerations in the novel *Anielka* by François Taillandier, used in the above tactics, are involved in the formation of two thematic strategies, the first of which can be called the *world modeling strategy*. For the formation of the strategy, the author uses, along with other linguistic means, enumerations with homologous series in order to portray the

modern France and everyday life of Parisians and provincials; the problems that concern them; the role of advertising in their lives. We are shown a real picture of the Parisian society of 1997. Enumerations with homologous series, often expressed via nominative sentences, are among the dominant means of expression of the author's world model; they allow enumerating homogeneous members not united by the same meaning, and, because of that, representing various aspects of life.

This world model highlights two major issues. The first issue (or theme) is self-knowledge, a search for another inside oneself. Almost all the characters of the novel, and the narrator, go through this experience. Talking about this problem, the author uses, in the first place, the climactic enumerations (mostly when showing emotional experiences), as well as enumerations with antithesis (doubts) and homologous series (reflections).

The second issue can be called *a woman in today's society*. The author reflects on the achievements of technical progress; on the achievements in the sphere of women rights; on their impact on women's life and formation of a new image of a woman on the correspondence between an ideal woman from a commercial and a real woman. In order to express this theme, the author mainly uses enumerations with homologous series and geminative enumerations.

Two main thematic strategies together form the global strategy that leads the reader to the understanding of the main idea of the novel: self-knowledge of a woman in contemporary society.

Thus, enumerations in the novels under study, along with other linguistic means (especially the means of expressive syntax: repetitions, parallel structures, mononuclear sentences, parenthesis, etc.), are involved in the creation of tactics of several thematic strategies. However, being the linguistic dominant, they permeate the whole novel and create a semantic-syntactic strategy, which is also involved in the formation of the global strategy, which helps identify the category of the author's consciousness in the literary work, i.e. the author's intentions, the author's world model, and the main idea of the novel.

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