

THEMATIC STYLES AND APPLICATIONS IN A LITERARY TEXT

ТЕМАТИЧЕСКИЕ СТРАТЕГИИ И ТАКТИКИ В ХУДОЖЕСТВЕННОМ ТЕКСТЕ

YAZINSAL METİNLERDE BİÇEMSEL VE İZLEKSEL UYGULAMALAR

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ABSTRACT

This paper focuses on the role of punctuation marks in thematic strategies and tactics formation in modern French fiction. Thematic strategies are the series of tactics, provided by the author's intentions, leading to the correct interpretation of a particular topic. The tactic is one or several methods that contribute to the implementation of a strategy. Two tactics (methods) in pan-textual field are revealed: tactics of creating character sketches and "the status of memoirs" method. Investigated tactics contribute to the formation of various thematic strategies in literary texts.

Keywords: Thematic Strategy, Tactics, "The Status Of Memoirs", Punctuation Mark, Literary Text.

АННОТАЦИЯ

В статье исследуется роль пунктуационных знаков в формировании тематических стратегий и тактик в художественных текстах современных франкоязычных авторов. Тематические стратегии – это серия тактик, предусмотренных автором исходя из его интенций, направляющих на верную интерпретацию одной определенной темы. Тактика представляет собой один или несколько приемов, способствующих реализации стратегии. Выявлены две тактики (приема) в общетекстовом пространстве: тактика создания образа/характеристики персонажей и прием «статус воспоминаний». Исследуемые тактики участвуют в формировании различных тематических стратегий в художественных текстах.

Ключевые Слова: Тематическая Стратегия, Тактика, «Статус Воспоминаний», Пунктуационный Знак, Художественный Текст.

ÖZET

Makalede çağdaş Franko Dil Ailesi yazarlarının edebi metinlerinde tematiksel stratejilerin oluşmasında yazı işaretlerinin rolü incelenmiştir. Yazarın lüzüm gördüğü

açından taktik serisi olarak öngörülen tematik stratejiler belirlenmiş, konu üzerine yorumlamak için yönlendirilmiştir. Belirlenen stratejiyi gerçekleştirmek için taktikte birden fazla usul kullanılmaktadır. Metinlerde genellikle karakter nitelemesi/oluşturması taktiği ve “anılar statüsü” gibi usuller kullanılmıştır. Araştırılan usuller edebi metinlerde çeşitli tematik stratejileri oluşturmada yer almaktadırlar.

Anahtar Kelimeler: Tematik Stratejiler, Taktik, “Anılar Statüsü”, Yazı İşaretleri, Edebi Metin.

Introduction

There are few studies today concerned with strategies in a literary text (for example: Koltsova, 2007; Melnichuk, Androsova, Elivanova, 2013; Melnichuk, 2013a).

Taking into account that punctuation is a supplement, along with the other (syntactic, graphic, compositional, lexical), of the author's perception expression in a literary text, we study punctuation involvement in the creation of local thematic strategies in this article. Thematic Strategy is defined as a series of tactics provided by the author's intentions, guiding to the correct interpretation of a particular topic. In turn, the tactics is one or several methods that contribute to the implementation of a strategy. Typically, the thematic strategies, being split-levels, overlap each other or interlace, combine with each other or with other strategies, thus they are involved in the formation of the global strategy of the whole work. The formation of thematic strategies by punctuation marks is considered in pan-textual field, herewith, it must be specified that each separate text has its own global strategy.

The tactics of creating character sketch in a literary text

The analysis of texts shows that the authors, using punctuation marks, along with the other means, can create character images and sketches.

Let us consider how the punctuation tactics of creating character images is formed by means of suspension points. In this case we mean a combination of punctuation and lexical (verbal) tactics. For example, the use of suspension points in creation of the narrator's mother image in the novel by Alphonse Boudard "Mourir d'enfance" (1995):

Ma mère ç'a été quelque chose de tout à fait inattendu, une image de beauté, de grâce... un personnage qui ne correspondait en rien à ceux que je pouvais rencontrer dans ma petite sphère paysanne (Boudard, 1997: 41).

This example shows the narrator's thoughtful speech, he is meticulous in the choice of words, recalling the image of the mother, which allows us, the readers, to have the opportunity to continue the citation (after all, everyone has his own image, an ideal of beauty). The suspension points highlight a long pause in a sentence and introduce the second component of a complex sentence, this creates a kind of opposition: mother (an unexpected, beautiful, graceful) – farmers (ordinary). As we see it, suspension points fulfill several functions: they mark the omission of the words, indicate a thoughtful narrative (pause is caused by internal factors), create opposition. Suspension points help to create an image of the narrator's mother, not the same as ordinary peasants, the image of a queen or a goddess. This was the first impression of the boy about his mother.

Another example:

Elle réapparaissait de temps en temps ma maman nouvelle ... toujours fringante ... coquette ... toujours les jupes courtes ... les petits bibis à la mode (Boudard, 1997: 55)

The suspension points in the above context are used instead of a comma in the enumeration of adjectives and nouns, that describe the narrator's mother. It seems that a hitch in the narrator's speech caused by the fact that he sometimes can not find the right words for the continuation of a number of homogeneous parts of the sentence. Thus, a number of adjectives (*nouvelle ... toujours fringante ... coquette ...*) is followed by nouns (*toujours les jupes courtes ... les petits bibis à la mode*). In other words, the suspension points are "friendly" to the transition from one to another parts of speech. Unlike the previous example, suspension points hide annoyance, resentment, maybe anger of the narrator. Disparaging words "*maman nouvelle*", "*les petits bibis*" denote brittle tone. Mother took her boy to Paris, but she was constantly away, leaving him with his grandmother. We no longer feel the excitement that was in the first example. The image of misbehaved woman, who gave up her child, shows up.

The main semantic strategy in the novel by A. Boudard "Mourir d'enfance" is the problem of the narrator's relationship with his mother. So, the local thematic strategies, hierarchically subjected to the main problem, make for its facet. Punctuation tactics of creation the narrator's mother image, being combined with the lexical (verbal) tactics, aims to express the themes of *admiration (the first meeting with her mother)*, *resentment and misunderstanding (youth of the narrator)*, *regret (after her death)*.

Let us study the use of colons in the creation of images of the characters in the work of another French writer Jérôme Dumoulin "Le phare de Baleine" (1990):

Ailleurs dans la chambre régnait un désordre de choses légères et blanchies par le temps: plumes et vertèbres d'oiseaux, étoiles de mer, nautilus, pierres sans éclat où se voyaient d'infimes empreintes de coquillages ou d'algues fossiles, petites épaves, enfin, aux formes contournées, sculptées par le ressac et que la longue alternance du soleil et des eaux avait vidées de toute couleur (Dumoulin, 1990: 94).

Nicolas Rupestrisse saw the room of his uncle Charles exactly like this, when he came to Africa. Charles was a poet and scientist, he wrote a lot, therefore his room was a mess which is natural for creative people: feathers, sea stars, ship wrecks, etc. were scattered in the room. The colon draws the reader's attention to the details of the narrative, which is a kind of characteristics of his uncle: an image of a bit untidy man, sea admirer, dedicated to his research, who doesn't pay his attention to the problems of everyday life.

In another novel "Monsieur Bel Canto" (1993) J. Dumoulin introduces all necessary information about the person with the help of the colon:

Parce qu'il le fallait bien, je savais tout de lui: classes au conservatoire de Milan; jolie petite voix; débuts dans la bonne société de Londres, où il chante dans les salons huppés; rencontre, en 1885, avec la petite duchesse de Richelieu, alors jeune veuve, chez Lady Holland, à Kensington; séjour en France chez les Mouchy, avec la duchesse; idylle à Haut Buisson ... et début de sa fortune (Dumoulin, 1993: 108).

It is known that the colon can stand before the citation, followed by a resumptive word, as in the statement. The narrator lists all the information (resumptive word is the word "tout") he collected and knows about the favourite of the composer. This symbol enters the

information that introduces almost all the biography of a young rising singer. Moreover, the image of the narrator, Raoul Gunsbourg appears: being the head of the Opera of Monte Carlo, he gathers information about famous artists, as a secret agent, he tends to think analytically ("colon" and "semicolon" indicate it); being a close friend of monarchs, he knows all the secrets of the Royal Household. Therefore, he is an intelligent, reserved, public, and at the same time, a man - shadow.

For the case with the colon, we are also talking about a combination of verbal and punctuation tactics to create images/character sketches in the formation of local thematic strategies.

Farther, let us trace the participation of punctuation mark "brackets" in the formation of the tactics under the study. Brackets are the marks "labeling the correlation, the coordination of the linearity of the written form of speech/text with nonlinear structure of thought" (Sabromienė, 2005: 53). For example, in the novel by V. Ovaldé "Ce que je sais de Vera Candida" (2009) thoughts of the narrator and the characters themselves are within the brackets, which are involved in the formation of thematic tactic of creating images/character sketches.

Il se mettait alors à établir la liste de ce qui lui plaisait chez une femme, cochant mentalement les conditions que Vera Candida remplissait: les cheveux (il les fallait épais et longs), la mâchoire (il l'aimait forte et un peu agressive), la profondeur du regard (même si un regard vide n'était pas pour Itxaga dénué de charme), la nuque (une nuque de petite fille ou de danseuse, avec un duvet sur les premières vertèbres comme le prolongement d'une pilosité mammifère que contredirait la délicatesse du cou) et le balancement spécial qu'adoptent les femmes quand elles mettent des talons (Vera Candida portait souvent des mules à talons pour sortir le soir, c'étaient de petites choses bon marché et cliquantes qui semblaient toujours à deux doigts de s'effondrer ou de partir en morceaux, mais elle les arborait comme si l's'était agi d'armes de poing) (Ovaldé, 2009: 191).

The second plan of the narrative, that is created with the help of brackets, contains the notes describing the main character of the novel. Thus, the linearity of the narrative is "broken", aiming at saving linguistic resources, as well as attracting the attention of readers (creating expressiveness). Parentheses, listing everything the agonist likes in women and revealing his tastes and preferences, contain the information about Vera Candida. So, we get to know her appearance: her hair, neck, jaw, eyes and even shoes she likes to wear. Moreover, Itxaga seems to be a serious man, responsible, considerate, who knows his own mind. In other words, he is a great contrast to the men Vera Candida has met in her life.

The following example shows how parenthesis, contained in brackets, is used for describing the surroundings:

C'était une vieille bâtisse décrépie (avec des bizarreries rococo, comme les têtes d'espadon en plâtre qui encadraient la porte entrée), elle était située dans une rue parallèle au front de mer (Ovaldé, 2009: 97-98).

The building of the hostel, where Vera Candida is going to live with her daughter, is described here. The building, like its mistress Madame Kaufman, was freaky and absurd: it was called Cod Palace (*le Palais des Morues*). Parenthesis contains the narrator's comments, which help to characterize not only the building, with its outer side (*rococo extravagancy, gypsoplast heads of swordfish*), but also its inhabitants: in such a weird and shabby building freaky people live, they are ugly both externally and internally (many

residents of the hostel were the ladies of easy virtue), fate offendees. Consequently, we can imagine the image of inhabitants through the description of the external condition of the house, where Vera Candida will live.

Le voyage durait deux heures jusqu'à Nuatu mais avec la pluie (Foutu temps, répétait le chauffeur) on pouvait compter le double (Ovaldé, 2009: 86).

In the example above, parenthesis creates the background: the comments of a driver about the weather are the backing of the narrative. After learning about the pregnancy, Vera Candida decides to leave her hometown. She was at that time only fifteen years old. Breaking the sentence, parenthesis adds the expressiveness to it. If we drop out parenthesis, the description of events will be neutral: because of the rain it took twice as long time for a trip. Parenthesis helps to correspond the weather with Vera's mood: she leaves her hometown, her grandmother, who has cradled her, feels tremendous guilt and shame for having fall short of expectation and will soon give birth to a child, like her grandmother and mother, without husbands. Brackets contain some evaluation of the events, which coincides with the psychological state, feelings of the heroine (perhaps the weather was not blooming, but her life, which has just begun), that helps us to understand, characterize the girl with her doubts, regrets, fear of the unknown, feelings of injustice.

Punctuation tactics, helping to create images and character sketches of the novel, participate in formation of thematic strategies which, in turn, submit to the main idea of the text. Virile character, persistence, resolution of Vera Candida, who despite all difficulties of life, could break off "tainted heredity" and find happiness – to be loved and to love, are the main idea of the novel.

Thus, the results of analysis have found that punctuation marks can form punctuation tactics at the level of a text. Being combined and interlaced with other tactics and methods, they participate in creation of various images/character sketches. It is mainly referred to a combination of punctuation and lexical tactics. In other words punctuation marks are some kind of assistants of verbal devices, which, creating images and character sketches, also point at the right interpretation of separate local themes in fiction.

"The status of memoirs" method in fiction

As above mentioned, tactics is defined as one or several methods, helping to realize certain strategy. This subparagraph is aimed at investigating "the status of memoirs" method.

There are three forms of reported speech (*чужая речь*): direct, indirect and experienced speech. Besides three established forms there are so-called hybrid forms of reported speech (see: Tcherkasova, 2013). Moreover, the analysis of modern fiction showed that a lot of authors apply for synonymic filing of direct speech in their works by means of a zero sign. In accordance with E.I. Sernova, the logic of a narration changes in modern fiction, "which gives more thought, than before, of that how to tell, than what to tell" (Sernova, 2006: 5). In this regard punctuation filing of direct speech in modern French fiction is of great interest.

It is known that the main markers of direct speech are the punctuation marks "quotes", "colon" and "dash". There are some terms designating two components of a direct speech construction: inquit and direct speech, an author's context and reported speech, quoting and quoted speech, a narrative component and direct speech (Sernova, 2006; Tcherkasova, 2013). As we consider, that in fiction the story is narrated by a narrator rather than by an

author, we will focus on the terms "narrative component" and "direct speech". Traditional (neutral) filing of direct speech, schematically, can be presented as follows:

- 1) "DS" – NC.
- 2) NC: "DS".
- 3) "DS, – NC, – DS".
- 4) "DS, – NC. – DS".

where NC – a narrative component, DS – direct speech.

According to M. M. Bakhtin, in case of traditional filing of direct speech constructions, reported speech and intonation in the form of quotes in written speech represent the change of speech subjects transferred inside the utterance. Thus the boundaries, created by this change, are weakened and specific since "the expression of the speaker gets through these boundaries and extends on reported speech" (Bakhtin, 2000: 289). Consequently, such constructions contain a double expression: the expression of reported speech itself and the utterance hived by this speech.

However, as it was mentioned above, modern writers quite often omit initial (traditional) punctuation marks introducing direct speech. In relation to punctuation filing of direct speech, such constructions have no clear boundary between a narrative component and direct speech.

Having omitted (intentionally) traditional punctuation marks, which are used in direct speech filling, the author sends over only memoirs: everything that is described in novels, the main characters of novels tell us, so the conversations are carried not in real time (now), but in their memoirs or from hearsay. It appears that such synonymic cases of punctuation filing of direct speech (through the use of zero mark) can be defined as the phenomenon of **"the status of memoirs"**.

The carried-out fiction analysis allows us to divide it into two groups: the texts with both traditional and synonymic filing of direct speech constructions and those, where the author omits traditional punctuation marks while introducing direct speech throughout the whole text.

We should first consider the examples of texts with both traditional and synonymic filing.

The novel "L'homme qui m'aimait tout bas" (2009) is the most striking example of "the memoirs status" method usage. Famous French journalist and writer E. Fottorino dedicated the novel to his lost father.

*Sa voix: **Il est arrivé quelque chose à ton père. Aussitôt j'ai dit: Il est mort** (Fottorino, 2009: 17).*

The syntactic filing of the given constructions of direct speech cannot be a traditional one. However, the narrative component is separated from direct speech by colons, remarks of characters begin with capital letters and there is the possessive adjective "ton", all these point to direct speech of speech. Schematically it looks as follows: NC: DS. Evidently, the bereavement of the loved one became tragedy for the narrator. He thought, looked back at the past and visualized the last minutes of father's life, his thoughts and words. He always recollected his wife's call when she told to him about misfortune. The remark of the wife in this case is reported speech which brings a double expression of the wife and storyteller.

Thus the zero punctuation erases boundaries between direct speech components and it appears that "voice" of the wife fades into the background, and the narrator's "voice" and emotions "sound" more intense. As it seems to us, absence of quotes shows that the conversation goes on not in real time, but in memoirs of the narrator. Moreover, if we submit these constructions as the form of the compound sentence, the components of which are separated by a colon, so the capital letters and the mark "colon" draw attention to the second component of this sentence twice. The information, given after the mark "colon", is important for the narrator, so he thinks about it again and again. Therefore, the mark "colon" has two functions: formally enters direct speech and warns about important information.

Traditional filing of direct speech construction occurs in the analyzed text:

J'entends son ancien associé Jean-Pierre Arnautou: "Ton père, il n'avait pas peur de grand-chose. A vrai dire, je crois qu'il n'avait peur de rien." (Fottorino, 2009: 19)

Direct speech filing of this example is traditional and corresponds to the scheme 2: NC: "DS". Alternatively to the first example, it is possible to say that events happen at present time, which is proved by present tense form of the verb "hear". When reading this fragment it seems that these words return the narrator in reality (I hear ...), and he distracts for some time from the memoirs and thoughts. Moreover, probably, the author wanted to emphasize that characterization of the narrator's father is off-site: boundaries in the form of traditional punctuation marks indicate greater autonomy from the narrator's emotions, than the constructions without marks.

Therefore, in the novel by E. Fottorino the filing of real time constructions and, probably, unrelated with narrator's pain differ from those, connected with father's death.

Let us now turn to the novels with the synonymic zero punctuation, used in direct speech constructions. For example, in works of French author Christian Oster there is no any case of traditional filing of direct speech constructions.

The example from his novel "Mon grand appartement" (1999):

*J'appelai Anne d'un hôtel, le premier que j'eusse trouvé. (...) En raccrochant, je dis trois mots au réceptionniste. J'aurais dit trois mots à n'importe qui, n'importe lesquels. Le réceptionniste ne répondit pas, il dormait assis. **On n'est pas en pleine nuit, dis-je, pourtant. Vous ne dormez quand même pas, là, vous pourriez me répondre. Et celui-là, dit le réceptionniste, vous le voulez sur la gueule? Il levait un oeil, montrait un poing. Pourquoi pas? dis-je. Le réceptionniste referma l'oeil. Allez vous coucher, dit-il, vous avez la clé, le numéro de la chambre, foutez-moi la paix. Je plaisantais, dis-je** (Oster, 2007: 33-34).*

Direct speech constructions, given in this example, can be schematically presented as follows: DS, NC, DS. and DS? NC, where DS – direct speech, NC – narrative component. Verb-markers (*dis-je, dit le réceptionniste*); verb inversion, specific for a postposition of narrator's words; present tense forms of verbs in remarks; second person pronouns in the plural (respectful form of address), first person pronoun in the singular denote the existence of direct speech. Moreover, speakers' remarks follow one after another continuously throughout the text and they are not marked by dashes (dialogue markers). Conversation of the main character of the novel with the administrator of the hotel, where he decides to spend the night, having lost keys, is given in this example.

There is the impression of the narrator's stream of thoughts, his reflections are very fast and extra marks would disturb this prompt stream: the pauses, which would arise after the punctuation marks "colon" and "dash", seem to be undue and too long. Nevertheless, the author designates the beginning of speech of the character applying for a comma, to keep the pause. As for the filing of dialogue by the continuous text, in our opinion, the conversation with the administrator was not so important for the narrator: he would say any words and to anyone at that moment. It seems that the narrator tells (scrolls) about what happened in one breath.

Let's review an example from another Ch. Oster's novel "Paul au téléphone" (1996):

*Puis il m'expliqua qu'il partait pour affaires, je voulais bien, que Sandra allait rester seule, que ça l'ennuyait, qu'elle m'aimait bien, je voulais bien, que l'idée lui était venue à lui que je pourrais lui tenir compagnie à elle pendant son absence à lui, quelques jours, et là, **permettez, dis-je, je demande à réfléchir** (Oster, 1996: 14-15).*

The context, given as an example, represents dialogue exposition with which the novel actions begin. The utterance includes both indirect and direct speech constructions. And the direct speech construction belongs to the narrator, who holds the conversation in the novel. Schematically it can be represented as follows: NC que IS, NC, DS, NC, DS. where NC – a narrative component, DS – direct speech, IS – indirect speech, que – conjunction, introducing indirect speech. The absence of time transposition (imperative mood, second person in the plural, of the present of an indicative mood), personal pronoun "je" are the indicators of direct speech.

As D. Maingueneau defines, indirect speech loses its own modality, being dissolved in the narrator's speech. (Maingueneau, 1991). It can be seen in the provided utterance, where only the narrator's remark is in the form of direct speech, moreover, his (narrator's) subjective modality is expressed in the phrase "*je voulais bien que*" which is followed by desires, dreams, narrator's words. Indirect speech construction "*il m'expliqua qu'il partait pour affaires*" (the use of a personal pronoun "il", keeping the sequence of tenses in a compound sentence) refers to another character.

As for the direct speech construction, there are no traditional markers of direct speech, such as quotes, a colon. It allows us to speak about synonymic filing of direct speech (by means of a zero mark). Moreover, past tense of verbs specifies that actions take place in the past, in other words, the narrator tells us or thinks about what happened.

We designate the term "**the status of memoirs**" as synonymic filing of direct speech (by means of a zero mark), when the author intentionally omits neutral marks, which are specific for its introduction. The main purpose of "the status of memoirs" method is the author's intention to show that the events take place not in real time of a narration "now", but in the past (memoirs, diaries, retellings, etc.). Therefore, in the cases, when there are no punctuation marks (boundaries) between components of direct speech constructions, both components become even closer, thus narrative component visually "dissolves" direct (reported) speech.

In cases, when there are dialogues in the narration, i.e. reported speech, the narrator passes them (reported speech) through his perception, reproduces not only their expression, but also imposes his own; we perceive reported speech from his point of view, with his characterization and emotions. Generally, the narration in the analyzed novels is told by the main characters (i.e. from the first person), their opinion towards the events, their thoughts,

their memoirs are given there. The narrators' thoughts range over past, they think about the events again and again, pass through the last events. There is no escaping the impression of a stream of consciousness: all thoughts, the conversations, the events, everything is mixed in the head and flows in a steady stream. We can assume that such synonymic filing of direct speech constructions corresponds to fast rate French speech tempo.

Conclusion

Thus, having defined tactics as one or several methods that contribute to the implementation of a certain strategy, we considered and distinguished in this paragraph two methods (tactics) in pan-textual field: the tactic of creating character sketch and "the status of memoirs" method. It should be noted that various local thematic strategies are traced in each text, but we tried to analyze only general methods and tactics, which combining with other tactics (compositional, verbal, stylistic), overlapping each other, form strategies and guide the readers to the correct interpretation of a particular topic.

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