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**CATEGORICAL ANALYSIS OF G. G. BYRON'S *SUN OF THE SLEEPLESS*:
AN INTERPRETATION VIA FIELD STRUCTURES**

Abstract: *The article presents a categorical analysis of G. G. Byron's «Sun of the Sleepless». The textual categories of the topic, chronotope, and tonality (which altogether constitute the so-called text location) are modelled by the field method.*

Keywords: *«Sun of the Sleepless», G. G. Byron, categorical text analysis, text category, theme, tonality, chronotope.*

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КАТЕГОРИАЛЬНО-ТЕКСТОВОЙ АНАЛИЗ СТИХОТВОРЕНИЯ ДЖ. Г. БАЙРОНА «SUN OF THE SLEEPLESS»: ОПЫТ ПОЛЕВОЙ ИНТЕРПРЕТАЦИИ

Аннотация: Статья представляет собой категориально-текстовой анализ стихотворения Байрона «Sun of the Sleepless». Полевым методом обследованы категории, входящие в понятие «локации», – тема, хронотон, тональность.

Ключевые слова: «Sun of the Sleepless», Дж. Г. Байрон, категориальный анализ текста, текстовая категория, тема, тональность, хронотон.

Since 1960-ies, the linguistic interest turns to the text «as the highest linguistic unit and the main unit of communication» [3, с. 273]. Apart from understanding the text as material of research, the new discipline named «text linguistics» begins to see in the text an object of scientific investigation [7]. This new approach meant the necessity of looking for unique properties of the text as an object, different from the lower linguistic levels – that is, from the word combinations, sentences, and supra-phrasal units [8]. These properties were called «text categories» (I.R. Galperin, O.A. Moskalskaya, I.Ya. Chernukhina, Z.Ya. Turaeva, E.V. Sidorov), defined as «interrelated essential features of the text, which represent the reflection of a certain part of the general text meaning by various language, speech and text (composition) units» [12, с. 669].

The most important text categories include cohesion, coherence, segmentability, intentionality, prospection / retrospection [1, с. 41]. These were distinguished first to make the text different from the «non-text». Next, more particular categories were found out and described: subjectivity as a complex of all the subject topics within the text [11]; chronotope, reflecting the main space-and-time relations [2; 15]; text modality, or tonality, as a synthesis of all the emotive charges [10; 13]; composition – the most important structural property, a way of text topic elaboration and development [7]. The categorical status of other numerous text properties, such as visuality or iconicity [14], is still to be discussed.

The main idea of categorical analysis is to distinguish a certain number of signals (markers) within a text system and their interpretation, possibly with the help of further sub-systematization. The latter is possible with the help of three main ways of modeling: chain-building, field-building, and building a volumetric structure (a network etc.). In this article, the poem *Sun of the Sleepless* from G. G. Byron's collection *Hebrew Melodies* will be analyzed with the help of a field model. For the analysis, three categories are chosen: topic, chronotope, and tonality. This set is experimentally proved to be enough and complete to moderate the idea of the whole text [5].

Here is the full text of the poem:

*Sun of the sleepless! melancholy star!
Whose tearful beam glows tremulously far!
That show's the darkness thou canst not dispel,
How like art thou to joy remember'd well!
So gleams the past, the light of other days,
Which shines, but warms not with its powerless rays;
A nightbeam Sorrow watcheth to behold,
Distinct, but distant – clear – but, oh how cold!* [6]

Compositionally, the poem is divided into 2 quatrains (4 lines each). In the first line, Byron metaphorically names what the poem is dedicated to (*sun of the sleepless* = *moon*), and in the following – describes its properties and feelings that it causes in people (a deductive way of composition development [9, c. 129]). Together with this phrase entitling the whole poem, this fact makes it possible to understand the word combination *sun of the sleepless* the nucleus of the subject topic field. The sub-nuclear zone is made up of the pronoun related to the core (*whose*), as well as of a synonym for the core nomination (*melancholy star*). The reference to the nearest periphery can be attributed to lexical units that convey the emotions caused by *sun of the sleepless* (*darkness, past, other days, Sorrow*), its components (*beam, art, rays*), as well as the attributes to the main subject (*distinct, distant, cold*), whereas the farthest periphery includes the corresponding actions (*glows, dispel, shines, but warm spot*) or their signs

(*to joy remember'd*). The field structure described can be shown with the help of concentric circles (Fig. 1), with the nucleus put in the center.

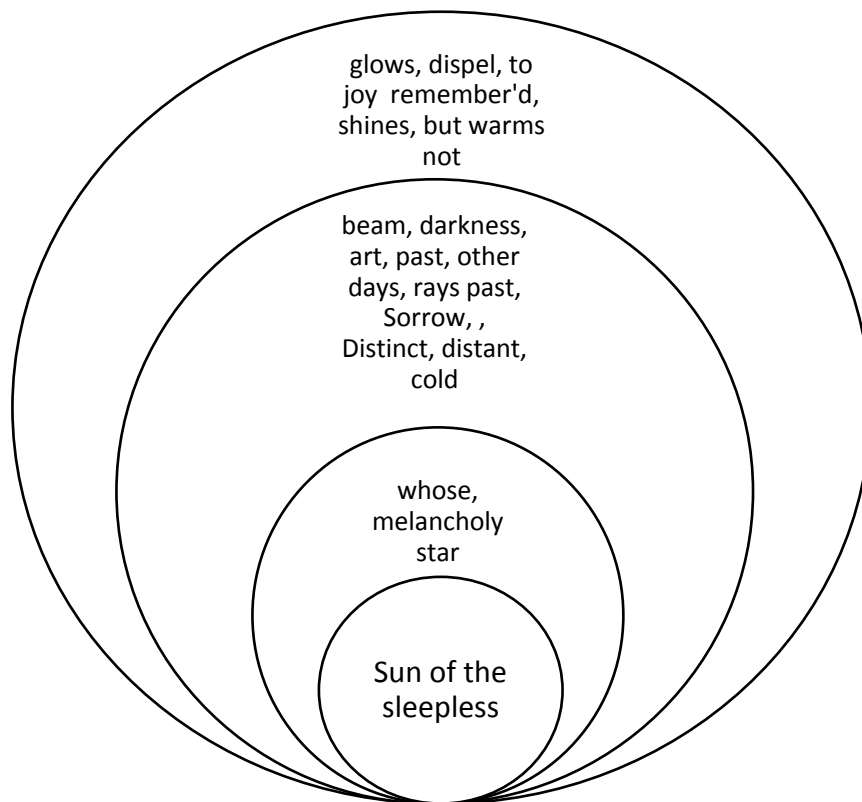


Fig. 1. The subject topic field in the text studied

The components of this field obviously contain space and temporality markers. The two main components of the nucleus (*sun* and *sleepless*) refer to the former and to the latter correspondingly. Since the main idea and the mood of the poem are transmitted via natural and spatial metaphors, the category of space is represented by a larger number of markers than the category of temporality (see Figs. 2 and 3). Both are organized in a parallel way: the nucleus – natural objects (space: *sun*, *star*, *beam*, *rays*; time: *past*, *other days*) and distance indicators (*far*, *distant*), the periphery – indicators of emotive space (*melancholy*, *tearful*, *tremulously*, *powerless*) and time (*gleams*, *night-beam*).

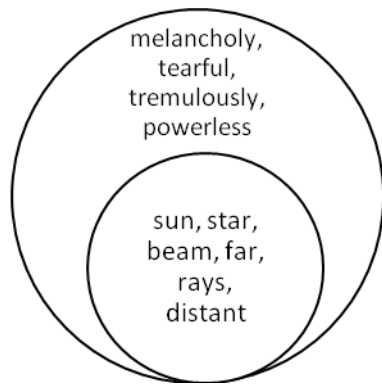


Fig. 2. The space field in the poem

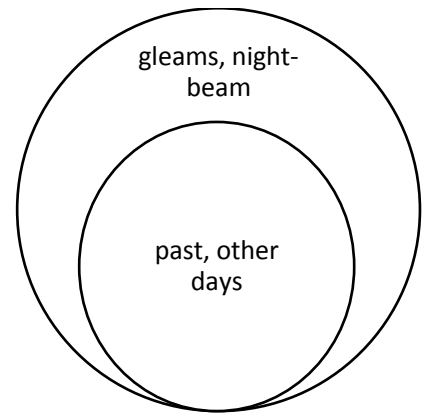


Fig. 3. The temporality field therein

The common markers shown in Figs. 1, 2 and 3 make it possible to talk about the «co-representation» (linking, pairing) of the text categories [4]. The same situation is with the category of text tonality: the subject topic field is obviously non-neutral and definitely has emotively charged markers, which means overlapping with the category of modality (Fig. 4).

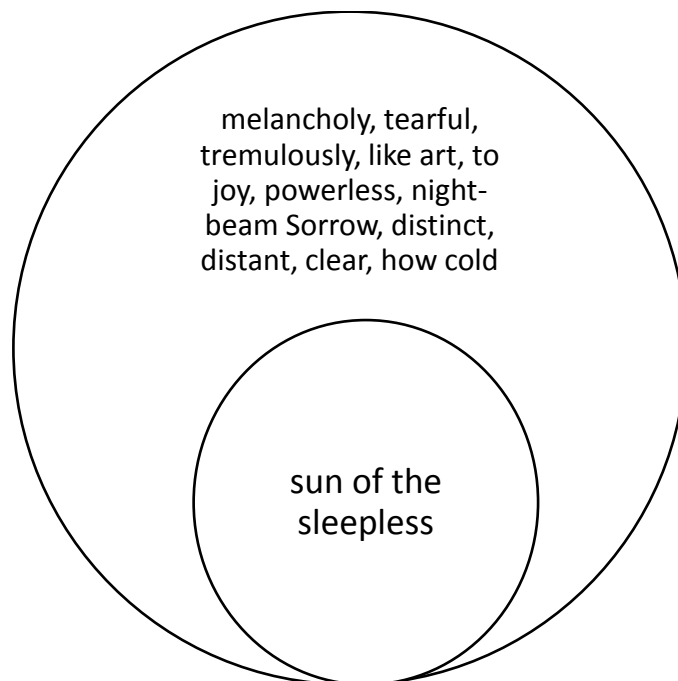


Fig. 4. The field of text tonality in the poem *Sun of the Sleepless*

The nucleus of this field obviously coincides with that of the subject topic field (*sun of the sleepless*); the periphery is composed of multiple epithets (*melancholy, tearful, tremulously, likeart, to joy, powerless, night-beam Sorrow, distinct, distant,*

clear, cold) and an intensive *how cold*. As is obvious from Fig. 4, G. G. Byron actively uses intensives expressed both formally (*so cold, So gleams the past*) and semantically (*tremulously*). Almost the whole periphery of the tonality field is made up of intensifiers – this increases the emotive charge of the description, aimed at influencing the reader.

To sum up, the main idea of the poem – the creation of a melancholy mood – is supported by all the categories analyzed: the deductive composition of the text; the object topic, which becomes subject during the poem development and forms the nuclei of text space, temporality and tonality; the peripheries of all these interrelated categories reflecting an implicit observer's desire to plunge into memories inspired by nature.

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