

Belle- letter type as a way of thinking and transferring information on american novel “the adventures of tom sawyer” by m. twain

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В данной статье рассматриваются языковые средства передачи художественного образа главного героя в романе американского писателя М.Твена «Приключения Тома Сойера». Особое внимание уделяется описанию формам мышления и способам передачи информации.

In this article we consider means of language of transferring belle-letters type of the main character in American novel «The Adventures of Tom Sawyer» by M.Twain. the vital attention pays to the ways of thinking and transferring the information.

According to V.P.Kochanovsky, thought as a logical reality can't be considered without language. Thought and language are interactive [2, 425]. The very fact that language can be made to take on new meanings shows that language and thought are not necessarily one and the same. So far as we know today, there is no one-to-one correspondence between language and thought. Any thought can be expressed in many ways. That is language is paraphrasable.

Furthermore, language also allows ambiguity, so that a word or a sentence can have more than one meaning. Words and meanings can change meaning according to their contexts.

As an object of our study we have taken into consideration «The Adventures of Tom Sawyer» by M. Twain. This novel provides a warm and humorous portrait of childhood and small-town life. Its mischievous hero, Tom Sawyer, is always involved in one scrape or another-to the amazement and consternation of his Aunt Polly and the rest of St.Petersburg's adults. Mark Twain narrates Tom's adventures with a sharp eye for the humor of each situation and also with a degree of nostalgia for the bygone days of his own boyhood. While we are absorbing into this novel we see that the most part of being sounded speech (loud and spoken) belongs to the central character Tom, so we may mark it as a «discourse». For instance, *Tom's mind was made up now. He was gloomy and desperate. He was a forsaken, friendless boy, he said; nobody loved him; when they found out what they had driven him to, perhaps they would be sorry; he had tried to do right and get along, but they would not let him; since nothing would do them but to be rid of him, let it be so; and let them blame him for consequences – why shouldn't they? What right had the friendless to complain? Yes, they had forced him to it at last: he would lead a life of crime. There was no choice.* In this context we follow Tom's anxieties through his thoughts about 'life', more concrete Twain's transforming into Tom's attitude to adult life.

One can't help giving heed to N.V.Hrapchenko's work of Language personality that suggest us the following classification of four 'elements' of belle-letter type. They are a) reflection and traits of men's reality, its focus on life; b) emotional attitude to the object of works; c) aesthetic perception; d) inner state upon reader's observance; [1, 69]. According to this classification a reader deeply penetrates into the novel being allegedly Tom who involves himself in a series of famous episodes, including a local murder trial, a hunt for buried treasure, and, of course, the whitewashing of a fence - a tiresome chore that Tom transforms into a desirable occupation for various gullible assistants.

A reader can also regard the novel as a coming-of-age novel in which the episodes are linked by the growing maturity of the hero, culminating it in Tom's 'respectable' advice to Huck Finn at the novel's end. For instance, *'Look here, Huck, being rich ain't going to keep me back from turning robber.'* *'No! oh, good licks, are you in real dead-wood earnest, Tom?'* *'Just as dead earnest as I'm a sitting here. But, Huck, we can't let you into the gang if you ain't respectable, you know.'*

One of the ways of peculiarities for Tom as the main character in this novel is to show himself as an open-hearted person to the people. For instance, *Aunt Polly knelt down and prayed for Tom so touchingly, so appealingly, and with such measureless love in her words and her old trembling voice that he was weltering in tears again long before she was through.* Or another example: *'Oh, you don't, don't you? So all this row was because you thought you'd get to stay home from school and go fishing? Tom, Tom, I love you so, and you seem to try every way you can to break my old heart with your outrageousness.'* Again we follow the close entangling the classification of belle-letter type mentioned above with the context of the central character's inner pure deep emotions to the reality.

As for conclusion we may say that spiritual image of personality, its values, ideals, aspiration in the traits of character and in stereotypes, ways of thinking, socio-vital purposes and concrete ways for reaching them is to be a core of belle-letter type at all.

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