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**ТЕОРІЯ ТА ПРАКТИКА АНАЛІЗУ ХУДОЖНЬОГО ТЕКСТУ:  
СУЧАСНІ ВЕКТОРИ ДОСЛІДЖЕНЬ**

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**Висновки.** Як засвідчило проведене дослідження, історико-психологічний роман П. Загребельного «Я, Богдан» привертає дослідницьку увагу й можливістю аналізу особливостей використання кольороназв, адже цей роман – це, власне, діалог гетьмана Богдана Хмельницького з сьогодишнім читачем, на чие глибоке розуміння він сподівається, а тому і говорить про сумніви, вагання, про все, чим жив у своєму складному часі. Створюючи широке історичне полотно з великою кількістю дійових осіб, історичних постатей, буремних подій П. Загребельний майстерно інтерпретує художньо-естетичні функції кольороназв у сюжеті роману.

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## LINGUISTIC FEATURES OF BRITISH POSTMODERN FANTASY DISCOURSE: CASE STUDY OF NEIL GAIMAN'S «NEVERWHERE»

**Formulation of the problem.** Being a significant segment of world's literature, especially within certain genres, postmodern literature vividly reflects the characteristics of the national linguistic worldviews at the end of the 20th and the beginning of the 21st centuries. Central to postmodernism is the linguistic and stylistic experimentation, the rejection of conventional narrative structures and an emphasis on fragmentation, the merging of fantasy with reality [1, Ch. 2]. These authors' choices disrupt the reader's expectations and create a fluid, disorienting narrative world that is especially visible in fantasy literature, where the boundaries of reality and fiction are constantly blurred. As postmodernism has emerged as a site of linguistic innovation, where language is deconstructed and reimagined, a thorough study of contemporary linguistic processes is incomplete without considering the postmodern literary context and highlighting its prominent linguostylistic features.

**Review of recent research and publications.** The research works on the subject are concerned with key feature characteristics of Ukrainian (I. Dehtiarova, N. Kondratenko, V. Kononenko, etc.), British and American (T. D'haen, P. Boxall, L. Hutcheon, F. Jameson, B. McHale, N. Timmer, etc.) postmodern fiction, the linguistic and narrative structures that define the fantasy genre (E. James & F. Mendlesohn, C. Manlove, etc.), linguistic creativity in fantasy literature (B. Attebery, J. Clute, J. Sanders, M. Wolf, etc.). However, there remains a gap in comprehensive studies that specifically address the linguistic features of British postmodern fantasy discourse through a focused analysis of specific texts.

We chose Neil Gaiman as a representative personality of British postmodern fantasy, focusing on his famous novel «Neverwhere» (1996) as our case-study. The novel represents the story of Richard Mayhew, a man who inadvertently falls through the cracks of London Above (the ordinary world) into London Below, a magical, dangerous underworld populated by strange creatures and outcasts. This work of

fiction is an example of postmodernism applied to the fantasy genre which represents a fertile ground for the study of postmodern linguistic features.

Although there are some research works that focus on this novel, they mostly concentrate on the linguistic strategies used to mythologize London and its underworld (A. Bernárdez Rodal), genre, metafictional and intertextual aspects (C. Zetterberg, J. A. Weinstock), the socio-linguistic aspects, especially how language constructs the world of London Below (J. Kula), the role of space and language (M. Bould), leaving much to be studied regarding the novel's linguistic features in the context of postmodern fantasy discourse.

**Presentation of the main material.** It should be mentioned that the expressiveness of language in postmodern prose is a key stylistic element that embraces all linguistic levels. This expressiveness intensifies the figurative foundation of postmodern writing, using a variety of stylistic devices and expressive means to enrich the text. Through a rich palette of stylistic choices Neil Gaiman satiates both the author's narrative and characters' speech with expressivity, creating a novel that resonates emotionally with its readers.

The action in the novel takes place in two locations – London Above and London Below. The descriptions of these two places are actualized through various tropes. For example, in chapter 1 London Above is presented as following: «*It was a city in which the very old and the awkwardly new jostled each other, not uncomfortably, but without respect ... a city of hundreds of districts with strange names ... a noisy, dirty, cheerful, troubled city ...*» [3, Ch. 1]. The description's layering of conflicting adjectives like «*noisy, dirty, cheerful, troubled*» in the chain of epithets presents London as a complex, multi-dimensional place full of contradictions. Gaiman's rich and evocative language creates a sensory portrait of the city, suggesting that London is more than a mere setting – it is a living, breathing entity with its own moods and nuances. At the same time the juxtaposition of conflicting qualities creates a carnivalized vision of London, where boundaries blur between old and new, love and disdain.

Similarly, N. Gaiman uses a variety of stylistic devices and expressive means in character descriptions or describing things. For example, when describing antagonists, Mr. Croup and Mr. Vandemar, the author emphasizes their inhuman qualities, making them seem almost grotesque: «... *Behind her strolled Mr. Croup and Mr. Vandemar, as calmly and cheerfully as Victorian dignitaries visiting the Crystal Palace exhibition. When they arrived at a crossroads, Mr. Croup would kneel and find the nearest spot of blood, and they would follow it. They were like hyenas, exhausting their prey. They could wait. They had all the time in the world*» [3, Ch. 1]. Gaiman's choice of «*Victorian dignitaries*» as the object of comparison is ironic, referencing an age of civility and decorum, which heightens the creepiness of antagonists' actions. It is emphasized via epithets «*calmly and cheerfully*» and allusion «*the Crystal Palace exhibition*» – a famous event associated with progress and civilization, yet here it is evoked in a scene of pursuit and violence, symbolizing the corruption of these values in the grim underworld of London Below. The metaphorical comparison of Mr. Croup and Mr. Vandemar to hyenas actualized via one more simile adds another layer to the characterization of these two personages as hyenas are scavengers, often seen as symbols of cruelty. They are not in a rush to kill; instead, they savor the hunt, «*exhausting their prey*» with a sense of inevitability. The hyperbole «*they had all the time in the world*» reinforces their dominance, as time becomes irrelevant in their patient, relentless pursuit.

In chapter 2 Gaiman hints at the predatory nature of these two characters via zoozemy «*fox and a wolf*» which not only brings their personalities to life but also imbues the scene with an ominous undertone. The fox (Mr. Croup) is associated with cunning and slyness, while the wolf (Mr. Vandemar) suggests brutality and power: «*A fox and a wolf, thought Richard, involuntarily. The man in front, the fox, was a little shorter than Richard. He had lank, greasy hair, of an unlikely orange color, and a pallid complexion; ..., he smiled, widely, and just a fraction too late, with teeth that looked like an accident in a graveyard*» [3, Ch. 2]. The description continues with Mr. Croup's unsettling appearance. His greasy, «*unlikely orange*» hair and his

smile, which comes *«just a fraction too late»*, create a sense of something not quite human about him. The simile *«teeth that looked like an accident in a graveyard»* reinforces the macabre tone. This smile, delayed and unnatural, emphasizes Mr. Croup's deceptive nature and positions him as a figure of menace beneath the guise of civility. The comparison of his teeth to a graveyard accident further accentuates the gothic element, suggesting decay, death, and disorder.

Describing Varney, a character living in the deep tunnels beneath London, Gaiman also resorts to simile emphasized with the help of irony: *«Varney looked like a bull might look, if the bull were to be shaved, dehorned, covered in tattoos, and suffered from complete dental breakdown»* [3, Ch. 5]. It helps him to create an exaggerated and grotesque image of the personage. The comparison to a bull gives Varney a bestial, animalistic quality, suggesting that he is both brutish and threatening. The addition of tattoos and *«complete dental breakdown»* further underlines his degradation and the sense that he is a figure who has been worn down by the harsh realities of London Below. Varney's grotesque appearance aligns with his surroundings, which are equally characterized by decay and violence: *«Varney made his home in the deepest of the deep tunnels, far beneath Camden Town Tube. He had piled abandoned metal bunk beds in front of the only entrance. Then he had decorated. Varney liked weapons. He made his own, out of whatever he could find, or take, or steal, parts of cars and rescued bits of machinery, which he turned into hooks and shivs, crossbows and arbalests, small mangonels and trebuchets for breaking walls, cudgels, glaives and knob-kerries»* [3, Ch. 5].

It is noteworthy that the tropes with animalistic elements (zoozemy as a variant of metaphor, simile in which the vehicle is an animalistic element and animalistic epithet) are considered to be typical in Gaiman's portrait descriptions that is seen from the examples given above. These devices not only intensify the vividness and distinctiveness of the characters but also subtly contribute to their symbolic and psychological dimensions. The use of animalistic imagery often evokes primal

instincts or suggests a deeper, more instinctual nature of the characters, further emphasizing the surreal and otherworldly atmosphere of the narrative.

When describing Door through Richard's observations of her eyes Gaiman uses hidden simile combined with metaphor: «*And her eyes... Richard realized that he could not tell what color her eyes were. They were not blue, or green, or brown, or gray; they reminded him of fire opals: **there were burning greens and blues, and even reds and yellows that vanished and glinted as she moved***» [3, Ch. 2]. This description of Door's eyes reflects the fluid and ambiguous nature of her character. Like the shifting, multi-colored fire opals, Door defies easy categorization. Her eyes, which cannot be pinned down to a single color, symbolize her complex identity as someone who exists between worlds – London Above and London Below. This blurring of boundaries between categories of identity mirrors the broader postmodern themes of fragmentation and fluidity in the novel.

The blurred line between reality and unreality is also reflected in Gaiman's manipulation of language. The novel's dialogues are often filled with humor and double meanings. This adds layers to the text, requiring readers to actively engage with the narrative.

A notable example of word play the author uses in Richard's conversation with Door about her name: «*So is it short for Doreen?*' he asked. – 'What?' – 'Your name.' – 'No. It's just Door. How do you spell it?' – 'D-o-o-r. Like something you walk through to go places» [3, Ch. 2]. This exchange plays on the literal and metaphorical meaning of names. Richard's confusion about Door's name becomes a humorous moment of word play where a simple word takes on new significance in the fantastical context. Door's name, which in the real world would be mundane, becomes a symbol for transition and passage in the novel's fantastical world. Gaiman uses this moment to poke fun at the arbitrariness of names and their meanings, a common postmodern theme. The linguistic simplicity of the name «*Door*» belies its deeper symbolic resonance within the narrative, emphasizing the playfulness with which Gaiman approaches language.



In chapter 5 Gaiman uses play on words to convey the chaotic and absurd nature of Richard's environment: «**Rubbish!**» screamed a fat, elderly woman, in Richard's ear, as he passed her malodorous stall. '**Junk!**' she continued. '**Garbage! Trash! Offal! Debris! Come and get it! Nothing whole or undamaged! Crap, tripe, and useless piles of shit. You know you want it**» [3, Ch. 5]. A chain of synonyms for word «*rubbish*» – «*junk*», «*garbage*», «*trash*», «*offal*», «*debris*», and more – creates a rhythmic intensity that mirrors the overwhelming sensory experience of London Below. This repetition emphasizes the abundance of discarded items, highlighting the chaotic atmosphere that runs through Richard's journey. The woman's statement, «*Come and get it! Nothing whole or undamaged!*» is an ironic invitation that reflects the absurdity of her situation. Character's exaggerated enthusiasm for worthless goods, capped by the line «*You know you want it*», amplifies the chaotic allure of the grotesque. By promoting items characterized by their brokenness the author not only illustrates the chaotic environment of London Below but also highlights the absurdity of consumer culture, where even the most undesirable items are marketed with fervor.

Gaiman continues this playful absurdity with: «*A man in armor beat a small drum and chanted, **Lost Property. Roll up, roll up, and see for yourself. Lost property. None of your found things here. Everything guaranteed properly lost***» [3, Ch. 5]. The repetition of «*lost*» and the use of «*lost property*» in combination with «*none of your found things here*» create a humorous contradiction that plays on the expectations of the audience. The phrase «*Everything guaranteed properly lost*» further amplifies this irony. Instead of reclaiming lost items the statement emphasizes the permanence of loss, inviting readers to consider the nature of belonging and identity in a world where conventional rules do not apply. This clever wordplay engages the reader, adding a layer of absurdity to the situation.

Gaiman's use of language often veers into the playful or absurd, creating a carnival-like atmosphere in which linguistic norms are subverted: «*There were other, smaller, signs scattered about: YOU WANTS IT, WE KNOWS IT, and YOU WON'T*

*FIND A PLUMPER STARLING!!!! ... Richard found himself thinking of the man he had seen when he had first come to London, who used to stand outside Leicester Square Tube station with a huge hand-painted sandwich board that exhorted the world to 'Less Lust Through Less Protein, Eggs, Meat, Beans, Cheese and Sitting» [3, Ch. 5]. The use of non-standard grammar («wants» instead of «want» and «knows» instead of «know») adds a layer of humor, capturing the essence of the chaotic and quirky environment of London Below. Additionally, the phrase «a plumper starling» suggests a play on the word «starling», which can denote both a bird and a metaphor for something coveted, enriching the text's absurdity. The reference to the man outside Leicester Square Tube station, who promoted «Less Lust Through Less Protein, Eggs, Meat, Beans, Cheese and Sitting», demonstrates Gaiman's use of puns. Thus, the language and structure of the signs contribute to the surreal, carnivalesque atmosphere.*

Postmodernism often features the carnivalization of language, where linguistic norms are subverted through parody, irony and the blending of high and low styles. In «Neverwhere», this manifests in the descriptions of London Below's inhabitants and in the characters' speech. The playful manipulation of language, such as the deliberate use of archaic words or jargon, combined with nonsensical imagery, evokes a carnivalesque atmosphere that both entertains and disorients the reader. It can be seen in examples from chapter 5 given above.

The semantic field of wordplay in the novel also actively involves syntactic means, particularly figures of expressive syntax. For example, in chapter 2 Gaiman introduces Richard's first encounter with London Below through a series of disorienting, fragmented descriptions, disrupting the conventional flow of narrative: «... and below him, he could see ... London. Tiny cars. Tiny buses and taxis. Tiny buildings. Trees. Miniature trucks. Tiny, tiny people. They swam in and out of focus beneath him» [3, Ch. 2]. Here, Gaiman's manipulation of syntax serves to immerse the reader in Richard's experience, using linguistic fragmentation to mirror the psychological fragmentation that he undergoes. The use of short, clipped sentences

and disorienting imagery reflects Richard's growing confusion and fear. As linguistic fragmentation through syntactical means is considered one of the defining features of postmodern discourse [1, Ch. 2], this example also actualizes a postmodern approach, where traditional, cohesive narrative structures are broken down, leaving readers to piece together meaning from disparate elements.

Intertextuality is another feature characteristic of postmodern literature where texts reference other texts, creating a dialogue between different works. In «Neverwhere» Gaiman weaves in numerous literary and cultural references, from mythology to classic literature, to contemporary pop culture, adding layers of meaning for readers to unpack.

For example, the Marquis de Carabas himself is an intertextual reference to the «Puss in Boots» tale where the cat tricks a king into giving his master wealth and status, reflecting the character's cunning and resourcefulness.

As linguistic markers of intertextuality various allusions are witnessed in the novel. In chapter 4 Gaiman resorts to two allusions combining them in comparison used by the marquis de Carabas in his internal monologue: «*Caesar as Prospero, thought the marquis de Carabas*» [3, Ch. 4]. The comparison of Lord Portico, Door's dead father, to both Caesar, a symbol of power and leadership and Prospero, a magician from Shakespeare's play «The Tempest», is used to reflect the marquis' view of him as both a ruler and a manipulator of unseen forces, on the one hand, and his sharp, critical mind and his tendency to distance himself from the emotional weight of the situation, on the other hand.

In chapter 10 through allusion, Gaiman enriches the narrative by drawing connections between ancient myth (Atlantis, a lost city from ancient legend, is often associated with destruction due to hubris or excess) and the novel's fantastical setting, while using humor and irony to highlight Richard's state of confusion: «*No wonder Atlantis sank,*' muttered Richard. *If they all felt like this in the morning it was probably a relief*» [3, Ch. 10]. Also in this chapter the author employs a historical allusion to Jack Ketch, a notorious English executioner from the 17th

century, to heighten the menace of Mr. Vandemar's threat: «*Say the word,*' said Mr. Vandemar, ..., '*and it'll be off his neck before you can say **Jack Ketch***» [3, Ch. 10]. By referencing Ketch, who was infamous for botching executions and prolonging the suffering of his victims, Gaiman underscores the brutality and sadistic nature of Mr. Vandemar's character.

Gaiman's portrayal of one more personage, Stockton, also relies on allusion in combination with hyperbole, building a caricature-like figure who embodies both physical excess and corporate greed: «*Expansive, he was, and expensive, a Hogarth cartoon of a man, enormous of girth, many-chinned and broad-stomached*» [3, Ch. 3]. evokes. By alluding to William Hogarth, the 18th-century English artist known for his satirical and grotesque depictions of society's moral and physical corruption, Gaiman suggests that Stockton is not only visually exaggerated but also morally flawed, aligning him with a tradition of social critique through grotesque imagery.

The allusive epithet «*the Batmobile-shaped telephone*» exemplifies Gaiman's ability to weave cultural references into his narrative, enriching the text with layers of meaning that reflect the intricacies of postmodern discourse: «*On Sunday morning Richard took the **Batmobile-shaped** telephone he had been given for Christmas several years earlier by his Aunt Maude out of the drawer...*» [3, Ch. 3]. This description does more than merely indicate the appearance of the telephone; it evokes a rich cultural reference that connects to popular film about a superhero, illustrating the interplay between the usual and the extraordinary.

It should be mentioned that the linguistic blending of cultural references, nature and animal behavior adds a surreal, almost cinematic quality to the description in the novel, as for example in the extract: «*Richard was **thunderstruck**: it had been like watching Emma Peel, Bruce Lee, and a particularly vicious tornado, all rolled into one and sprinkled with a generous helping of a mongoose killing a king cobra. That was how she had moved. That was how she had fought*» [3, Ch. 5]. Richard's reaction – being «*thunderstruck*» – sets the tone for the awe and disbelief he feels as he witnesses the intense fight. The allusions to «*Emma Peel, Bruce Lee, and a*

*particularly vicious tornado*» combine elements of pop culture (allusions to film character (Emma Peel from «The Avengers») and martial arts legend (Bruce Lee)) with the raw, unstoppable force of nature (a tornado) creating a bright image actualized via simile. This combination illustrates both grace and deadly efficiency, suggesting the fighter's skill, agility and power. The metaphor «... *sprinkled with a generous helping of a mongoose killing a king cobra*» further intensifies the scene's expressive power. This eclectic imagery exemplifies postmodern discourse's tendency to merge disparate elements – high culture, popular culture and nature – in a playful, hyperbolic manner.

**Conclusions.** Thus, our observations of text linguistic features are in a line with I. Dehtiarova's conclusion that such key features as expressivity, including word play, carnivalization, and intertextuality are considered to be «universal complex linguistic phenomena that reflect the characteristics of postmodern worldview at the level of text creation» [1]. These features not only define the novel's postmodern aesthetic but also invite readers into an immersive, multifaceted narrative experience, emblematic of the broader trends in postmodern fantasy literature.

To sum up, Neil Gaiman's «Neverwhere» is a masterful demonstration of postmodern linguistic and stylistic experimentation. Through a rich palette of intertextual references, stylistic devices, and linguistic creativity Gaiman blurs the lines between reality and fantasy, inviting readers into a carnivalized world where meaning is fluid and constantly shifting. His use of expressive language, vivid character portrayals and descriptions highlight the postmodern focus on the instability of meaning and the flexibility of language. Analysis of these linguistic elements helps us to trace the evolution of postmodernism within the fantasy genre and to explore Gaiman's place within the broader literary landscape, offering insights into how his work exemplifies and redefines the characteristics of British postmodern fantasy discourse.

## Literature

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### **ХУДОЖНЯ ІНТЕРПРЕТАЦІЯ ІСТОРИЧНИХ ПОДІЙ У РОМАНІ Ю. МУШКЕТИКА «НА БРАТА БРАТ»**

**Постановка проблеми.** Важливою ознакою iсторичного роману є гармонiйне поєднання iсторичної правди та художнього вимислу в органiчне цiле. У процесi довготривалого шляху становлення iсторичної прози все певнiше утверджувалася серед науковцiв (Б. Мельничук, Л. Ромас, М. Сиротюк тощо) думка про те, що твiр на iсторичну тему, так чи iнакше, – це органiчний синтез iсторичного факту, який сприяє реалiстичному вiдтворенню минулого, та лiтературних категорiй домислу та вимислу.

**Аналіз останнiх досліджень та публікацiй.** Проблема теорiї iсторичного роману, особливостi його жанрової та поетикальної природи перебуває у центрi уваги лiтературних розвiдок С. Андрусiв, М. Ильницького, Б. Мельничука, Л. Ромащенко, М. Сиротюка тощо.

**Метою статтi** є дослідження специфiки взаємодiї iсторичної правди та художнього вимислу на матерiалi роману Ю. Мушкетика «На брата брат».

**Виклад основного матерiалу.** Проблема структурування iсторичної правди та художньої версiї знайшла своє вiрiшення у працях науковцiв рiзних

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