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THE ROLE OF STRUCTURE OF ACCENTUATION
IN MEMORIZING OF NARRATIVE TEXTS

Master Thesis

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I have written the Master Thesis myself, independently. All of the other authors' texts, main viewpoints and all data from other resources have been referred to.

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Table of contents

Introduction

The aim of present work is to describe a specific textual system of indicators that we would suggest to call accentuations. The word "accentuation" has been chosen because it seems to be intuitively understandable. In linguistics "accentuation" and its synonym "stress" have several meanings. According to the most common definition, it is "the degree of force used in producing a syllable" (Crystal 2008: 454). In this case, certain syllable is distinguished from the rest of the syllables in a word by means of the increase in loudness, length or pitch. However, for us another definition of accentuation would be more interesting, the one describing accentuation as a way of making a word stand out in a sentence. In this case the same means are used to stress the relative importance of a word or word combination. The accentuation in the second meaning is more interesting because it performs not only prosodic functions, but also has important semantic role[1]. Very often the accentuation is used by the speakers to transfer the meaning of importance of a certain word in a sentence.

This type of stress (often called "sentence stress") already contains several important components that will be included into our definition of accentuation. First, in this case one of the units of a message (a word or word combination) is made different from the rest of units. Second, this different position has conventional meaning of importance. Third, the choice of which word should be stressed is made by the speaker, not by someone else (i.e., the distinction between important and unimportant words of a sentence is already a structural feature of the sentence). Fourth, there may be nothing untypical about the word under stressing, so that it is not extraordinary in itself, but is made extraordinary by means of accentuation.

This second notion of accentuation, widely accepted in linguistics, is what we need for our research. However, we are not going to take this term in its present form and simply transfer it into another research domain – that of narratology. This transfer will necessarily demand the broadening of the concept by means of excluding some constraints out of its meaning. This unnecessary constraint will be the one stating that accentuation is performed by

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[1] Of course, in some cases stress can also have semantic function inside one word (compare the words increase ['inkri:s] and increase [in'kri:s]), but these are not typical situations.

means of vocal apparatus. However, in our use of the term we will preserve the rest of important elements of the meaning of this term (the four components mentioned above). That is, our use of the notion of accentuation will be rather metaphorical, though this metaphor seems to be quite precise. One of the things we are going to do is to show that the specific stressing performed according to the four abovementioned principles can be made not only by means of the increase in loudness, length or pitch of sound, but also by numerous other devices. Some of these devices are well-known, such as italics or underlining, but, at the same time, there are lots of other types of accentuation (and, by the way, many of them are much more widespread than italics or underlining, though being much less noticeable). One of the general aims of our work will be to show the variety of these devices and their role in text comprehension.

From the very beginning we need to draw an important distinction between accentuation and another type of attracting readers' attention, typically called *foregrounding*[2]. This term is often used by contemporary researchers to designate those language units (and, in general, the units of the other sign systems) that capture someone's attention by being unusual. Here is quite precise explanation of how the foregrounding works provided by David Miall and Don Kuiken:

> First, these novel linguistic features strike readers as interesting and capture their attention (defamiliarization per se). Second, defamiliarization obliges the reader to slow down, allowing time for the feelings created by the alliterations and metaphors to emerge. Third, these feelings guide formulation of an enriched perspective [...]. (Miall, Kuiken 1994)

The first stage of foregrounding is the most interesting for us because it represents the idea that untypical parts of a text attract the attention of readers. This idea may be developed: if they attract attention to themselves than it logically follows that they are better memorized. The memorization of the foregrounded textual elements is not of the primary concern of Miall, Kuiken and their colleagues from the field of "empirical literary studies" – they are

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[2] There is a terminological confusion about this notion, which should be briefly explained. The word *foregrounding* is English translation of the term *aktualizace* introduced by Jan Mukařovský (1964 [1932]). However, the Czech theorist borrowed this notion from the works of Russian formalist Viktor Shklovsky who used a different term – *ostranenie* (Shklovsky 1929 [1925]: 7–23), which is translated into English in several different ways – as *deautomatization*, *defamiliarization* or *estrangement*. All these words stand for the same concept and therefore can be used interchangeably. We will use the term *foregrounding* because it is typically utilized by the representatives of the so-called empirical literary studies (see van Peer 1986; van Peer 2007; Zyngier et al. 2008), a trend in the humanities that tries to combine traditional literary theory and experimental methods. We pay more attention to it because it is the most psychologically grounded branch of literary studies using this concept.

much more interested in the aesthetic essence of these devices. Particularly, this may be the reason why, to detect foregrounded elements in text, they use not the memorization experiments, but the experiments testing reading time of text passages. On the contrary, for us the aspects of foregrounding that concern attention and memory are the most interesting ones.

At first sight, it may seem that accentuation and foregrounding are quite similar – they both are specific textual devices that attract readers' attention – but we should differentiate between these two notions. Accentuation captures readers' attention by convention. For example, there is nothing particularly interesting about the fact that a word is italicized. Italics are not an unusual thing which is interesting in any sense, and the reason why they may capture someone's attention are completely different. Simply, there exists a linguistic convention that if a word is italicized (or underlined, coloured, repeated, etc.) it means that this word was considered as important by the author of the text, and therefore it would be reasonable to pay attention to this word and to memorize it. We could even say that, if explicated, the meaning of accentuation roughly corresponds to the following phrase: "Pay attention to this text unit!" Foregrounded elements are, on the contrary, interesting, untypical, extraordinary. We pay attention to the foregrounded elements not because of our purposeful effort, like in the case of accentuation (though, purposeful does not mean conscious), but it happens rather automatically. Our brain is wired to pay attention to untypical things and to memorize them, and this feature of it is effectively exploited by the foregrounding devices.

The opposition between foregrounding and accentuation is one of the examples of the more general opposition between involuntary and voluntary attention (and remembering), well described in the classical works of Soviet psychologists, such as Lev Vygotsky, Alexander Luria, Aleksei Leontiev and others (Vygotsky 1983; Leontiev 1931; Luria 1975). Luria defines this opposition in the following way:

(1) *involuntary* attention takes place "when the attention of a person is attracted directly by certain either strong, either new or interesting (according to the need) stimulus" (Luria 1975: 25);

(2) *voluntary* attention is typical only for humans. It happens when "a person voluntarily can concentrate his or her attention on one or another object, even if there is nothing changing in his surroundings" (Luria 1975: 26).

As it seems to us, such poetic devices as metaphor or intrigue, in fact, belong to the category of devices that capture our attention involuntarily. That is, intrigue is not something

you can decide to pay attention to, but it captures your attention by force. You *want* (that is, you feel desire) to know the rest of information, which, in case of intrigue, is given only partially. It means that here we face the functioning of a relatively simple neurobiological mechanism. On the contrary, in case of voluntary attention we may not feel any pleasure triggered by the objects that capture our attention. In this case, it is a kind of *work* to concentrate on something that may be not very pleasant, but it is expected that the benefits of this work of concentrating attention and memorizing will overbalance the amount of unpleasant effort.

At the same time, everything is not so simple. Despite the fact that accentuation devices are not interesting, like the foregrounded elements of the text, they still have something in common with involuntary attention because they simplify the process of selecting proper elements to be memorized. That is, for example, usually an italicized word is not memorized automatically, as the interesting elements of the text, but still the presence of italics facilitates the process of text comprehension. Accentuation devices create hierarchy inside text by making its internal logic more visible to the readers.

Voluntary attention is tightly connected with the type of memory that Soviet psychologists called *logical*. It is the type of memory based on the voluntary establishing of links between the important elements of the material that have to be memorized. Using logical memory means making a certain amount of not very systematic material more systematized. Such memory, according to Vygotsky, belongs to the category of higher mental functions and is a cultural, not natural phenomenon (see Vygotsky 1983). What is the most interesting for us is the logical remembering of text. This process was nicely described by Luria in the already quoted work:

> The process of logical memorizing during its development or strengthening goes through a number of significant changes, that can be easily noticed when observing the stages undergone by the person studying one or another book.
>
> At first he or she reads the book, marks out its significant moments, then puts the significant content of the book in a summary, further this summary shortens and turns into a logical scheme of the book; and the process of learning of the material may be regarded as finished when all the content of the long article or the book can be put in a very short, but rich in content scheme.
>
> Not always the process of learning of logical material has such logical character; experienced reader does not need all the intermediate phases of this detailed activity, sometimes the process of "encoding" of the material being read can go in a folded form, being limited just to several shortened notes, that can help recreate in full the content of the book. In some cases, when the readers are very skilled, it is

unnecessary and the process of recoding (or logical organizing) of the perceived material starts going quickly and without any external support. (Luria 1975: 79)

This approach to memory is extremely interesting due to the fact that it is concentrated not on the process of recalling certain material, as the majority of psychological approaches of memory, but on the process of memorizing certain material. That is, Vygotsky and his colleagues were perspicacious enough to shift the perspective of memory research, they noticed that memory presupposes not only taking information out of the black box of our mind, but also quite a complicated process of putting it inside. The Soviet psychologists regarded memory not as a certain automatic process, but as a sophisticated cultural activity. According to them, during the course of its history the humankind learned how to use most effectively its natural memory, and this knowledge has a form of specific mnemonic technique – logical memory.

Such approach is very important and valuable for our research, as far as we assume that accentuation may be regarded as one of these techniques of voluntary memorizing. It is a way to make the logical structure of text more visible and therefore easier to remember. Such simplification of memorizing makes the communication process much more effective: readers will lose less information, and therefore will be better prepared to comprehend further information provided by the speaker.

We believe that various accentuation devices are extremely widespread and can be met almost in any type of text (of course, in case if this text successfully fulfils its communicative function). However, we are not going to provide any evidence to support this belief in the current research. Our aim will be more modest. We will attempt to find extensive evidence of existence of the mechanism of accentuation just in one type of text, that of narrative. Such selection is motivated by the limited length of our study and also by the fact that narrative is a genre, which is very rich in accentuation devices. That is, we expect that the results of our study may also apply (at least, partially) to many other text genres. At the same time, we should stress that many accentuation devices will not be described in our study.

However, the type of texts taken into account in the present work will be even more limited. We will predominately take into account not all of the existing types of narratives, but only *literary* ones. Neither oral narration, nor, for example, visual stories will be taken into account, though in the last chapter of the current study we will give an example of the

analysis of cinematic narration, which, as we believe, will not lead to eclecticism, but will correspond to the aims of that chapter, which will be described below.

Thus, in the narrowed form, the general aim of our research may be described as follows: we are going to present a model of accentuation in literary narratives. This objective will consist of three smaller, more concrete, consecutive steps reflected in the structure of our study.

First, to describe the notion of accentuation we need to clear up the ground for the research. It will be the aim of the *first chapter*, which will not be devoted directly to the notion of accentuation, but to the problem of the organization of narrative texts according to the level structure. We will compare the most important level models, already existing in narratology and psychology of text comprehension, and later construct our own model of narrative levels, which seems to be more appropriate for the objectives of our study. Such detailed analysis of level models of narrative is necessary because accentuation, as we will demonstrate, also has level structure. Despite the fact that the description of the new level model of narrative will have quite pragmatic reasons (i.e., it will serve the purpose of better explanation of the idea of accentuation), we hope that it has its own value and could be utilized separately. Therefore, the description of this level model can be regarded as an independent goal of our research, being subordinated to the main goal – the description of the mechanism of accentuation.

In the *second chapter* we will attempt to reach the most important goal of our study – to describe clearly the mechanism of accentuation. Basing on the level model proposed in the first chapter, we will analyze basic principles of accentuation and provide the typology of the kinds of accentuation depending on the levels they belong to. Particularly, we will distinguish five main types of accentuation of the elements of certain levels by the elements of some other levels (e.g., syntactic sublevel of narrative structure → semantic sublevel of narrative structure; symbol "→" stands for "accentuates"). At the same time, we will propose a typology of the subtypes of accentuation inside each of these wider categories. For example, the accentuation of the semantic sublevel of narrative structure by the elements of the syntactic sublevel of narrative structure encompasses such accentuation types as repetition, moral of a micro-story and scene (see section 2.2.3). However, the categorization of these subtypes is less structured than the categorization of types, and therefore we cannot say that the list of subtypes is more or less complete (in contrast to the list of types that seems to be

exhaustive). Thus, these subtypes should rather be regarded as examples taken out of the larger mass of accentuation devices which still need to be described.

The third important objective of our research is to examine how neighbouring domains of study may benefit from the concept of accentuation. We believe that the model of accentuation can help explain certain problematic questions in text linguistics, poetics, film studies, etc. or at least can make our understanding of these questions more clear. Several ways of applying the idea of accentuation to different study fields will be shown in the *third chapter* of our research, including the questions of text coherence, aesthetic devices and functioning of accentuation in film. Our examination of these questions will be grounded on the developments presented in the first and second chapters of the study. The third chapter offers possible ways of further elaboration of the proposed ideas. It aims at showing the possibilities that become opened when introducing the accentuation theory. Moreover, as it seems to us, there are much more ways to develop and apply the concept of accentuation, and some of them will be also mentioned in the third chapter.

The assigned tasks do not belong to a single domain of scholarly knowledge, but extend to several fields of study: primarily, narratology, but also text linguistics and psychology of text comprehension. In fact, what we are studying is not just textual structure of a certain kind, but also the influence of this structure on the minds of readers. Even more, we think that any study of text is, first of all, a psychological study, though usually these psychological foundations of narratological or linguistic investigations are not made explicit enough. Such unclear status of mind in these studies can mask some problems and therefore cannot be treated positively. One of our important tasks is to make the psychological implications of present study as clear as possible.

In the present research we used many experimental studies by other scholars, which usually were not dedicated exactly to the studying of accentuation, but the objectives of which overlap with ours. For example, to confirm our claims about the psychological basis of narrative level model (Chapter 1) we used some already existing psychological level models (e.g., Graesser et al. 2002; Kintsch, van Dijk 1978; Thorndyke 1977; van Dijk, Kintsch 1983), experimental investigations of the processing of different text levels (e.g., Graesser, Nakamura 1982; Ohtsuka, Brewer 1992; Zwaan 1996; Zwaan, Radvansky 1998); to confirm our categorization of accentuation mechanisms (Chapter 2) we used experimental research of certain accentuation types (e.g., Emmott et al. 2007; Sanford et al. 2006; Sturt et al. 2004),

etc. So to say, instead of the experiments we would like to conduct ourselves we used those being already made by the other researchers who usually did not have the direct aim of studying accentuation.

The textual analysis conducted in the present work is based on our own experience of reading and the observations on the functioning of our own memory. Of course, such approach can be criticized for being based on intuitions, for the subjectivity of the analysis, etc. We understood all these difficulties and that is why we attempted to decrease the possible negative outcomes of the self-analysis. One of them is already mentioned – it is the usage of the existing experimental studies of other researchers, the aims of which overlap with the aims of the present study. Another way to diminish the possibility of subjective biases was to use as the material of our study only successful narratives written by professional storytellers. They are successful in a sense that they proved to be interesting and pleasant for the readers, which may be regarded as the aim of all literary narratives, though not all of them are capable of reaching this goal. The fact that, for example, short stories by Edgar Poe or Arthur Conan Doyle became widely appreciated by the community of readers, as we think, should be interpreted as a sign of them being properly organized from the mnemonic perspective[3]. In other words, we may expect that in these skillfully written texts the majority of accentuations are placed properly. Similarly, we may expect that in the texts written not by professional narrators the organization of accentuations may be not so masterly (and, perhaps, this may be one of the reasons why they have not become popular). The evidence that confirmed our belief in importance of accentuation for narratives was the simple pragmatic fact that we had no need to take pains finding accentuations in the texts chosen for analysis. Such types of accentuation as repetition or scene may be found almost at any randomly chosen page. Of course, to confirm this observation it would be important to have some statistical analysis of the spread of accentuations. However, this total presence of accentuation may be seen in some of the examples given in the second chapter. These two aspects – (1) the wide spread of accentuations in (2) successful narratives – makes us think that the presence of accentuation is not random but rather that we face an important textual mechanism, which, as far as we know, is not well described yet.

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[3] Of course, we do not claim that proper mnemonic organization is the only cause of the success of these narratives. These reasons may be numerous, but skilful utilization of accentuations seems to be a necessary requirement.

The number of existing studies concerning accentuation (of course, we mean not the studies using the term "accentuation", but the works describing similar concepts) is not very large, however there are several investigations that approach the problem from the angle quite similar to ours. Almost all of them were written by by the researchers of the STACS[4] group in Glasgow (see Emmott et al. 2007; Sanford et al. 2006). These researchers made attempts to prove experimentally the importance of such "attention capturing devices" as italics, clefting, short sentences, pre-announcements, etc. for the memorizing of certain textual elements. However, as we will try to show further, their research encompasses only the analysis of "attention capturers" belonging to the higher levels of narrative, leaving aside many other important types of accentuation present at lower levels. Similarly, some of their theoretical implications, as will be shown, were misleading, which resulted in the unexpected and unexplained outcomes of the experiments. Other studies that mention phenomena close to accentuation include the works by Richard Gerrig, Giovanna Egidi, Jessica Love, Gail McKoon (Gerrig 2010; Gerrig, Egidi 203; Love et al. 2010), Talmy Givón (1992), Yuri Lotman (2000 [1966]) and others, although in all these cases accentuation is not the main research object, these researchers just mention some particular types of it in passing.

Such lack of interest to the phenomenon of accentuation is quite regrettable because the number of studies dedicated to this subject by no means corresponds to the importance of this concept. We believe that conventional mechanisms of attracting attention not only play extremely important role in text comprehension but also contribute to the functioning of the cultural memory and therefore have global character. Not only some words are used to stress certain ideas in texts, but also some texts may be used to stress certain global ideas that later get into the minds of the thousands of people. We may assume that certain ideas form the core of our ideological baggage because they were properly accentuated at a certain period of history. Our research will not discuss this cultural functioning of accentuation, but we think that the analysis of textual accentuations is a good starting point for such studies. At the same time, we believe that the investigation of accentuation may have also very practical ways of application. The knowledge about different conventional mechanisms of attracting attention may be used for the creation of more mnemonically well-organized narrative texts. Of course, it would scarcely apply to the composition of fictional narratives, but it may indeed improve,

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[4] STACS stands for "Stylistics, Text Analysis and Cognitive Science: Interdisciplinary Perspectives on the Nature of Reading".

for example, school textbooks in history, which have very exact function of making students memorize some important portions of information. As it seems, in this case the success or failure of this objective strongly depends on the proper use of accentuations (though it is just one of the important components of a successful textbook).

The absence of interest to the phenomenon of accentuation makes us look for the reasons of such ignorance. We may provide two preliminary observations that may throw light upon this problem. First, any study of accentuation would be the study of what Catherine Emmott called *text-specific knowledge*, that is "the information [...] gathered from a specific text and drawn on for the interpretation of that text" (Emmott 1997: 7). Accentuation is not this type of knowledge, but it is the mechanism that helps to acquire it. According to the observation of Emmott, text-specific knowledge was understudied in psychology compared to such well investigated topics as general knowledge, knowledge of typical text structures and the knowledge of the style of a particular text (Emmott 1997: 21). Of course, many things have changed since 1997, but, nevertheless, we may claim that this type of knowledge is less studied than it should have been. This lack of attention to the text-specific knowledge in general leads to the lack of attention to the mechanism that helps gather this knowledge. The second observation is that some of the accentuated mechanisms are not interesting for the researchers because they seem to be quite obvious. Such types of attention capturers as italics or bold type are self-evident, and therefore it may seem that there is nothing to study in this field. However, as we will try to show, the notion of accentuation includes lots of indication types that are much less evident.

As we have already stated, our study will consist of three main chapters, in each of which we are planning to reach one of the three important goals of the research. Each of these chapters will contain further sections. First chapter, dedicated to the analysis of level models of narrative, will consist of three sections. Two of them are historical reviews of the most important existing level models – in the narratology and in the psychology of text comprehension. After this reviews, in the third section, we will introduce our own level model. Second chapter, dedicated to the description of the mechanism of accentuation, will consist of two sections – one describing the main principles of accentuation and the other one containing the typology of accentuation devices organized according to the level model (each of the types described in a separate subsection). Third chapter, dedicated to the description of

the possible further developments of the idea of accentuation, will describe three such ways of development, and thus logically will consist of three sections.

Main ideas of the current work have been presented at the international conference "Emerging Vectors of Narratology: Toward Consolidation or Diversification?" that took place in Paris on the 29 and 30 of March, 2013 (see Sobchuk 2013).

1. A level model of narrative comprehension

In the studies of narrative (at least, during the last several decades) it became a common approach to regard narrative text as a complicated hierarchical construction consisting of several "levels"[5]. Very often researchers cannot come to the common consent about what units should be regarded as basic elements of narrative[6], but all of them agree that these units are organized into a complex structure containing several levels. However, here their agreement comes to its end, as far as the most well-known models of story structure built by different scholars usually are significantly different from each other: they differ in the number of levels, their internal organization and the principles according to which these levels are opposed to each other.

In any case, the very fact that the researchers pay so much attention to the development of level models of narrative is quite significant. The persistence of these attempts makes us think that the level structure is not a heuristic notion that simply helps to facilitate the process of studying narrative by dividing it in several chunks, but an ontological notion, which means that these levels indeed exist in a certain way[7]. Fortunately, there is much more serious evidence to speculate about the ontological status of narrative levels besides the persistence of narratologists. Level models have long been used in several other disciplines, such as cognitive psychology (particularly, in its subfield – psychology of text comprehension) and text linguistics to explain the process of comprehension of different text types, including narrative. In these disciplines the notion of level is defined more clearly. It corresponds to a stage of comprehension or memory of a text. That is, the level is treated here as a psychological phenomenon which can be captured by means of experimental methods.

To analyze clearly the role of accentuation, which is the main object of our research, in narrative, it is extremely important to examine how this textual mechanism works on different

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[5] The notion of level came into narratology from some of the works of structural linguists, e.g., see Benveniste 1971 [1966], Greimas 1966).

[6] For example, when talking about minimal narrative units Greimas writes about functions (Greimas 1966: 192–213), Genette – about events (Genette 1980), van Dijk – about actions (van Dijk 1975), etc.

[7] Terms "ontological" and "epistemological" may be confusing if they are used for the description of some mental phenomena. When talking about the "ontological" status of narrative levels we mean that the term "level" corresponds to certain mental phenomenon, i.e. has very concrete neural basis.

textual levels. As it will be shown further, the specificity of an accentuation is heavily dependent on the level on which it is functioning. That is why a clear and well structured model of narrative levels is a necessary basis, above which the coherent model of accentuation types can be raised. Such basis, as we have already noticed, has been partially laid by narratologists together with linguists and psychologists. At the same time, all these models, which have numerous positive sides, contain a couple of shortcomings. Traditional narratological models, as we will show, are partial and lacking of psychological perspective (which may be not needed in some other cases, but is crucial for our analysis of accentuation). Psychological models are more exhaustive in their description, but they are somewhat eclectic and unsystematic. These defects are not fatal: over the course of history both narratological and psychological models were proven to successfully cope with the tasks posed. But to reach the aim of our study, i.e. to describe the structure of accentuation, a more coherent and complex level model is needed. Such model will be proposed in the Section 1.3 of the current chapter. This model will not be based on any completely new approach, but will simply be an attempt to systematize as much as possible the best achievements of already existing level models. That is why a brief review of these models will be provided in the following two sections.

1.1. Level models in narratology

The first level model of narrative text in the modern history of narratology was proposed by Russian formalists in 1910–1920s. It contained two levels: fabula and sjuzhet. The distinction between them was, perhaps, most clearly formulated by Boris Tomashevsky in "Thematics", a chapter from his *Theory of Literature*: "[T]he story [fabula – *O.S.*] is the aggregate of motifs in their logical, causal-chronological order; the plot [sjuzhet – *O.S.*] is the aggregate of those same motifs but having the relevance and the order which they had in the original work" (Tomashevsky 1965 [1925]: 68). The distinction between these two levels was of a great importance for the formalists, as far as it conformed certain even more important distinction between the "material" of a piece of art and the "form" of it. From the formalist perspective, fabula belongs to the category of narrative "material", that is a pre-artistic "thing" (formalists often say that the material is taken from "life"), when the sjuzhet belongs to the category of "form", that is an artistic transformation of the material.

Being regarded from the point of view of semiotically-oriented narratology, this distinction may seem to be not very clear, but we should keep in mind that though Russian formalists strongly influenced structuralism and semiotics, they were thinking not in the categories of sign systems, but from a perspective that can be called constructivist. In fact, this first level model describes not the structure of text "itself" (as it was later typical for French structuralism) or the process of text comprehension (as subsequent psychological level models do), but the process of text construction, in which fabula and sjuzhet are two consecutive steps towards the making of literary narrative. Fabula is interpreted as a set of facts, either observed or made up, which are collected together. The second step, which is called sjuzhet, is the transformation of these facts according to certain principles, such as the devices of "retardation", "stepped construction", "inversion", etc. (Shklovsky 1929 [1925]: 24–67, 145).

The level models used by French structuralists at first glance may appear to be simple adaptations of the formalist opposition "fabula/sjuzhet". For example, Tzvetan Todorov makes a distinction between "histoire" and "discours" (Todorov 1966: 132–133), and Gerard Genette draws the one between "histoire" and "récit"[8] (Genette 2007 [1972]: 15), also designating, roughly speaking, a chronological order of events ("histoire") and a certain way to represent these events ("discours" or "récit")[9]. However, according to Wolf Schmid, there are significant reasons to treat structuralist level models as more than a simple translation of the Russian formalist dichotomy. Schmid lists several novelties introduced by French narratologists, one of which is very important for our analysis: "Whereas the *sujet* concept was imagined in categories of form or formation by the Russian formalists and the theorists close to them, the term *discours* is bound up with a substance-oriented approach. The term denotes not the sum of the devices applied (as *sujet* does by Shklovsky), but the *result* of artistic operations" (Schmid 2010 [2003]: 187). It is important here that "histoire" and "récit/discours" are interpreted by French narratologists not as consecutive stages of text construction, but in terms of structuralist semiotics as signified (histoire) and signifier

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[8] In English translation of *Discourse du récit* the term "récit" was translated as "narrative" (Genette 1980 [1972]: 27).

[9] Here we take into account only the narrative models of those structuralist narratologists who were following Russian formalists. Two-level models, similar to "fabula/sjuzhet", were not used by those structuralists (such as Algirdas Greimas and Claude Bremond) who were following another Russian scholar – Vladimir Propp whose initial model of the folktale did not contain any level distinctions. However, Greimas created his own original level model of a different kind (see Greimas 1966).

(récit/discours). For example, see the quotation from Genette's *Narrative Discourse*: "I propose, without insisting on the obvious reasons for my choice of terms, to use the word *story* [*histoire*] for the signified or narrative content [...], to use the word *narrative* [*récit*] for the signifier, statement, discourse or narrative text itself" (Genette 1980: 27). That is, "récit/discours" is now treated as a more or less material representation of certain content, "histoire". Probably, it is worth stressing the importance of such redefinition of the notion of fabula (the equivalent of "histoire"), as far as in this case it is not a stage in the process of the constructing of narrative, but a mental structure. Making a brief anticipation, we can assume that from this definition there was just one step to be made (the one performed by cognitive psychologists in 1980s) to the understanding that the role of a narrative text is to help a reader create in his or her mind a mental structure equivalent to the one existing in the mind of the storyteller. However, French structuralists did not make this step, which may be a nice illustration of how sometimes small but important innovations in the structure of humanitarian knowledge require a huge transformation of the whole disciplinary field.

However, structuralists (though not French any more) did not stop on this basic twofold distinction and made several attempts to develop level models further by adding some new levels. One of the most well-known endeavours of this kind was the creation of four-unit model by the American scholar Seymour Chatman. This model was a hybrid formation which appeared as a result of combination of two already existing models: formalist-structuralist distinction between "fabula" and "sjuzhet" (or "histoire" and "récit/discours") and Hjelmslev's (1969 [1943]) distinction between four aspects of language: (1) substance of expression, (2) form of expression, (3) substance of content and (4) form of content. Chatman uses the model of Hjelmslev to divide both levels of story and discourse into two sub-levels. As a result he gets four-level model of the following type:

(1) substance of expression: "Media, insofar as they can communicate stories (these media are semiotic systems in their own right)";

(2) form of expression: "Narrative discourse (the structure of narrative transmission), consisting of elements shared by narratives in any medium whatsoever";

(3) substance of content: "Total set of objects and actions in real world that can be imitated in a narrative medium";

(4) form of content: "Narrative story components: (1) events, (2) existents and their connections" (Chatman 1977: 300).

It is not an easy task to decide whether the semantic components of this scheme are very innovative. As it seems, they do not contain any novelties comparing to Gottlob Frege's statement that the meaning of a word (in Hjelmslev's terms – the form of content) is not identical to the material things designated (i.e. the substance of content). At the same time, the part of Chatman's model that concerns expression seems to be very valuable, as far as it makes an important distinction between narrative discourse as a level separate from the level of media by means which this discourse can be represented (e.g., by means of literature, film, comics, etc.).

Identical distinction was almost simultaneously done by the Dutch scholar Mieke Bal, although she used another terms for this purpose:

> A *narrative text* is a text in which an agent relates ("tells") a story in a particular medium, such as language, imagery, sound, buildings, or a combination thereof. A *story* is a fabula that is presented in a certain manner. A *fabula* is a series of logically and chronologically related events that are caused or experienced by actors. (Bal 1985 [1977]: 5)

The understanding that sjuzhet is, on the one hand, functioning as a mediator for the fabula, and, on the other hand, is itself mediated by means of different types of codes, became widespread, especially in contemporary "postclassical" narratology interested in the peculiarities of storytelling via different types of media. In general, we can assume that three-unit model of narrative currently dominates. However, there were some attempts to complement it with additional levels. For example, Schmid has constructed a four-unit scheme of narrative text. It is very similar to the three-level model of Bal, though the German narratologist proposes to divide the lowest level, the one of fabula, into two parts:

1) level of happenings, that is "the amorphous entirety of situations, characters and actions explicitly or implicitly represented, or logically implied, in the narrative work." (Schmid 2010 [2003]: 190).

2) level of story, which is "the result of a *selection* from the happenings. It is constituted by [...] selection operations that transpose the infinitude of the happenings into a limited, meaningful form [...]. It contains the selected elements in their *ordo naturalis*." (Schmid 2010 [2003]: 191).

This model is also quite close to the model of Chatman, though some accents are placed differently in it. First, it is built according to the typical for Russian formalism constructivist perspective (Schmid calls his model "genetic"): the scholar regards a narrative text from the

point of view of its creator who needs to make four consecutive steps to construct a narrative; these steps are the levels of narrative. Second, what is stressed in this model is the importance of the process of primary selection of the happenings/events out of the "reality" (no matter true or fictional) to form certain chronological sequence, that is a story. However, it should be noted that Schmid's model is not commonly used in contemporary narratology.

1.2. Level models in psychology of text comprehension

The title of current section is quite conditional, because the level models to be described in it were created not inside one discipline, but in the neighbouring domains of cognitive psychology and text linguistics. However, it seems reasonable to discuss these models together under the conditional term "psychology of text comprehension" (or "psychology of text") because they share two important features. First, they all are constructed by means of "procedural approach", in which "all the levels of language are to be described in terms of their utilization" (de Beaugrande, Dressler 1981: 31). Procedural approach is significantly different from both constructivist approach of Russian formalists and "textual" approach of structuralists due to the fact that it regards levels not as certain steps on the way of narrative constructing or as certain immanent textual structures, but as some stages of text comprehension[10]. Second, all researchers who built their level models inside the "psychology of text" tried to support these theoretical constructions through experiments. This experimental orientation makes these studies drastically different from typical linguistic or literary analyses concentrated primarily on the study of text. The success and preciseness of these experiments can be significantly different, but the general tendency to conducting experimental research seems to be very important and useful. The same should be said about the procedural approach in general. In fact, these two novelties introduced by the psychology of text into the study of level models helped to clarify the ontological status of these models: at first, theoretically – by admitting these "levels" are nothing else than certain psychological features of perception, and then practically – by making the effort of finding reliable experimental evidence of the existence of levels in human minds.

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[10] The process of text production was also studied by the scholars using procedural approach, though such inquiries are much less common (e.g., see Kintsch, van Dijk 1978).

One of the first scholars who tried to differentiate several levels of narrative by means of procedural approach was Teun A. van Dijk, who introduced an important distinction between *micro-* and *macrostructures* of text. These notions were described in his articles written in the second half of 1970s, but were explained more exhaustively in the monograph *Marcostructures* (1980). The distinction between micro- and macrostructures has in its basis an important notion of the "level of generality" of the text. To illustrate this idea we will use the examples provided by van Dijk:

1) "Peter and John were fighting."

2) "Peter was angry with John. He wanted to punish him. Then he took his baseball bat, and hit John over the head. John fell down" (van Dijk 1976: 553).

According to van Dijk, these two text fragments contain almost identical message, however in the first case it is transmitted in a more generalized way, and in the second case the way it is given is more concrete, containing specific details absent in the first example. Van Dijk asserts that the second example was formed not simply by extending the sentence 1 with new information being found at the same text level, but by making the fact described in the first example more concrete, i.e. by moving it onto another text level. In the judgment of the researcher, the sentence of this first kind represents a "macrostructure", which is "an abstract underlying semantic structure of a discourse" (van Dijk 1976: 553). The sentences of the second type represent microstructure of the text. Meanwhile, we should pay attention to the fact that both texts are not levels themselves, but just the representations of these levels, because both macro- and microstructure are exclusively semantic structures, while their textual representations contain not only semantic, but also syntactic components.

What is the purpose to single out the level of macrostructure? According to van Dijk, macrostructures perform several important cognitive functions:

1) they organize complex (micro)-information;

2) they reduce complex information;

3) they perform semantic function: macrostructures "define higher level or global meaning derived from lower-level meanings" (van Dijk 1980: 14–15).

It is important to distinguish macrostructures from *superstructures*: the former are global semantic structures, while the latter are global syntactic structures. Superstructures are "so to speak, the global 'form' of the macrostructural 'content'" (van Dijk 1980: v). To conclude, we can summarize that van Dijk proposed to discriminate between three levels of text:

microstructure, macrostructure and superstructure. Microstructure is opposed to macrostructure on the basis of the dichotomy "less general vs more general", and macrostructure is opposed to superstructure on the grounds of the dichotomy "content vs form".

With respect to the superstructure it should be added that van Dijk did not introduce a new notion here, but simply a new name for the phenomenon that had already existed in psychology for quite a long period under the term of *schema*. This notion was first brought by British psychologist Frederic Bartlett (1932) to designate specific general models which simplify the process of memorizing different phenomena, not only narratives. It is difficult to overestimate the importance of Bartlett's work for the development of the concept of schema, but in the particular case of our study of accentuation it is not of primary importance, because the psychologist did not include this notion into any larger level models of text (particularly, the narrative one). However, this step was performed by the cognitive psychologists in 1970s, when they recalled Bartlett's idea and started developing it, combining with the generative grammar of Noam Chomsky. The use of Chomsky's works (often even without citing, which says much about the power of his influence) played an important role due to the fact that Chomskian grammar had level nature: in its framework a written or spoken text is treated as a surface structure, beneath which there is hidden an underlying structure. The latter was interpreted as meaning which can be represented in many ways through different surface structures. The theories of narrative, which were constructed according to Chomskian theory, got the name of "narrative grammars" (see de Beaugrande 1982 for review).

In cognitive psychology there were several successful attempts to create narrative grammars and to prove their important role in text comprehension. In particular, Perry Thorndyke (1977) analyzed short stories and distinguished several big structural elements they consist of: setting, theme, plot, resolution. In turn, these elements also consist of smaller parts. For example, "setting" contains "characters", "location" and "time". "Plot" consists of multiple "episodes", each of which, on its turn, can be divided into a "subgoal", one or several "attempts", and an "outcome", etc. According to the hypothesis of Thorndyke, every well-composed story has to contain all these elements, otherwise this narrative will be difficult to comprehend and memorize. The psychologist proved this prediction experimentally. He wrote several variants of virtually same story, which were different from the point of view of their underlying schemata. One of the variants contained a "normal" narrative schema, while the

schemata of others were violated in one or another way. Participants of the experiment were divided into groups; members of each group read one of the variants of story, and in some time were asked to make as detailed recollection of this text as possible. The results confirmed Thorndyke's hypothesis – stories with "normal" structure were reproduced much better than those containing improper schemata.

Very similar investigations were conducted by Jean Mandler and Nancy Johnson (1977). They made an analysis of a simple narrative text and divided it into a surface structure and underlying schema consisting of the elements (named "nodes") slightly different from those singled out by Thorndyke. On the basis of experimental research they also reached the conclusion that if narrative represents an "ideal" schema, the memorizing of such text will be the most successful. At the same time, Mandler and Johnson made several other interesting inferences. For example, they came to the idea that the "[e]laboration of nodes will be poorly recalled. Many words, even whole clauses, are merely elaboration of the basic nodal structure" (Mandler, Johnson 1977: 133). Another interesting conclusion is that even if the structure of the stimulus text was not "ideal", the recollection of this text by the participants of experiment already would contain a changed structure much closer to the ideal one. For example, if a story contained inversions of events (e.g., if the story started with the death of a character and ended up with his or her birth), the recalled text would usually be told in the natural chronological order (Mandler, Johnson 1977: 134). The third important statement of Mandler and Johnson is the one, which will later become a commonplace assertion in the studies of narrative comprehension and memory. It says that the presence of visible causal links play an extremely important role in effective memorizing of narrative. On the basis of their experiment, the researchers came to the conclusion that causally connected episodes are much better recalled than the episodes connected just temporally.

Another advance in the creation of the psychological level models of narrative was the notion of *text base* proposed by Walter Kintsch (1974) and later developed by him in collaboration with van Dijk (Kintsch, van Dijk 1978; van Dijk, Kintsch 1983). Text base is a detailed representation of the semantic textual information. In terms of van Dijk, text base belongs to the level of microstructure, although it is a form of simplification of the surface level of text, because it does not preserve syntactic or stylistic characteristics of it, just the meaning. Text base is a coherent set of propositions. Each proposition contains a "predicate" (verb, adjective, connective, etc.) and one or more "arguments" (nouns). Here is an example

of text base provided by Kintsch and van Dijk (1978: 376–377) for the sentence "A series of violent, bloody encounters between police and Black Panther Party members punctuated the early summer days of 1969" (P stands for "proposition"):

P1 (predicate: *series*; argument: *encounter*)

P2 (predicate: *violent*; argument: *encounter*)

P3 (predicate: *bloody*; argument: *encounter*)

P4 (predicate: *between*; arguments: *encounter, police, Black Panther*)

P5 (predicate: *in*; arguments: *encounter, summer*)

P6 (predicate: *early*; argument: *summer*)

P7 (predicate: *in*; arguments: *summer, 1969*)

On the one hand, text base is opposed to the surface structure of text, and, as the experimental research shows, there are weighty reasons for such opposition, as far as there are significant differences in the time of decaying these two text levels from memory. In most cases the surface structure can be memorized no longer than for a minute, whereas the text base is kept for around an hour (Grasesser, Nakamura 1982; Kintsch 1998). On the other hand, in the theoretical framework of Kintsch and van Dijk, text base, being a part of microstructure, is opposed to the macrostructure of text.

Another concept that played a very important role for the development of the level model of narrative (although initially it was not defined as level) was the notion of *situation model* (van Dijk & Kintsch 1983) or *mental model* (Johnson-Laird 1983). Both terms, which were introduced almost simultaneously, have identical meaning (these notions are often used interchangeably, that is why, to avoid terminological confusion, we will further utilize only one of them, "situation model"). Since their introduction, situation models became probably the most studied phenomena in the psychology of text comprehension (see Zwaan, Radvansky 1998 for review). The term "situation model" speaks for itself: it is a cognitive representation of a certain situation described in a text. While the text base is the semantic representation built solely on the basis of text, situation model combines both explicit information from the text and the inferences derived on the basis of the general knowledge of readers (van Dijk, Kintsch 1983: 51).

The invention of the concept of situation model changed the understanding of text comprehension. It began to be defined as the construction of a proper situation model, i.e. the situation model equivalent to the one existing in the mind of sender of the message.

Commenting on the claims about the importance of the concept of situation model, Zwaan and Radvansky make an interesting remark:

> These claims may seem rather self-evident and therefore not worthy of scrutiny to many people. However, up until the early 1980s, many, if not most, cognitive psychologists viewed text comprehension as the construction and retrieval of a mental representation of the text itself rather than of the situation described by the text. (Zwaan, Radvansky 1998: 162)

Keeping in mind the narratological distinction between fabula and sjuzhet, we should notice that the notion of situation model is quite close to the notion of fabula, though, as it often happens in the humanities, details and accents are very important here. As we have seen, formalists and structuralists were primarily stressing just the temporal and causal aspects of fabula. Using psychological terminological apparatus, we can assume that they were excluding all the components of situation model except for the events and temporally-causal connections between them. That is, the notion of situation model is broader and includes causal and temporal aspects of fabula as just two of its components. The other components typically encompassed by situation models are spatial organization of situation, objects described, protagonists and their goals (Zwaan, Radvansky 1998; Graesser et al. 2002: 234–235). Psychologists have conducted an extensive experimental research to prove that situation models are indeed used in the process of text comprehension, as well as the fact that different readers may possess different skills of constructing these models, so that more experienced readers do it more effectively than less experienced ones. Similarly, it was proven that situation models do not depend much on the medium in which the models are presented, and that is why the construction of such a model should be regarded as a level of comprehension separate from the comprehension of the medium itself, e.g., auditory, visual or written (see Gernsbacher et al. 1990). The latter opposition "medium vs situation model" usually was the only one used to define what the situation model is, and the attempts to include it into larger theoretical constructions containing several levels were quite rare.

Generally, looking at the level models developed in the domain of the psychology of text in 1970–1990s, we should conclude that they are numerous and diverse. However, three important aspects should be taken into account. First, quite often the very term "level" was not used. As it seems, one of the reasons was that this term might have been treated as the heritage from the times of "static" structuralist descriptions of language, not appropriate for the procedural approach to language. Second, even if certain level models were utilized (i.e.

the models in which the notion of level was used implicitly), they were quite simple and typically contained only two levels (e.g., "underlying schema vs surface structure" or "medium vs situation model"). Quite complicated level model of van Dijk and Kintsch (who also tried to avoid the very term "level") containing at once several pairs of oppositions was rather exceptional. Third, although almost all these level models are quite simple, there is a large diversity among their types. When in narratology different models were quite similar, usually being built on the basis of similar oppositions, in "psychology of text" these models were of extremely divergent kinds. Therefore, to finalize our overview of level models we need to have a brief look at an attempt to synthesize psychological level models of narrative comprehension.

Such attempt was performed in Graesser et al. (2002). In this generalizing article the researchers collect some of the previously created concepts into a seven-level model of narrative text. These levels include:

1) surface code;

2) text base;

3) situation model;

4) thematic point;

5) agent perspective;

6) genre;

7) pragmatic context.

Some of these notions were mentioned above (surface code, text base and situation model), so that there is no need to discuss them additionally. But some of them are new (or, at least, got new names), and therefore should be briefly explained.

Arthur Graesser and his colleagues define the thematic point as "the moral, adage, or main message that emerges from the plot configuration" (Graesser et al. 2002: 235). Obviously, this notion is quite close to the notion of macrostructure proposed by van Dijk who includes the term "theme" into his list of "intuitive notions of macrostructure" (van Dijk 1980: 1–9). However, there are some differences as well. For Graesser et al., the thematic point is a short message, which should be constructed on the basis of a larger text, and, interestingly enough, such construction demands a considerable effort, so that not all the readers construct thematic points successfully even after some time for reflection. That is, in this case "theme" is interpreted as an extremely shortened version of a text, which can be

presented in one sentence. The notion of macrostructures seems to be broader and more exact, being built on a clear opposition to microstructure:

> Macrostructures are global semantic information only relative to the microstructures of discourse, cognition, and interaction. In other words, for different discourses or interaction sequences, the "same" type of information may function either as microstructure or as macrostructure, depending on its semantic role in the whole. (van Dijk 1980: 13)

This relativity is very important, because it stresses the idea that every text may be shortened in many different ways, though in any case the shortened version of the text performs the same functions from the perspective of comprehension. Also it gives us possibility to assume that each process of comprehension includes different "levels" of shortening, so that several different macrostructures of different degrees of preciseness may be derived from one and the same text. But, generally speaking, there are some visible similarities between the notions of theme and macrostructure.

The case of the level of "agent perspective" is more complicated. Graesser et al. differentiate between several "agent perspectives": (1) first-person narration, (2) second-person narration and (3) third-person narration. Such typology is taken directly from narratology; however in the theory of narrative the second-person narration is usually not taken into account because of the practical uselessness of this notion (it is quite difficult to find any second-person short stories or novels). Similarly, different types of "agent perspective" are close to the widespread narratological typology of focalizations: first-person narration corresponds to internal focalization, and third-person narration – to zero focalization (Genette 1980: 189). As the authors of the article argue, there is some evidence that there are differences between memorization of the narratives told by means of these different types of narration. As well, they assert that the change of narrative perspective demands some additional processing time.

It is worth noticing that Graesser et al. do not give a clear definition of the level of "agent perspective", but simply put together several scattered observations about narrative focalization. Also, it seems strange that so much attention is paid exclusively to narrative agents, and not to any other similar elements of narrative. In narratology focalization belongs to the level of discourse (or sjuzhet), and that is why it seems reasonable to regard agent perspective as one of the elements of this narrative level. Therefore, we should treat the description of the level of "agent perspective" as a partial examination of the level of

discourse/sjuzhet. However, despite the incompleteness of this psychological study, we should keep in mind that in the psychology of text the level of discourse/sjuzhet usually is not taken into account at all, and the discussion of perspective given in Graesser et al. (2002) is a rare example of mentioning this level.

The situation with the level of genre is much simpler. In fact, it is just another way to speak about such notions as narrative schemata or superstructures. As well as these notions, "genre" means general formal qualities of texts.

The last level included by Graesser et al. into their model is the level of "pragmatic context", which is, similarly to the "agent perspective", quite a vague concept. This notion itself is clear enough, but it does not fit very well into the broader attempt of the authors of the article to create a more or less complete and coherent model of narrative levels. "Pragmatic context" is a type of knowledge about the purpose of narration, the circumstances of narrating (such as time and place), etc. Therefore, it would be more logical to include it not in the model of narrative levels, but in the model of the types of knowledge needed to comprehend a text. For example, Catherine Emmott provides a list of four types of such knowledge: (1) general knowledge, (2) knowledge of typical text structures, (3) text-specific knowledge of a particular fictional world, (4) knowledge of the style of a particular text (Emmott 1997: 21)[11]. She does not mention the knowledge about the circumstances of storytelling, but it seems that it would be a good decision to add it into the list.

After this overview of the generalizing model of Graesser and his colleagues, the following conclusions can be reached. This model is quite interesting as an attempt to collect in one place different existing psychological level models of narrative. Also, it is very important due to the explicit use of the very notion of level, which makes the connections of psychological models and narratological models more clear. At the same time, this theoretical construction is not deprived of some shortcomings. First, this multi-level narrative model is quite eclectic. As we have already shown, it contains certain elements which do not fit the category of level (such as the "levels" of agent perspective and pragmatic context). Second, this level model is not very systematic from the point of view of terminology used in it. It contains some partial elements of the previous models, which make it motley and unbalanced. For example, it uses the quasi-Chomskian term "surface code" without using his notion of

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[11] Emmott's list of the types of knowledge necessary to understand narrative is broader than any model of narrative levels, and includes the knowledge about text content and text form as just two of its components. However this typology seems to be incomplete as well.

underlying structure, to which it was naturally opposed. Similarly, it uses Kintsch's notion of text base without such notions as micro- and macrostructure, etc.

We believe that enough evidence has been provided to support the idea that on a contemporary stage the study of narrative comprehension needs to be grounded on a more coherent and systematic level model. Such model should combine the positive aspects of both narratological and psychological models, use well-ordered terminology, and not contradict already existing experimental data on the problem of narrative comprehension. In the next chapter we will make an attempt to describe a model that is hoped to fit these confinements.

1.3. Towards a new level model of narrative

As it was already stated above, we are proposing the new level model of narrative not for the sake of itself, but for making further discussion of accentuation more clear and systematic. Therefore, our discussion of the specificities of this new model will be not extensive. Of course, we understand that every introduction of a model of comprehension needs strong experimental support, but, as we will show further, our model (a) conforms the majority of already existing level models and (b) conforms already existing experimental data (which is voluminous by now).

The model consists of three main levels: 1) the level of *surface structure*; 2) the level of *narrative*; 3) the level of *global structure* (see Fig. 1).

The level of *surface structure* encompasses specific sign systems, which, roughly speaking, have denotative nature. Here we follow Louis Hjelmslev's distinction between denotation and connotation. According to Hjelmslev, denotative semiotics is a "semiotic none of whose planes is a semiotic" (Hjelmslev 1969 [1943]: 137). Connotative semiotics, on the contrary, is a type of semiotics, "one or more of whose planes is (are) (a) semiotic(s)" (Hjelmslev 1969 [1943]: 138). In other words, if, for example, a plane of expression of a system consists of signs of another system, this first system will be connotative. In this sense, we will regard, for example, natural language as a denotative system, as far as its plane of expression consists of non-meaningful elements. The same can be said about such languages as graphic language of comics or film language. However, we understand that these examples are quite debatable, so to avoid overstatement we would prefer to use not qualitative, but quantitative distinction. It seems that natural language or language of film are, at least, less

connotative than narrative structure or, moreover, the global structure of text. Generally speaking, the concept of "surface structure" given here corresponds to the concepts of "narrative text" introduced by Bal (1985 [1977]) or the "substance of expression" proposed by Chatman (1975). To conclude, we can briefly say that the surface structure is a system used for narration (though it can be used for the other purposes as well). The basic units of surface structure may be different and depend on the type of a semiotic code used. For example, in case of natural language, these units are words, and some bigger units of the surface structure are sentences, paragraphs, etc.
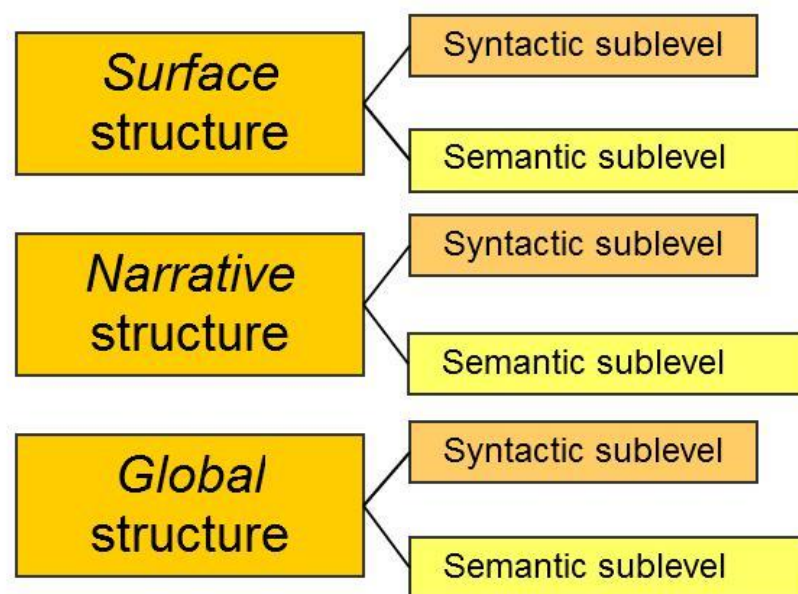

Figure 1

The level of *narrative structure* is defined in opposition to the level of surface structure. If the surface structure is denotative system, the narrative structure has connotative (or, at least, significantly more connotative) nature. The units of this semiotic system cannot be represented otherwise than by means of other semiotic systems. As we have already stated, the question of what are these basic units is quite debatable and there exist different opinions. However, the majority of narratologists would agree that the basic narrative elements are events (e.g., see Herman, Vervaeck 2005 [2001]: 13; Landa, Onega 1996: 3; Schmid 2010 [2003]: 8–12). However, it seems that for our purposes this well-accepted narratological premise should be changed. Indeed, if we take a close look at the discussions of narrative basic units, we can easily notice that events, in fact, play a different role. They can be regarded as "signposts" of narrativity, i.e. as minimal features of a text that allow categorizing

this text as narrative. At the same time, it would be wrong to take into account exclusively events in the discussion of narrative. Fabula or sjuzhet consist not only of events, but also of locations, characters, objects, etc. In fact, this was very clearly stated already by Chatman (1975). Maybe, that was the understanding of this fact that led to the modification of the crucial narratological notion of "story" (which is very "event-centered") into the broader notion of "storyworld" (e.g., see Herman 2009). The last notion is better because it stresses not only the causal aspect of story, but also highlights its true mimetic nature: storyworld resembles the real world with all its components. Of course, in the real world there are events as well, but no one would say that the world can be defined as a "chronologically-temporal chain of events". By the way, the understanding of the story as a type of world, which is quite popular in contemporary narratology, shows the closeness of this notion to the equivalent psychological notion of situation model, described above.

Taking into account the abovementioned reasons, we would prefer to speak not about narrative events, but about narrative *facts*. This notion is much broader and refers simply to an existence of a certain phenomenon, without any further specifications. So, in our model the level of narrative structure consists of facts that can be represented only by means of the units of the level of surface structure. In this case surface structure will be a connotative signifier (according to Roland Barthes, a connotator (Barthes 1968 [1964]: 91)) and the narrative structure will be a connotative signified.

The third main level, the level of *global structure*, also connects to the upper two levels by the relation of connotation. Global structure can be expressed only by means of facts, the units of the higher level of text. This deepest level of narrative, in general, corresponds to what van Dijk called "macrostructure" and what is usually called "theme" in discourse psychology. That is, this level contains information from the text in a very general, brief form. Following van Dijk, we would prefer to call the basic units of global structure "macrofacts" (van Dijk 1980: 22). These are the facts that contain only some general, essential information, without any details.

After we described three main levels of this model of narrative, and before we will continue describing their components, an important explanatory digression needs to be done. Basically, what are we talking about when discussing all these narrative levels? In other words, how is the notion of level interpreted here? Our definition of it will not have much in common with the structuralist notion of level that was very important at some stage, but can

be heavily criticized for its being ill-defined. Seemingly, in certain structuralist works this concept occupied such an important position that it was even regarded as an "obvious" term which does not need explanation. However, from the contemporary perspective, the metaphorical nature of the notion of level is difficult not to notice (it was noticed already by some of the structuralists, e.g., see critical comments about the notion of level in Eco 1984 [1979]: 13). How can we concretize this spatial metaphor and find some clearer meaning for it?

As it seems, a proper interpretation of the notion of level would involve placing it in the psychological framework. In this case the "level" of narrative can be regarded as a stage of memorizing of a text. From the given description of the three general levels of narrative text it can be seen that each of the lower levels contains less information than each of the upper ones. The level of surface structure contains very detailed, very precise information; the level of narrative structure is more general, e.g., it does not contain information about the sentence organization of the text; the level of global structure is the most general one, retaining only the most abstract information about the text. So, each of the lower levels is a kind of shortening of the upper levels, containing less and less data. To make it clear, we can say that each of the levels is a certain stage of the forgetting of text. Right after reading we can easily recall the surface structure; as the time goes, we forget it, but our memory still retains a more or less detailed description of facts; after some longer time periods we will more and more forget the concrete "filling" of the text, retaining just the most generalized macrofacts or, roughly speaking, the topic or theme of the text.

This process of forgetting can be described even more precisely. Each of the three main levels consists of two sublevels: *semantic* and *syntactic*. These sublevels also can be regarded as specific stages of forgetting of narrative text. That is, each of the "sublevels" is, in fact, also a specific type of "shortening" of narrative text. General distinction between semantic and syntactic sublevels is that in the former case readers memorize only the units certain level consists of (together with semantic or, in other words, paradigmatic links between them), and in the latter case readers memorize not only semantic, but also syntactic (or formal) relations between the units. Here it should be stressed that in case of syntactic sublevel readers retain not exclusively syntactic relations, but the semantic relations as well. So, each syntactic sublevel contains all the information of the semantic sublevel and, in addition, syntactic information.

How can we describe all these six sublevels of narrative model in familiar narratological or psychological terms? For us it is very important to show that the proposed model does not contradict already existing models, but can be regarded as their systematization. Therefore, we should try to link our theoretical concepts to the notions described in two preceding sections of the current chapter.

Syntactic sublevel of surface structure encompasses, in the case of natural language, the information about words and syntactic information between them. We can say that it is the stage of memorizing at which reader retains all the details of text organization. As experimental investigations show, such information can be memorized just for a very short period (usually not more than a minute). In psychology such sublevel is usually called "surface code" (Graesser et al. 2002: 232).

Semantic sublevel of surface structure includes a more general semantic organization of the semiotic system by means of which the narrative is told. It is the stage of memorizing when readers still hold in their memory the main words used in text, but already cannot recall exact syntactic organization of these words. In discourse psychology this sublevel is usually called "text base" (Kintsch 1974; Kintsch, van Dijk 1978). Text base can be held in memory for about an hour, which is significantly longer than the syntactic sublevel of surface structure (Graesser, Nakamura 1982; Kintsch 1998).

Syntactic sublevel of narrative structure embraces facts together with the way they have been told. As far as we know, there is usually no distinction between the two sublevels of narrative level in psychological level models. However, this dichotomy is one of the cornerstones of narratology, in which the syntactic sublevel of narrative structure is usually called sjuzhet, plot or discourse. It includes the information about facts of the storyworld together with the information about formal organization of these facts.

Semantic sublevel of narrative structure encompasses only facts themselves, without any information about their formal organization and therefore this notion can be equated to the narratological notion of fabula or story. Here an important comment should be made. The fact that this level does not include any syntactic information does not mean that readers do not remember the organization of facts at all at this stage. We should make a clear distinction between the *formal* organization of facts by means of different narratological devices (including different types of narrative order, duration, frequency, etc.) and the *diegetic* organization of facts (including chronologically-causal links between events, spatial

organization of the storyworld and so on). The diegetic organization is, in fact, semantic, not syntactic, because it constitutes the facts themselves. How can we distinguish a fact that, for example, Romeo and Juliet loved each other from the facts who were they, in what circumstances their love affair took place, how it ended up, etc.? Such distinction would be quite artificial because we cannot understand Romeo without the context of the system he belongs to, i.e. without the knowledge about temporal, cultural, social, geographical and the other systems he is a part of.

Another important aspect concerns the differences in memorizing these two sublevels of narrative level. According to our theoretical model, syntactic sublevel of narrative structure is forgotten quicker than the semantic sublevel. There was no extensive experimental research on this topic, but some investigations make us believe that such prediction is true. For example, the abovementioned study of Mandler and Johnson (1977) leads to the conclusion that the recalled text usually has the natural chronological form, not the twisted form of a plot. Such specificity of memorizing was later called "iconicity assumption" (Hopper 1979), that is the assumption that readers memorize more effectively those events of narrative, which are told in the right chronological order (which is iconic in the sense that it is the order which is identical to the real-world order). These results were also later confirmed by the studies of Ohtsuka and Brewer (1992), and Zwaan (1996). So, generally, there is some significant evidence that the syntactic sublevel of narrative structure is retained in memory for shorter period than the semantic sublevel.

Syntactic sublevel of global structure encompasses macrofacts and the information about their formal organization. In fact, it seems that there is no proper corresponding term for this sublevel neither in narratology nor in psychology. However, there are some similar notions of narrative schema, as those described by Thorndyke (1977) or Mandler and Johnson (1977), or the notion of superstructure introduced by van Dijk (1980). The difference between these notions and the concept of syntactic sublevel of global structure is in the type of relations they include. The former concepts (schema and superstructure) are generic theoretical notions that mean certain type of text organization. For example, certain narratives may have a form "exposition – development of action – climax – resolution". It is a narrative schema. But if we are dealing with the concrete example of a narrative having such structure (that is the one containing not only the syntactic structure, but also the semantic one, i.e. the information about a storyworld), we may speak about the syntactic sublevel of global structure.

Semantic sublevel of global structure contains only very general information about macrofacts. It is the last stage of text memory when you cannot say almost anything about the organization of the storyworld, except for some very general facts, i.e. macrofacts. For example, if a reader does not remember that Dostoyevsky's novel *Demons* is narrated not by the omniscient storyteller, but in first person, it will be an example of forgetting the syntactic sublevel of global structure and holding in memory only the semantic sublevel of global structure.

Generally speaking, our model describes the process of forgetting of narrative text. This process can be described by the six-unit level model which encompasses three syntactic and three semantic levels. One important pattern of the model is that each of the lower levels contains less information than the upper one. So that the highest level, the syntactic sublevel of surface structure, is the most informative one, and the lowest level, the semantic sublevel of global structure, is the least informative one. This tendency in the informativity of the levels influences the duration of their retention in memory. The tendency here is reverse: the less informative is the level (i.e. the lower it is placed in the model), the better it will be recalled. The highest level can be hold in memory just for a minute, but the lowest level can be retained literally for years and decades.

The six-level model of narrative described in this chapter will give us the possibility to make a well-structured explanation of the phenomenon of accentuation, which is the task of Chapter 2.

2. Organization of accentuation structure

In the current chapter we will provide some observations concerning the functioning of accentuation at the different levels of narrative. In the first section some basic principles of the organization of accentuation will be described. We will show how different levels of accentuation are correlated and which of them can be used for accentuating of some other levels. On the basis of these main principles, a typology of accentuation devices will be constructed. This typology will be explained in detail in the second section of the current chapter.

2.1. Basic principles of accentuation

Two primary principles of accentuation can be represented by the diagram (see Fig. 2). The arrows signify the correlations between the elements of different levels. The direction of an arrow shows that the elements of certain level can be used to accentuate the elements of another level. It should be specified that we are talking not about the levels that accentuate some other levels, but about the elements of these levels. In fact, not all the elements of a certain level can be used for accentuation. There are only specific kinds of them that can perform this function. Thus, the first principle can be formulated in a following way:

(1) Certain elements of upper levels can be used to accentuate some elements of lower levels.

In other words, we can say that some elements of the upper levels can be used for conveying specific messages about certain elements of the lower levels. This statement is justified by the assumption (explained in the previous chapter) that each of the levels can be regarded as a separate, or at least semi-separate code, and relations between these codes are of connotative nature.

What is the message that accentuating units of one level can convey about the units of the other levels? The amount of such information is not large, but nevertheless it plays a crucial role in the text structure. Accentuation can transfer only one type of message, that of *importance*. Simply saying, accentuation says to the readers: "Pay attention to this element!"

The system of accentuation can be compared to the system of red flags indicating some principal locations on the topographic map. Those elements that are used as a means of accentuation might be called *accentuators* being opposed to the *accentuated* elements.
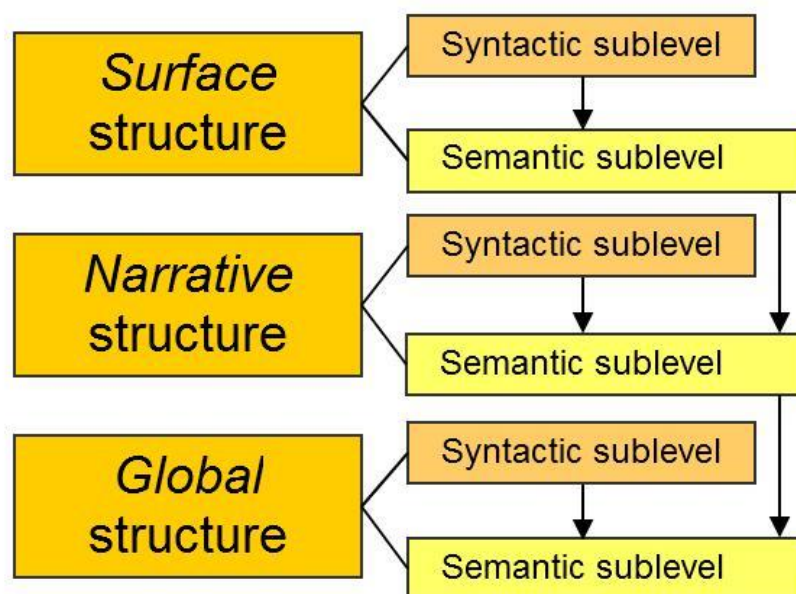

Figure 2

Obviously, the elements of the lowest level of the model cannot function as accentuators because there is nothing to accentuate below. Similarly, the highest level cannot be accentuated. At the same time, there are some other reasons why the highest level, i.e. the syntactic sublevel of surface structure, can only function as accentuator and cannot be accentuated. Here we come to the second important principle of accentuation:

(2) The elements of syntactic sublevels typically cannot be accentuated. Only the elements of semantic sublevels can be both accentuated and accentuators.

Of course, it does not mean that the latter claim applies to the same elements of semantic sublevels. We are not stating that, for example, one and the same word is both accentuated and accentuator. We just say that, generally, words can play both the role of accentuator and accentuated, while certain syntactic structures, e.g., focalization, usually can be used for accentuating some narrative facts, but they cannot be accentuated.

An important detail should be added here. Principle 2 of accentuation does not mean that syntactic sublevels generally cannot be accentuated. It rather means that such accentuations

are extremely rare (and that is the reason why they will not be taken into account in our study). In fact, in literature there are no specific mechanisms of stressing syntactic sublevels, except for the most flexible sublevel of text, that of semantic sublevel of surface structure, which can be used as a means of such accentuation. Of course, with the words of natural language we may accentuate almost everything, and sometimes authors do make such stressing. For example, a narrator of a text can stress some syntactic units, e.g., by saying: "Pay attention to this focalization used". This type of stressing of syntactic constructions was described by Russian formalists under the term "laying bare of device" (obnaženie prijoma) (Erlich 1980: 63). For example, Shklovsky showed how Laurence Sterne extensively laid bare some plot constructions in his novels (Shklovsky 1965 [1921]).

We should make one more important specification. In the current study we will take into account only those relations between the sublevels, which are shown on the diagram. That is, we will discuss only the closest relations in which an element of a certain sublevel stresses the *closest* sublevel possible to be accentuated, which is the neighbouring sublevel or at least the second closest sublevel (in case of the accentuation by means of semantic sublevels). However, we suppose that there also exist some relations of a different kind, when the accentuator and the accentuated may belong to the sublevels that are far from each other, for example, when a semantic element of the surface structure is used to accentuate a semantic element of the global structure.

The last case can be illustrated with an example. The title of a text usually plays a significant role as accentuating device, stressing some important points of narrative. Obviously, title is a unit of the semantic sublevel of surface structure. Title itself is stressed by some syntactic devices: it is detached from the body of the text in a separate line, usually put in the middle, in some cases on the front page, sometimes – additionally stressed by certain extratextual elements, such as pictures and so on. Being so heavily accentuated, at the same time the title plays the role of accentuator that stresses not just some facts, i.e. the elements of the narrative level of the text, but also certain macrofacts or syntactic relations between them. Particularly, it can point out which character is the most important one, that is it can accentuate specific syntactic relation of the global level. For example, in the novel *Magus* by John Fowles (1977) the title singles out the character called Maurice Conchis, an inhabitant of a fictional Greek island Phraxos, who is a mystical and obscure person. However, at first glance, he is not the main character of the novel, because there is a protagonist Nicholas Urfe,

a young man from Britain who comes to Phraxos to work as a teacher. Nicholas is homodiegetic narartor actively participating in action, unlike Conchis who acts only from time to time. Nevertheless, the title accentuates Conchis, not Nicholas, which makes readers pay additional attention to this figure, up to regarding him as a main character of the novel.

To sum it up, we can assume the existence of a specific quality that can be called the *strength of accentuation*, which is the extent to which the elements of one level can be used to stress the elements of the other levels, which are not neighbouring. The given example of accentuation via title is an extremely strong kind of accentuation, in which the accentuator and the accentuated are situated almost on the opposite sides of the "pyramid" of textual levels: the accentuator is almost at the top and the accentuated is placed at the bottom. Although the question of the strength of accentuation seems to be quite interesting, we will not further discuss it. The cases like the one of accentuation via title are rather exceptions than a rule, and it seems to be a secondary problem.

2.2. Types of accentuation

2.2.1. Syntactic sublevel of surface structure → Semantic sublevel of surface structure

One of the most well-studied (and, perhaps, the most apparent) cases of accentuation is the situation when some elements of the syntactic sublevel of surface structure are used to stress some words, i.e. semantic units of the same level. Among the experimental studies of this subject we should, first of all, take into account numerous studies of these phenomena conducted by the research group headed by Catherine Emmott and Anthony J. Sanford (Emmott et al. 2006; Emmott et al. 2007; Sanford et al. 2006; Sturt et al. 2004). The subsequent discussion of this type of accentuation will be partly based on the extensive studies of these scholars. While relying on the strong sides of their work, the discussion will also point out some shortcomings in its theoretical premises.

Generally speaking, Emmott, Sanford and their colleagues distinguish between the two types of "attention capturers": stylistic devices and content/narrative devices. "Stylistic devices" correspond to the type of accentuation by means of the syntactic sublevel of surface structure, therefore we will concentrate mainly on them in the current subsection. However,

the notion of the "content" type of accentuation is also quite interesting, and it will be discussed in the following subsection.

"Stylistic" type of attention capturers (i.e. the accentuation by means of the syntactic sublevel of surface structure) includes[12]:

A. Graphic devices

- Italics

> And he seemed to hear his father saying in his logical, pedantic voice: You must be careful when you learn to drive, Mark. Driving is the only means of transportation that is not fully regulated by federal law. As a result, all the operators are amateurs. Many of these amateurs are suicidal. Therefore, you must be *extremely* careful. (King 1976 [1975]: 395)

- Coloured type

For example, in Mark Danielewski's novel *House of Leaves* (2000) every time the word "house" occurs it is marked with blue colour (even in the title of the book).

- Capital letters[13]

> Ben wriggled into the coffin, his knees planted on Barlow's knees. He stared down into the hate and pain-driven face.
> *'Let me GO!'* Barlow cried. (King 1976 [1975]: 412)

- Untypical font (or, more generally, untypical representation of the surface code)

In the short story *The Adventure of the Reigate Squire* by Arthur Conan Doyle (1894 [1893]), which is one of his stories about Sherlock Holmes, there is a very important passage. It is a text of a note which was found by the detective, and the whole story is, in fact, the

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[12] We have preserved the typology proposed by the research group lead by Emmott and Sanford into these main categories: graphic devices, grammatical devices, sentence fragments, and mini-paragraphs. However, some small (and quite obvious) innovations among the subcategories were proposed.

[13] In fact, the most common example of the utilization of capital letters to accentuate a word is so usual that we already almost do not notice that it is a formal device (though it still works effectively as attention capturer). These are the capital letters in proper names. Obviously, proper names are distinguished by capital letters not simply to make the categorial distinction between the common names and the proper names clearer. It has much more important practical function – it helps us notice proper names, which are somewhat more important in the texts than the common names (e.g. books often contain indexes of proper names, but usually there are no indexes of common names).

description of Holmes making inferences on the basis of this note. To stress the crucial role of this short text, it was represented not in a usual manner, but as a picture (see Fig. 3). Such type of accentuation is not very widespread, being used only in some exceptional cases (like the one just mentioned) or in some stories or novels experimenting with fonts and pictures, such as *Man in the Holocene* by Max Frisch (1980 [1979]) or *House of Leaves* (2000) by Mark Z. Danielewski.
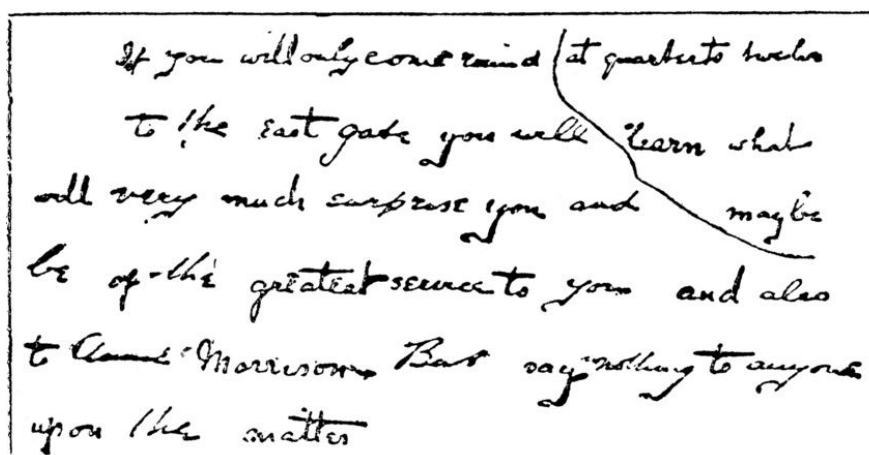

Figure 3

B. Grammatical devices

- Clefting

E.g.: It was Leo Tolstoy who loved children very much.

Such cleft structure makes readers pay much more attention to the name "Leo Tolstoy" than the usual construction: Leo Tolstoy loved children very much.

- Indefinite "this"

As Givón explains it, "[t]here is a strong statistical association in spoken American English between the use of the indefinite "this" and the topic-persistence (TP measure) of the referent" (Givón 1992: 28). That is, usually to stress the importance of a word indefinite "this" will be used instead of indefinite "a". If we have two sentences:

Then he approached a house.

Then he approached this house.

the word "house" will be better recalled in the second case.

41

C. Sentence fragments and very short sentences

> The wailing and the memories, as opposed to their meaning, were continuous, and, before he was conscious of the knowledge, he had pushed away his guards and started to run, helmet strap flapping, towards the noise and the fact.
>
> Hyppolita was dead. Also she had been mutilated: her breast had been slashed over and over again in what appeared to be a genuine attempt to obliterate it. (Sara Maitland, "Hyppolita", 1983, our emphasis; quoted in Emmott et al. 2007: 212)

Of course, it should be stressed that not every short sentence functions as accentuation device. Obviously, in many cases short sentences are used not to stress certain important information, but due to some other reasons, e.g., because of a convention to utilize short sentences in a certain situation. For example, a simple answer "Yes!" is a very short sentence, but in the most cases it cannot be treated as a type of accentuation. There simply exists a cultural norm to answer with such short sentences in certain situations (however, it is also possible to imagine a situation in which such a laconic answer would be abnormal).

D. Mini-paragraphs

> He burst through the kitchen and out the back door. The back porch steps were gone under his feet and he pitched headlong into the dirt. He got to his knees, crawled, got to his feet, and cast a glance behind him. Nothing. (King 1976 [1975]: 340, our emphasis)

Such types of accentuation as italics, clefting, sentence fragments/short sentences, and mini-paragraphs were experimentally studied by the group of Emmott and Sanford. Their study showed that all these types of devices, indeed, function as attention capturers. The case of indefinite "this" was proved by the work of Givón (1992). We do not have experimental evidence of the similar role of bold type, capital letters and untypical fonts, but they seem to be reasonable and obvious extensions of the principle performed by the accentuation with italics.

2.2.2. Semantic sublevel of surface structure → Semantic sublevel of narrative structure

Words can be used to accentuate the importance of certain facts of the storyworld. We assume that there exists a category of words that attract attention, conveying not only their usual meaning, but also another meaning: "This is important!" These words and word combinations can differ in several aspects – first of all, in the level of explicitness of the accentuating

message they contain. In fact, this message may be accentuated directly: "This character is important". Or it may be put in a more implicit way: "This character is an extraordinary personality", which attracts our attention to him or her because we know that unique, exceptional characters usually are the protagonists of narratives. Some types of accentuation by means of the semantic sublevel of surface structure are even more implicit.

First we will give a short categorization of the different types of accentuation of this sublevel, and later in this subsection we will discuss some problematic issues concerning this kind of accentuation.

A. Direct indication of the **importance** of a fact

> In the accompanying diagram this arrangement of the ground floor can be easily visualized, and I suggest that the reader fix it in his mind; for I doubt if ever before so simple and obvious an architectural design played such an important part in a criminal mystery. (van Dine 1927: 24, our emphasis)

B. Indication of the **uniqueness** of a fact
  - indication that the fact is **strange**

> About two o'clock the mist cleared away, and we beheld, stretched out in every direction, vast and irregular plains of ice, which seemed to have no end. Some of my comrades groaned, and my own mind began to grow watchful with anxious thoughts, when a strange sight suddenly attracted our attention, and diverted our solicitude from our own situation. We perceived a low carriage, fixed on a sledge and drawn by dogs, pass on towards the north, at the distance of half a mile: a being which had the shape of a man, but apparently of gigantic stature, sat in the sledge, and guided the dogs. (Shelley 2012 [1818], our emphasis)

  - indication that the fact is **unique**

> I never saw a more interesting creature: his eyes have generally an expression of wildness, and even madness; but there are moments when, if any one performs an act of kindness towards him, or does him any the most trifling service, his whole countenance is lighted up, as it were, with a beam of benevolence and sweetness that I never saw equalled. But he is generally melancholy and despairing; and sometimes he gnashes his teeth, as if impatient of the weight of woes that oppresses him. (Shelley 2012 [1818], our emphasis)

  - indication that the fact is **unbelievable/fantastic**

I do not know that the relation of my misfortunes will be useful to you, yet, if you are inclined, listen to my tale. I believe that the strange incidents connected with it will afford a view of nature, which may enlarge your faculties and understanding. You will hear of powers and occurrences, such as you have been accustomed to believe impossible: but I do not doubt that my tale conveys in its series internal evidence of the truth of the events of which it is composed. (Shelley 2012 [1818], our emphasis)

C. Indication of the **interestingness** of a fact

If I should be engaged, I will at least make notes. This manuscript will doubtless afford you the greatest pleasure: but to me, who know him, and who hear it from his own lips, with what interest and sympathy shall I read it in some future day! (Shelley 2012 [1818], our emphasis)

D. Indication of the **suddenness** of a fact (i.e. unexpectedness, which, in a certain sense, is a synonym of interestingness)

As I said this I suddenly beheld the figure of a man, at some distance, advancing towards me with superhuman speed. He bounded over the crevices in the ice, among which I had walked with caution; his stature, also, as he approached, seemed to exceed that of man. I was troubled; a mist came over my eyes, and I felt a faintness seize me, but I was quickly restored by the cold gale of the mountains. (Shelley 2012 [1818], our emphasis)

By the way, this excerpt illustrates nicely the fact that often these accentuations of different types are put together to make the emphasis stronger. In this short text the indication of the suddenness is accompanied by the accentuation via utmost qualities ("superhuman speed", "his stature [...] exceed that of man").

E. Usage of the words indicating the **utmost qualities**

We were at the bottom of one of these abysses, when a quick scream from my companion broke fearfully upon the night. "See! see!" cried he, shrieking in my ears, "Almighty God! see! see!" As he spoke, I became aware of a dull, sullen glare of red light which streamed down the sides of the vast chasm where we lay, and threw a fitful brilliancy upon our deck. Casting my eyes upwards, I beheld a spectacle which froze the current of my blood. At a terrific height directly above us, and upon the very verge of the precipitous descent, hovered a gigantic ship of, perhaps, four thousand tons. Although upreared upon the summit of a wave more than a hundred times her own altitude, her apparent size exceeded that of any ship of the line or East Indiaman in existence. Her huge hull was of a deep dingy black, unrelieved by any of the customary carvings of a ship. A single row of brass cannon protruded from her open ports, and dashed from their polished surfaces the fires of innumerable battle-lanterns,

44

which swung to and fro about her rigging. But what mainly inspired us with <u>horror</u> and astonishment, was that she bore up under a press of sail in the very teeth of that supernatural sea, and of that <u>ungovernable hurricane</u>. When we first discovered her, her bows were alone to be seen, as she rose slowly from the dim and <u>horrible</u> gulf beyond her. For a moment of intense terror she paused upon the <u>giddy</u> pinnacle, as if in contemplation of her own sublimity, then trembled and tottered, and – came down. (Poe 2008 [1833], our emphasis)

This example also shows not only the use of a specific type of accentuation, but also the fact that often similar types of accentuation are situated in a text closely to each other. In this case the use of words indicating the utmost qualities is not singular but repeats several times.

F. Usage of **proper names**

The research of Garrod and Sanford showed that in case if a character is introduced into a novel with a proper name, the chances that readers will create a retrieval cue for this character in their memory are much higher than in case when the character is introduced with a common name (Garrod, Sanford 1990). Thus, we may assume that the using of proper names performs the function of accentuation conveying the message: "This character is important!" Perhaps, the logic is very simple here: the remembering of a proper name demands some extra efforts (because proper names are the extreme case of conventional signs, usually having nothing in common with the designated person[14]), and therefore readers assume that such additional work is proposed to be done not in vain. The memorization of the proper name of the character should somehow simplify further reading. So, it is expected by readers that the mentioning of the proper name means that the character will remain acting in the further parts of narrative text.

Here we can provide as examples the excerpts from two texts. Situations described in them are very similar: a protagonist wants to choose a crew on his ship and he talks about one of the candidates for becoming a sailor. However, in the first case this character is not important because he will not participate in further development of plot. In the second case the situation is very different – the character will become one of the principal actors in the storyworld.

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[14] However, there exists a category of "meaningful names" in literature, the signifiers of which are based on certain already existing words that characterize the person bearing these names. E.g. in the novel "Flowers for Algernon" by Daniel Keyes (1966), the sister of a main character who is mentally retarded, has a name Norma. Such personal names having clear semantics not only help to characterize better an actor in a storyworld, but also facilitate for the reader the task of remembering these names, which may be quite significant in case of long novels loaded with characters.

(1) Well, these are useless complaints; I shall certainly find no friend on the wide ocean, nor even here in Archangel, among merchants and seamen. Yet some feelings, unallied to the dross of human nature, beat even in these rugged bosoms. <u>My lieutenant</u>, for instance, is a man of wonderful courage and enterprise; he is madly desirous of glory. He is an Englishman, and in the midst of national and professional prejudices, unsoftened by cultivation, retains some of the noblest endowments of humanity. I first became acquainted with him on board a whale vessel: finding that he was unemployed in this city, I easily engaged him to assist in my enterprise. (Shelley 2012 [1818], our emphasis)

(2) I wished a round score of men – in case of natives, buccaneers, or the odious French – and I had the worry of the deuce itself to find so much as half a dozen, till the most remarkable stroke of fortune brought me the very man that I required.
I was standing on the dock, when, by the merest accident, I fell in talk with him. [...] He had hobbled down there that morning, he said, to get a smell of the salt.
I was monstrously touched – so would you have been – and, out of pure pity, I engaged him on the spot to be ship's cook. <u>Long John Silver, he is called</u>, and has lost a leg; but that I regarded as a recommendation, since he lost it in his country's service, under the immortal Hawke. He has no pension, Livesey. Imagine the abominable age we live in! (Stevenson 2006 [1883], our emphasis)

What is extremely interesting about these two examples is not only the important role of proper names, but, in fact, a *crucial* role of proper names in deciding whether to memorize a character or not. Both characters – nameless lieutenant and John Silver – are introduced not just by a common word or a proper name, but their introductions are supplemented with micro-stories. However, in the first case this micro-story is a secondary element, not an important unit of the plot (at least, from the cognitive perspective, i.e. this micro-story about the lieutenant may be forgotten without any detriment to the further comprehension of the text). But in the second case the micro-story about John Silver is not simply an interesting detail. It contains some facts that will remain important and, moreover, will essentially change their meaning. For example, the evaluation of the fact that Silver has lost his leg will be crucially different when readers get to know that he is a pirate, which makes his injury a typical trait of the image of sea bandit. Thus, though in both examples the characters presented to the readers are accompanied by small stories, these stories do not play principal role in readers' decision whether to memorize these characters or not. The only feature distinguishing these two examples is the use of proper name in the second case.

G. Usage of **additional details** together with proper names

Richard Gerrig, Gail McKoon and Jessica Love in their research (see Gerrig 2010; Love et al. 2010) make important distinction between the two ways of introducing a character into a story. First, it can be introduced in a "bare" form, like the name "Judy" in the sentence:

(1) "I'm certain <u>Judy</u> will admire what you show her," said Maria.

Second, the proper name may be supplemented with some specifications, like in the following example:

(2) "I'm certain <u>our principal Judy</u> will admire what you show her," said Maria. (Gerrig 2010: 28)

As the experiments of the researchers showed, the first example will be better retained in working memory. In this case word "Judy" is felt by readers as being incomplete, as a "question" needed to be answered. The bare proper name does not convey enough information to describe the character, and the readers will expect that further in text they will find some more details about Judy. However, if this gap is not filled after certain period of time readers will forget it quickly. The situation is right the opposite in the case of example 2. Here the word "Judy" accompanied by the specification "our principal" is not regarded as incomplete by the readers, and therefore they do not hold it in their working memory. However, this name will be much better recalled in the long-term perspective.

In principle, we may predict that giving additional information about a character (or any other element of the storyworld) functions as accentuation, informing the readers that the character is important. Particularly, such accentuation may be extremely valuable in the cases when there are several similar narrative units given in succession (e.g., several characters presented with their proper names).

The list given here is by no means complete – the types of accentuation via the semantic sublevel of surface structure are much more diverse and a more or less extensive description of them would demand a separate study. Moreover, it would be very interesting to study how these devices changed throughout the history of narrative literature – there are some reasons to assume that we may find some regularities in the development of this type of accentuation. Similarly, there may be important differences between the types of accentuation at this level in different cultural traditions. Thus, the aim of our overview was just to give a general impression of how diverse this means of accentuation is.

At the same time, even the basic principles of accentuation via the semantic sublevel of surface structure can meet some criticism. In fact, in their experimental research Emmott, Sanford and Dawydiak come to the conclusion that such devices do not function as attention capturers. We cannot agree with this statement, and that is why a closer examination of the experiment conducted by these scholars needs to be made.

Emmott, Sanford and Dawydiak use what they call the "text change detection method", which is an adapted version of the well-known type of change detection methods typically used for the study of visual perception. In brief, the technique has the following form. Experimenters prepare two versions of the same text which are slightly different (just one or two words should be changed). At first the participants of the experiment are asked to read the version A of the text. After a short pause the experimenters give them the version B of the text and ask to find how the second version is different from the first one. The assumption is that if the readers notice the difference, it will mean that when reading the variant A they treated this word (or several words) as important and memorized it. That is why they manage to notice if this word has been substituted with another one in the version B of the text. And, oppositely, if the element is treated as unimportant by the readers, it will not be memorized, and afterwards its substitution will not be noticed.

The researchers used this technique to test if the "attention-capturing devices", indeed, capture attention. That is, if, for example, italics really attract readers' attention, then the italicized word in the version A of the text will be memorized and its substitution in the version B will be noticed. The scholars used the text change detection method for both types of attention capturers they described: stylistic formal devices and content (naratological) devices. By this experiment the role of stylistic devices was confirmed, but the role of content devices did not get experimental evidence. Such result appeared to be quite unexpected to the researchers themselves who even refused to believe their method: "It seems unlikely that the Group B narratological cues we have looked at are not attention-capturing in some way, so it may be that they are operating at a different level from the Group A stylistic devices and that the other methods are necessary for testing the Group B items" (Emmott et al. 2007: 217).

We also think that there is a problem not with the accentuation devices, but with the methods of experimentation used by these researchers. To show what the core of the problem is we need to examine with scrutiny how the text change detection method was applied to the

"content" accentuation (i.e. the accentuation via the semantic sublevel of surface structure). Here is one of the examples of the text variants A and B used for the experiment:

> (A) I was travelling to a nearby village to visit friends. After driving for 15 minutes, I was approaching their cottage. <u>Then something happened</u>. A sports car <u>drove</u> out in front of me and nearly hit my car. Thankfully, no damage was done.
>
> (B) I was travelling to a nearby village to visit friends. After driving for 15 minutes, I was approaching their cottage. <u>Then something happened</u>. A sports car <u>moved</u> out in front of me and nearly hit my car. Thankfully, no damage was done. (Emmott et al. 2007: 214)

The underlinings are given here just for convenience, they were not present in the texts used in the experiments. According to the prediction of the researchers, the sentence "Then something happened" should attract readers' attention to the next sentence, particularly to the word "drove", which was substituted by the word "moved" in the variant B of the text. However, the participants of the experiment did not manage to indicate which of the words was substituted. So, why did the prediction of the researchers fail?

Obviously, in the experiments testing the functioning of accentuation we should clearly understand *what* is accentuated by the device used. Let's consider the following example:

Leo Tolstoy loved *children* very much.

It is clear that the syntactic element of the surface structure, italics, is used to stress the word "children". Emmott, Sanford and Dawydiak properly detected what is the accentuated element in this type of cases, and that is why their testing of the "stylistic" devices was successful. However, they did not manage to find out what is accentuated by the sentence "Then something happened", and that is why their experiment failed. The researchers expected that the word "drove" would be accentuated, but this prediction appeared to be incorrect. In fact, they do not give any reasons why they decided that it is the word which is accentuated. Maybe, the sentence "Then something happened" stresses not the word "drove", but the word "car"? Or, if not, then "sports", "front", "me" or some other word? As it seems to us, neither of these words is accentuated. The major misunderstanding is that the sentence "Then something happened" does not accentuate words at all. It accentuates *facts*. In more technical terms of our level model, the semantic sublevel of surface structure may be used to accentuate (i.e. conventionally stress) only the semantic sublevel of the narrative structure. Usually words cannot accentuate other words. It means that the accentuation by these semantic means does not attract readers' attention towards the form of the words, towards

their signifiers, as italics do. Sentences like "Then something happened" attract attention to the general organization of the storyworld. They do not say: "This word is important, so memorize it!", but say: "This fact is important!" Thus, readers make the conclusion that it is not important to remember exactly what words were used, but the general content of the text. In the given above text variant B, used in Emmott et al. (2007), the content has not changed. The word "drove" in the variant A was substituted by the word "moved" which conveys almost the same meaning. Nothing different happens in the storyworld of the variant B compared to the variant A. However, if "drove" was substituted by something different, for example, by "flew", than it would be apparently noticed. Or, to give a more serious example, we can imagine that the "sports car" might be changed into the "old-fashioned car" which makes the fact in the storyworld different and, therefore, noticeable.

2.2.3. Syntactic sublevel of narrative structure → semantic sublevel of narrative structure

In this subsection we will analyze those narrative devices that may be used to accentuate some elements of the storyworld. In general, narrative devices or figures are numerous, and some of them can be regarded as representing the opposition "important vs unimportant". However, many of them are neutral from the perspective of accentuation. For example, focalization can scarcely be used as accentuator. We cannot say that, for example, internal focalization means that either the focalizing subject or the focalized objects are more important than in case of zero focalization.

At the same time, there are many cases when different formal aspects of storytelling may accentuate certain facts. In the current subsection we will examine just three of them, those being, from our perspective, very widely used in narrative literature.

A. Repetition

Perhaps, repetition is the most intensively used type of accentuation. Of course, to have the possibility to confirm this prediction we would have to make broad experimental studies, but by now our (unfortunately, selective and partial) text analyses have shown that repetition was used almost in every narrative text we have studied, and this usage was extremely broad and all-embracing.

However, at first we should explicate what type of repetition we are talking about, because there can be many of them. For example, Jean Cohen distinguished between the three types of repetition in literature: repetition of the sign, of the signifier, and of the signified. In the first case there is a complete repetition of a word or some larger part of the text. In the second case such poetic devices as alliteration, assonance, rhyme, meter are produced. In the third case we face synonymy and pleonasm (Rimmon-Kenan 1980: 152). We will talk about repetition in the third meaning, i.e. about the repetition of signified. In our case these signified elements will be facts in certain storyworld. These facts can be represented by different signifiers.

To illustrate how widely this accentuation device is used in narrative literature, we will analyze several paragraphs from the beginning of "A Christmas Carol" by Charles Dickens.

The first two paragraphs of the text contain several repetitions of the fact that Marley, who will appear to be one of the main characters of the story, was dead (different ways to mention his death are underlined):

> <u>Marley was dead</u>: to begin with. There is no doubt whatever about that. The register of his burial was signed by the clergyman, the clerk, the undertaker, and the chief mourner. Scrooge signed it. And Scrooge's name was good upon 'Change, for anything he chose to put his hand to. <u>Old Marley was as dead as a door-nail</u>.
>
> Mind! I don't mean to say that I know, of my own knowledge, what there is particularly dead about a door-nail. I might have been inclined, myself, to regard a coffin-nail as the deadest piece of ironmongery in the trade. But the wisdom of our ancestors is in the simile; and my unhallowed hands shall not disturb it, or the Country's done for. You will therefore permit me to repeat, emphatically, that <u>Marley was as dead as a door-nail</u>. (Dickens 2004 [1843], our emphasis)

In these two paragraphs there are at least three mentions of the fact that some character called Marley died. Also we can say that the most of the body of the second paragraph, though not describing Marley's death, also concerns it, and therefore the whole paragraph might have been underlined as one large accentuation. All these repetitions, as we assume, stress the importance of the character, or at least of the fact of his death. In fact, these are not the only repetitions of this fact. The narrator will say several more times in the next several paragraphs that Marley was dead, though these repetitions will be less persistent than those in the quoted paragraphs. By the way, we can make a small digression and mention that the importance of Marley is also stressed by him being introduced with a proper name, which is also a type of accentuation described in the subsection 2.2.2. What is such strong accentuation

for? As it seems to us, it is because the death of Marley is one of the keystones of the plot, and further on readers will see that Marley is not dead in fact, or, at least, is not completely dead. He became a ghost, and to have the possibility to notice how amazing is this fact, readers should first memorize that Marley is not alive.

In a similar strong manner the main features of the character of Scrooge are accentuated. At first they are stressed with intensive repetition:

> Oh! But he was a tight-fisted hand at the grindstone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dog-days; and didn't thaw it one degree at Christmas. (Dickens 2004 [1843], our emphasis)

We have underlined only several expressions which are the most obvious cases of repetition, but, similarly to the previous example, the whole paragraph might have been underlined, being one large accentuation by means of repetition. It may be interesting to follow the structure of the repetitions in this paragraph. It begins with the explicit statement of the main trait of Scroodge's personality, i.e. that he was "tight-fisted". Then several quite literal, concrete representations of this trait are given ("squeezing, wrenching, grasping, scraping, clutching, covetous"). At the end of the paragraph we are given extremely metaphorical representations of the same idea ("he iced his office in the dog-days"). Thus, perhaps to facilitate the comprehension of the paragraph, the most concrete representation of an idea goes first, and the least concrete is situated at the very end.

As well as in the case of Marley's death, it is not the only paragraph in which this fact of personal qualities of Scrooge is accentuated. It will be strongly accentuated in the following several paragraphs, and a bit less intensively – throughout the whole story. The reasons why his traits are so strongly accentuated from the very beginning of the story are quite obvious. The transformation of Scrooge from being terrible misanthrope into a nice person is a main causal axis of the narrative. We can even say that it is a transformation present on the global level of the text. That is the reason why it is accentuated so intensively, and not simply by means of repetition, but also via other devices. One of them also belongs to the accentuation by means of the syntactic sublevel of narrative structure, and that is why it will be quite convenient to move to the analysis of this other type of accentuation.

B. Moral of a micro-story

One of the less explicit types of accentuation (which nevertheless work quite well under certain conditions) is accentuation by means of a micro-story included into the larger body of narrative. These stories should not be mixed up with the well-known notion of text inside text (Lotman 1988 [1981]) or a framed narrative. A micro-story in the sense we use here is not the narrative situated on another diegetic level (see Coste, Pier 2011). It is a story which functions as a parable, i.e. having a visible main meaning, representing a message, which might have been told in a more explicit way as well. Micro-story functions as an accentuation of this message. See an example from "A Christmas Carol":

> The door of Scrooge's counting-house was open that he might keep his eye upon his clerk, who in a dismal little cell beyond, a sort of tank, was copying letters. Scrooge had a very small fire, but the clerk's fire was so very much smaller that it looked like one coal. But he couldn't replenish it, for Scrooge kept the coal-box in his own room; and so surely as the clerk came in with the shovel, the master predicted that it would be necessary for them to part. Wherefore the clerk put on his white comforter, and tried to warm himself at the candle; in which effort, not being a man of a strong imagination, he failed. (Dickens 2004 [1843])

This micro-story should be regarded as being one more way to say: "But he was a tight-fisted hand at the grindstone, Scrooge!" However, here this message is implicit, and readers have to make the inference about the miserliness of Scrooge by themselves. This miserliness is a fact of the storyworld accentuated not by repetition, but by a complete story, which stresses the message not by repeating it in somewhat changed way, but by making it more concrete, more palpable. In other circumstances the message might have been not so obvious, but in Dickens' story the given above paragraph goes right after several paragraphs asserting the miserliness of Scrooge more explicitly, which makes the task of making the inference by readers easier.

C. Scene

Genette introduced a distinction between four types of narrative movements, each of which is defined by the correlation between the time of narrative and the time of story: pause, scene, summary and ellipsis (Genette 1980: 95). In case of pause the story time "stops" and narrative describes the static storyworld. In case of scene narrative time is equal to the time of story (e.g., it happens in the dialogues). In case of summary narrative time is shorter than the time of story; an extreme example would be when in a short passage a whole life of a character

was told. In case of ellipsis some parts of the story are omitted, that is the time of narrative is equal to zero, when the time of the story may by indefinitely long.

Usually in narratives these four movements are combined, changing each other, however we might also find some cases of the texts told fully in one of these movements (with the exception of ellipsis, of course). These changes in narrative tempos are very important for our current study, because it seems that they can be used as means of accentuation.

We will argue that such narrative movements as pause or scene can accentuate certain facts of the storyworld. In their case narration becomes "slower", signifying that the narrated facts are quite important and therefore should be told in detail. However, we should notice that accentuation by means of pause or scene cannot happen if the whole text is written in this tempo. In such case pause or scene would be neutral, not conveying any additional meaning. What makes them meaningful is the shift of narrative tempo, that is the situation when, for example, summary is changed into scene, or when scene is changed into pause.

Here is an example from the "Frankenstein" by Mary Shelley. It is an excerpt describing the episode after Frankenstein had already created his monster, ran away from his apartment and after that was afraid of coming back. In this episode which describes how he is coming back to his apartment we may see a shift in narrative tempo – from summary to scene – indicating the importance of the fear of Frankenstein. This creator's fear of his own creation is one of important facts of the storyworld, accentuated in the novel by other means as well. But here it is stressed via the shift of narrative movement (the sentences told via scene tempo are underlined):

> I trembled excessively; I could not endure to think of, and far less to allude to, the occurrences of the preceding night. I walked with a quick pace, and we soon arrived at my college. <u>I then reflected, and the thought made me shiver, that the creature whom I had left in my apartment might still be there, alive and walking about. I dreaded to behold this monster, but I feared still more that Henry should see him.</u> Entreating him, therefore, to remain a few minutes at the bottom of the stairs, I darted up towards my own room. <u>My hand was already on the lock of the door before I recollected myself. I then paused, and a cold shivering came over me. I threw the door forcibly open, as children are accustomed to do when they expect a spectre to stand in waiting for them on the other side; but nothing appeared. I stepped fearfully in: the apartment was empty, and my bedroom was also freed from its hideous guest.</u> I could hardly believe that so great a good fortune could have befallen me, but when I became assured that my enemy had indeed fled, I clapped my hands for joy and ran down to Clerval. (Shelley 2012 [1818], our emphasis)

2.2.4. Semantic sublevel of narrative structure → semantic sublevel of global structure

In this section we will regard the situation when the elements of a storyworld, i.e. certain facts, can be used to accentuate some elements of the global structure, that is certain macrofacts. However, this type of accentuation is not so evident and therefore some general theoretical premises of it should be explicated.

The first thing to be done is the clear distinction between facts and macrofacts. In fact, this distinction is quite similar to the distinction between words (elements of the semantic sublevel of surface structure) and facts (elements of the semantic sublevel of narrative structure). At first sight it may appear that there is no difference between the sentence "Cain was not mad about Abel" and the fact of Cain being not mad about his brother. But such difference indeed exists, because the sentence contains more information than the fact: in the sentence specific words are used together with specific syntactic structures. This information will inevitably be lost in several minutes and only the facts will be left – more general model of the situation constructed in the brain of a reader.

The same logic applies to the distinction between facts and macrofacts. Macrofacts contain much less specific information, i.e. just certain very general ideas about plot, characters, relations between them, the nature of the conflict, etc. Macrofacts contain the most important information of the text. In some sense, certain facts may be regarded as macrofacts already at the level of narrative structure, because we can *predict* that certain elements of narrative will retain in the memory of readers the longest. However, it would be just a prediction, because to check if certain facts indeed are macrofacts we have to test them already at the level of global structure.

In this situation accentuation may be regarded as certain predisposition of an element of the narrative structure to become an element of the global structure. As well as words, certain facts can contain the message "Pay attention! This is important!" However, in case of events this semantics is fuzzier. The accentuating potential of the facts in the storyworlds is roughly equal to the markers of importance of certain events in the real world. For example, we expect that in the ordinary everyday conversation information about such facts as death, disease, conflict, romantic love, robbery, war, etc. will attract the attention of readers more than the information about table lamp, shoelaces, snowman, or waterproof watch. Of course, it may be said that for some people an expensive waterproof watch will attract more attention than the

death of some abstract nameless people in a plane crash thousands of miles away, and that would be a correct objection. But we are not talking about some general rule which would help to detect, once and for all, the facts-accentuators. We would prefer to speak about the higher possibility that some group of facts, such as death, disease, conflict and so on, to attract someone's attention.

Even these several facts-accentuators mentioned above can have very different meaning in different contexts. It is not a difficult task to imagine some untypical situation in which seemingly important facts lose their importance and vice versa. For example, if some people got lost in Sahara without any water, obviously the information about any liquids would attract their attention much more than the information about any most successful bank robberies in world history. However, such untypical situations are rather exceptions.

There is one important detail to add, which will help make our predictions about the importance of a fact much more precise. In the current work we are talking not about the real world where almost all the possible situations can take place, but about the storyworlds of narratives. On the one hand, there may exist some completely unpredictable storyworlds, but at the same time there are some storyworlds that follow specific laws of genre and therefore are easier to predict. For example, we can have a look at the world of detective novel. This genre superimposes some constraints on the world, making the meanings of some facts much more precise. The elements of the storyworld that should capture readers' attention would be:

- murder
- robbery
- detective
- evidence
- testimony
- court, etc.

At the same time, in the detective novel such facts as romantic love or war will have much smaller accentuating potential than in the romantic story or spy novel.

To conclude, we should stress that the accentuation by means of the semantic sublevel of narrative structure is not a formal type of accentuation. Or, at least, they are not more formal than the meanings of words.

2.2.5 Syntactic sublevel of global structure → semantic sublevel of global structure

Macrofacts can be accentuated not only by means of certain facts conveying the meaning of "Pay attention!" but also by means of specific structures of global syntax that have exactly the same metatextual semantics. Such meaning can be conveyed by a formal structure if it is based on the opposition "important vs unimportant", or at least has this opposition as one of its components. In this case those parts of the syntactic structure which correspond to the "important" element of the opposition may be used to accentuate certain macrofacts.

What are these global syntactic structures? One of the most studied examples (though not in the perspective of accentuation) is "narrative grammars" briefly regarded in the Chapter 1 of our study. Particularly, Mandler and Johnson included into their model of narrative such "nod" as "goal" (Mandler, Johnson 1977). Numerous later experimental studies (e.g., see Egidi, Gerrig 2006; Huitema et al. 1993) came to the conclusion that goals of characters are regarded as important by readers during text comprehension, and they track this goals very well. In this case we may say that the element of narrative structure named "goal" functions as accentuation.

Similarly, the opposition "important vs unimportant" is contained in the actantial model of Greimas (1966). This model consists of six elements: (1) subject, (2) object, (3) sender, (4) receiver, (5) helper, (6) opponent. Subject and object form the main axis of the model, being the most important elements. However, such elements as sender or helper seem to correspond to the "less important" part of the scheme. (Of course, correspondence of the actantial model and the opposition "important vs unimportant" is genre-dependent, so we cannot make too broad generalizations at this stage of analysis.) At the same time, we may take just a part of this model, the opposition "subject vs helper", which may be translated into a more common terminology as "protagonist vs secondary character", which will contain, perhaps, the essence of the opposition "important vs unimportant". We should stress that it is a completely formal structure: the macrofact of a character being a protagonist is not something natural, but just a formal construction. For example, in the *Treasure Island* by R. L. Stevenson (2006 [1883]) Ben Gunn is a minor character, comparing to Jim Hawkins or John Silver. But in *The Adventures of Ben Gunn*, the novel by Ronald Frederick Delderfield (1956), he becomes a major character. In other words, Delderfield in his novel uses another syntactic structure of accentuation of the global level, changing the importance of the roles of characters. In this

case Ben Gunn will be stressed much better than in Stevenson's novel and, therefore, much better remembered.

Another global syntactic structure of the similar kind is the structure "beginning – middle – ending", in which both beginning and ending are marked as important, and the middle is not marked as such. We do not have any experimental evidence to support this idea, but we can refer to some theoretical ideas of Juri Lotman, who asserted that beginning and ending are very important structural elements of the composition if artistic text: "Markedness of the "end" or the "beginning" or both of them is a feature of secondary modeling systems " (Lotman 2000 [1966]: 427). However, he did not make any claims about some preferences in memorizing typical for these marked elements of text composition. Such ideas were mentioned in passing by Emmott, Sanford and Dawydiak: "It may be the case that information embedded in the middle of a paragraph has less impact than information at the beginning or end or a paragraph, and likewise, it may be the case that information is handled differently depending on whether it comes at the beginning, middle or end of a whole story" (Emmott et al. 2007: 217). This idea was not developed by these researchers, but the very recurring of this theoretical prediction is worth noticing.

These are just three of the global syntactic structures that may be used for the accentuation of certain macrofacts. However, two aspects make us treat this topic very carefully. First of all, it should be mentioned that the issues of the accentuation of macrofacts are not very well studied, in particular, there is no reliable experimental support (which is needed despite the fact that some of the claims, such as the one about the formal opposition "subject vs helper", are quite obvious and seem to be self-evident).

Second, it is very important that we should not restrict ourselves to the analysis of one text when studying the memorizing of the elements of global structure. Any textual analysis is restricted to the study of the surface structure of narrative, but we should keep in mind that global structure does not belong to the text itself. Its elements may be accentuated in a lot of different ways, and the text of narrative itself is just one of the possible accentuators of it. The global structure of *Treasure Island* is accentuated not only by the numerous devices "inside" the narrative text, but also by means of the other texts which function in the space of culture. It can be accentuated in different ways by movies, cartoons, toys, etc. Thus, we can say that the global structure should be studied already in the perspective of collective or cultural

memory. Culture as a whole here functions as the mechanism of accentuation, and we cannot avoid analyzing its numerous devices.

Such accentuation by other texts in the body of culture may drastically change the global structure of the text. Perhaps, not many people can recall that *Robinson Crusoe* by Daniel Defoe contains not only the story of a man who tried to survive on a desert island, but that there is also a large part of the novel (first five chapters) which tells the story of how Robinson ran away from home, about his journey to Brazil, his slavery, his sea adventures that finally led him to the desert island. Not many readers would recall all this, although it is properly accentuated in the text itself. Such irregularity of remembering can be explained by the fact that the cultural accentuation of the global structure of the novel is quite different from the accentuation exclusively be means of the novel itself. Different cultural texts that concern the story of Robinson usually accentuate only the part of the novel describing his life on the island. However, if we made just a textual analysis of the novel itself our inference about the global structure of this narrative would be quite different.

3. Some implications of accentuation theory

In this chapter we will discuss some possibilities of applying accentuation theory to the other fields of study. As it seems to us, the concept of accentuation can help open new perspectives on different narratological subjects, and some of these themes will be described on the following pages. However, this chapter will not be dedicated simply to the listing of the wishes about how narratological theory may develop, but will contain several more or less well-formed ideas, which, nevertheless, still need further enhancement.

The chapter contains three sections, each of which is dedicated to one of the implications of the accentuation theory:

1) the role of accentuation in the creation of narrative coherence;

2) the role of accentuation in the aesthetical structure of narrative;

3) the application of accentuation theory to the study of the film narration.

At the same time, we should stress that the perspectives of further use of the notion of accentuation are by no means restricted to these three aspects. These other possibilities of study, which unfortunately cannot be covered by our research, include:

1) the role of accentuation in the structure of the narratives told via other types of media, such as comic narration, theatre narration, etc.;

2) the role of accentuation in the structure of non-narrative (or, at least, not explicitly narrative) genres, such as descriptive literary texts, academic texts, school textbooks, paintings (and, more generally, visual texts), etc.;

3) the role of accentuation in the overall functioning of culture and in the formation of cultural memory. In this case a whole text (for example, an entire novel) may be regarded as a device for accentuating certain ideas or themes, which are transferred in such a way into the memory of certain culture. In this case a text may be treated as the device for "uploading" certain ideas into the consciousness of culture;

4) the "collaboration" of different texts accentuating the same idea in the domain of culture. If we regard the global level of narrative, we may notice that it can be accentuated not only be means of the text that originally contained this global structure, but also by some other texts. The characters of *Star Wars* are strongly present in the popular culture not just due

to the accentuation potential of the original film series, but also due to endless line of additional sources, such as topic-related toys, web-sites, cartoons, books, costumes, computer games, intertextual mentions in the other movies (e.g., parodies), academic studies, etc.

However, all these topics, obviously, cannot be discussed in full in our short investigation. Therefore, not to make our discussion partial and eclectic, we would rather concentrate ourselves on the three smaller particular topics mentioned above. It does not mean that they will be analyzed in full, but it is not the aim of the current chapter. We will not try to show, for example, the general role of accentuation in film, but just give some examples of how this notion can be applied to the field of film studies.

3.1. Role of accentuation in constructing of narrative coherence

When analyzing accentuation we should always keep in mind that usually particular elements of a text are accentuated not just to make readers memorize them, but rather to make readers recall these elements when encountering some further elements in text. In this sense, different elements of the text are "linked" together by means of accentuation. Accentuated elements do not function on their own, they are linked to some other textual elements.

To explain the role of accentuation in the establishing of narrative coherence we should make a small digression on the ways narrative is tied together. Let's consider an example:

John told an anecdote. Bob started laughing.

In case of this sentence the link between the two sentences is created due to the fact that they are situated close to each other. These two sentences follow each other in space, therefore readers can make the conclusion that such their disposition reflects their disposition in time, i.e. that first John told an anecdote and *then* Bob started laughing. Such temporal disposition makes the reader use the principle *post hoc ergo propter hoc* (in this case it cannot be called "fallacy" because it indeed leads to the right conclusion; see Herman 2002: 28). That is, they make an inference that Bob started laughing *because* John told an anecdote.

To make the comprehension a little bit more complicated, we may place one more statement between the two:

John told an anecdote. A dog was barking somewhere outside. Bob started laughing.

The correct comprehension of this short text should not be very problematic for the readers due to some frames or schemas they possess. That is, the background knowledge of the readers prompts that people would rather laugh after hearing an anecdote then after having heard some dog barking. However, we can put another statement between the two primary statements, so that the correct comprehension will become impossible:

John told an anecdote. An old lady fell down. Bob started laughing.

It becomes impossible to establish a proper causal link between the sentences because there are no indicators of what was the reason for Bob's laughter: an anecdote or the fall of the old woman. Of course, our examples are quite artificial and extreme, but this is to make the problems we are analyzing more visible. Typically in the literary narratives situation is a bit different. Statements to be linked are situated much further from each other, being separated not only by one other statement, but by lots of them. And therefore it becomes much more difficult to keep track of causes and effects (here we talk about cause-and-effect links, but it is just a partial example; the same concerns temporal, spatial and other types of links in the storyworld). Of course, the most obvious solution in such case would be to make some specification:

John told an anecdote. An old lady fell down. Bob started laughing, because the anecdote was funny.

Such specification is nothing else than just a repeating of an element from the first sentence to indicate common referent:

John told an <u>anecdote</u>. An old lady fell down. Bob started laughing, because the <u>anecdote</u> was funny.

So, if we explicated the structure of the statements it would correspond to the following:

<u>John told an anecdote</u>. An old lady fell down. <u>John told the anecdote</u>, and that is why Bob started laughing.

So, as we see, the best way (and the only way) to create a pair (that is a link between two phrases) is to repeat the element A of the pair, as depicted in the following formula (A and Z indicate two statements, symbol [...] indicates the distance between them and the arrows indicate causal relations):

$$A \rightarrow [...] \rightarrow Z, A$$

In language there are many mechanisms that help minimize these repetitions, so that we repeat only some parts (or features) of the element A, like a gender or number (the means of such simplified repetition are articles, terminations, etc.). However, the best way to minimize such repetition is not repeat it at all. Though the repetition is the only way of establishing textual coherence, it can be removed from the text into another place – the memory of a reader. That is, in many cases proper recollection of the proper element A of the text will make the task of a reader deciding what element to choose as the cause of an element Z much easier. We mean that if the reader qualified the sentence "John told an anecdote" as important and the sentence "An old lady fell down" as unimportant, than it would be easier to choose sentence about John as the cause of the statement "Bob started laughing". In other words, the first element of the linked pair should be accentuated:

$$(A) \rightarrow [...] \rightarrow Z$$

In this case parentheses mean that an element is accentuated. The accentuation is in fact a kind of prolepsis. It tells the reader some information about the further development of plot, but the quantity of this information is very small. It does not tell us any details about how the plot will progress, and it does not inform us what will be the role of the element A in this progression. But it tells us some minimal, though extremely important piece of data – that this element *will* play certain role in the further plot. This feature of proplepsis was noticed by Teresa Bridgeman:

> [T]he proleptic *annonce* [...] requires the construction of a minimal and usually incomplete frame, which the reader *expects* to have to recall at a future stage in reading, and stores in memory accordingly. In this respect, most prolepsis cannot be seen simply as a mirror image of unanticipated analeptic frame recall. It involves *anticipated recall*. (Bridgeman 2005: 130)

If the two mechanisms of creating coherence are both imposed into one pair of statements, we get a different scheme of this connection:

$$(A) \rightarrow [...] \rightarrow Z, A$$

In this case not only element A is accentuated when first introduced, but it is also (usually, partially) repeated when the element Z is introduced. Therefore, we get something which may be called a *proleptically-analeptic structure*, in which the coherence is established by first indicating that in further plot development element A will play an important role, and,

secondly, by indicating the connection of the second element of the pair (that is Z) to the previously mentioned element A that is repeated.

We may say that prolepsis and analepsis here are two types of indicators pointing out how the element they belong to should be linked to another element in the text. However, some features of these indicators make them quite different from each other. The indication of the element A is very *strong*, that is this element is accentuated by different means to stress its importance. The indication of the element Z, on the contrary, typically is quite *weak*. That is, the second element should not be accentuated. At the same time, the situation with the preciseness of indication is quite the opposite. The indicator belonging to the element Z usually clearly indicates to which element readers should link the element Z. This is very different from the case of element A, the indication of textual links of which are very inexact. Usually we do not receive any information about the further element (X, Y, Z, etc.) to which element A should be linked. Its indicator points at the whole body of the text which is not read yet. These observations can be illustrated by the diagram (see Fig. 4).
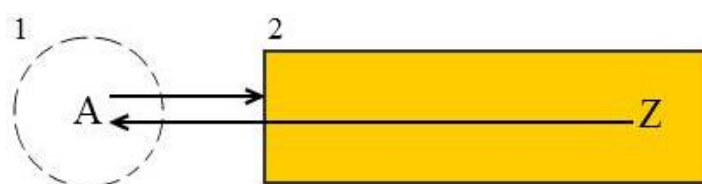

Figure 4. Element A, being strongly accentuated (1), points at the whole body of the following text (2), while element Z is not accentuated (or accentuated weakly), but indicating very precisely its linkage to the element A.

Such difference in the types of connection between the first and the second elements of the pair can be easily explained. The reasons why the textual connections of the element A are not revealed are obvious – the author often does not want to ruin the intrigue of the narrative. The reasons why second element may not be strongly accentuated are more interesting. According to the well-known premise of cognitive psychology, semantic organization of information makes memorizing much easier than in case of there is no logical structure in the memorized material (Chang 1986; Leontiev 1931). That is, it is much easier to memorize some objects (e.g., words, events) if they are not separate from each other, but form a kind of unity. An element, linked logically to another element, is not a separate unit any more, it becomes a part of some logical structure. If we impose these ideas from psychology onto the scheme of narrative coherent pair, we will see that the element Z of the pair is a kind of element logically linked to the previous (supposedly already memorized) element A. Therefore, the memorization of the element Z is much easier than the task of memorizing

element A, which may be not linked logically to any other elements in the text because it holds primary position in it (in the extreme case there may be no other elements to link this element to). It may explain why element A is often strongly accentuated. Such accentuation is needed to compensate the absence of any logical structure that would facilitate the memorization of this element. Similarly, it can help explain why usually the majority of strongly accentuated elements (it is our intuitive impression which still needs to be tested) are situated at the beginning of text – it is the extreme position where there is no previous elements to which elements of the beginning may be linked logically to.

3.2. Role of misaccentuation in creation of poetic effects

The discussion concerning the utilization of accentuation given in the previous subsection applies only to the case of proper accentuation, i.e. the type of accentuation which aims to facilitate correct transmission of some thoughts from the author to the readers. In such case author tries to put the "red flags" of accentuation in the correct places, so that the readers will pay attention exactly to the most important elements of the message. However, there is another possibility – when the author does not aims to reach this proper communication. In this second case his goal is not to help the readers create in their minds the mental model which would be similar to the author's mental model, but to create specific poetic effects that would please readers.

We would propose to call such improper accentuation *misaccentuation*. Misaccentuation can be of two types:

1) overaccentuartion, when the author stresses some elements of the text stronger than they deserve;

2) underaccentuation, when he does not stress enough those elements which are really important for the plot.

A logical question may arise: how can we know that a certain element is *really* important for the plot if it is underaccentuated, or, similarly, that certain element is not important, though it is strongly accentuated? Isn't accentuation the only way to decide which elements are important for the plot and which of them are not? Indeed, to have the possibility of saying that certain text element is over- or underaccentuated there should be some other textual accentuations of the same element. These other accentuations should be placed later in text,

following the principle that the latest evaluation of a certain element is the most correct one. That is, to be capable of saying that an element is underaccentuated we need to meet further in text the same element accentuated differently. Each case of misaccentuation, as any poetic device (see Dubois et al. 1981 [1970]), should contain two elements, being at the same time the parts of one unit. In case of metaphor we have two signified under one signifier. In case of misaccentuation we have two different accentuations of the same element.

If the schema of proper accentuation coherence prescribes that among the two elements, A and Z, the element A has to be accentuated, the schema of underaccentuation prescribes that the situation should be reverse – element A should not be accentuated (being presented as irrelevant from the point of view of plot unfolding) and the element Z should be the "correction" of this "mistake".

The mechanism of the functioning of underaccentuation can be demonstrated by the example from Agatha Christie's crime novel *Peril at End House* (1932). In this novel the famous detective Hercule Poirot suspects that someone wants to kill young woman Nick. Poirot and his friend Captain Hastings (who is the narrator in the novel) are invited into her manor, End House, to find the potential murderer and to prevent the crime. Once, reading a newspaper, Hastings comes across the information about some British pilot Michael Seton who wanted to make a round-the-world flight, and who is now missing. Further readers will get to know that Seton is an extremely important figure for the story, but in the introduction of this character nothing accentuates this importance. Seton is presented as an object for the table-talk, nothing more. That is, he is given as a secondary narrative element that does not deserve much attention. However, at the same time, he is presented with a name, and his introduction is accompanied with a small story, so that readers will create a retrieval cue for this character in their memory, but not in their long-term memory. Here is this episode (situated at the very beginning of the first chapter of the novel):

> **Episode A**
> I picked up the morning paper which had fallen from my hand and resumed my perusal of the morning's news. The political situation seemed unsatisfactory [...].
> I turned a page.
> 'Still no news of that flying fellow, Seton, in his round-the-world flight. Pretty plucky, these fellows. That amphibian machine of his, the Albatross, must be a great invention. Too bad if he's gone west. Not that they've given up hope yet. He may have made one of the Pacific islands.'
> 'The Solomon islanders are still cannibals, are they not?' inquired Poirot pleasantly.

'Must be a fine fellow. That sort of thing makes one feel it's a good thing to be an Englishman after all.'

'It consoles for the defeats at Wimbledon,' said Poirot.

'I-I didn't mean,' I began.

My friend waved my attempted apology aside gracefully.

'Me,' he announced. 'I am not amphibian, like the machine of the poor Captain Seton, but I am cosmopolitan. And for the English I have always had, as you know, a great admiration. The thorough way, for instance, in which they read the daily paper.'

My attention had strayed to political news. (Christie 1932)

This misaccentuated element is later reevaluated. It happens in the tenth chapter of the novel, which is called "Nick's Secret". In fact, it is the role of Michael Seton that is Nick's secret, so that the title plays additional accentuating role (as we claimed earlier, title is a very strong type of accentuation). However, it is accentuated not only by the title, but also by the elements of the semantic sublevel of the narrative structure. The very behaviour of Nick, her depressed mood, her reaction to Poirot's words convey the meaning of the importance of the figure of Michael Seton:

Episode Z

In a pleasant room with the sun streaming into it, we found Nick. In the narrow iron bed, she looked like a tired child. Her face was white and her eyes were suspiciously red, and she seemed listless and weary.

'It's good of you to come,' she said in a flat voice.

Poirot took her hand in both of his.

'Courage, Mademoiselle. There is always something to live for.'

The words startled her. She looked up in his face.

'Oh!' she said. 'Oh!'

'Will you not tell me now, Mademoiselle, what it was that has been worrying you lately? Or shall I guess? And may I offer you, Mademoiselle, my very deepest sympathy.'

Her face flushed.

'So you know. Oh, well, it doesn't matter who knows now. Now that it's all over. Now that I shall never see him again.'

Her voice broke.

'Courage, Mademoiselle.'

'I haven't got any courage left. I've used up every bit in these last weeks. Hoping and hoping and-just lately-hoping against hope.'

I stared. I could not understand one word.

'Regard the poor Hastings,' said Poirot. 'He does not know what we are talking about.'

Her unhappy eyes met mine.

'Michael Seton, the airman,' she said. 'I was engaged to him-and he's dead.' (Christie 1932)

Underaccentuation of certain elements of narrative, as it seems, is often accompanied by the overaccentuation of some other elements of it. For example, in crime novels usually there are several suspects, and as a rule during the investigation the facts that would make us pay attention to the real murderer are underaccentuated, and, conversely, the figures of numerous "fake murderers" are overaccentuated. However, we are not sure if overaccentuation may have any aesthetic value if functioning on its own, without underaccentuation.

Generally, underaccentuation, which sometimes goes together with overaccentuation, may be regarded as a "retrospective" poetic device, that is the device which creates poetic effects according to the following scheme: at first readers receive some information which is not evaluated as important, so that it becomes stored in the working memory, and in some time (which should not be very long, so that the reader does not forget this information) this information gets new meaning, being evaluated anew as important. The fact that this information was already known by the readers, but as if virtually "not known" (i.e. the correct value of the information was not known) makes the readers experience "aesthetic feelings" of a certain kind. Narrative misaccentuation is not the only example of retrospective devices. As it seems, similar functions are performed, for instance, by internal rhyme. However, we should stress that these are just preliminary observations which need to be tested experimentally.

3.3. Role of accentuation in film

The concept of accentuation can help us better explain not only the process of comprehension of literary narratives and their structure, it also can equally be applied to the study of film narration. Perhaps, in movies some of the accentuation devices may be even more apparent. Accentuation in film, as it seems, functions at the same three levels, each of which contains two sublevels, syntactic and semantic. But, of course, the surface structure in film is different – instead of natural language it uses so-called language of film, the semantic sublevel of which is formed of shots, and the syntactic sublevel encompasses some formal rules of the organization of the shots. The problem of the organization of accentuation at the surface structure of film is an extremely large research topic and therefore we will not even try to make any preliminary sketches of its description. However, the accentuation devices of the narrative level of film seem to be quite similar to those functioning in literary narratives. In

this subsection we will attempt to confirm this intuition by analyzing the unusual utilization of accentuation in the movie *Spider* (2002) by David Cronenberg.

The film by Cronenberg is especially interesting from the point of view of the use of the structure of accentuation in it. *Spider* may be regarded as a proof of the importance of the mechanisms of accentuation due to the fact that, firstly, some elements of accentuation are expressed very directly (although not explicitly) in it, and secondly, some elements of accentuation are lacking (and this misaccentuation plays unusually important role in the film). That is, not only presence of accentuation, but also underaccentuation have important functions in the movie.

The main character of the film is a schizophrenic Dennis Cleg, nicknamed Spider, who came from the mental institution to a house catering for mentally disturbed persons. This house is located near the places where Spider's childhood passed. Familiar places impel him to recall some dramatic events that had happened to him when he was a small boy. The memories about Spider in his childhood are given in the film as embedded narrative, parts of which are cut into the story of adult Spider. The subjectivity of the inner story is marked in a specific way. In particular, to stress on the fact that the embedded story takes place in the consciousness of the adult Dennis, he is also present in this world of recalled memories, though as a passive observer. So, often we face the unusual situation when both main characters, small boy Spider and his adult alter-ego schizophrenic Spider, are standing side by side – the former is acting without noticing the latter, who is just passively observing the scenes of his own childhood. Thus, the embedded story is given as a kind of filmic "free indirect speech" – it takes place in the mind of the adult Spider, but is "told" via the same stylistics as the framing story, without any formal indications that it is subjective (e.g., without shifts in colour or similar effects), which gives the director a possibility to play with fictional reality.

The embedded story tells us the following. Once the mother of small Dennis sends him to the nearby bar to call his father back home. The boy comes to the place and finds his father there. Also he sees several prostitutes close to the entrance of the bar, and one of them, Yvonne Wilkinson, laughs at him and shows her breasts. Several days or weeks pass, and Spider's father starts to go out with Yvonne. Later, as it seems for the boy, the father kills his mother and brings Yvonne to their home trying pretend that she is Spider's mother. The boy cannot bear it for long, so he kills the prostitute by opening the gas when she is sleeping. Surprisingly for the

viewers, it turns out that in fact Spider's father have not brought any prostitutes home and her presence was only the result of Spider's imagination. In fact, all this time Spider thought that his mother was a prostitute, and thus the woman he has killed was his own mother.

In the framing story of adult Spider similar situation happens. Spider starts to imagine that the landlady of the house catering for mentally disturbed, Mrs. Wilkinson (she has the same surname as Yvonne), is the prostitute his father was going out with (although it is not true, of course). Once more Spider tries to kill "Yvonne", who, as he believes, was the cause of his mother's death, but this time he does not manage to do it. Finally, Spider is taken back to the mental institution.

Thus, during the film two transformations happen. Firstly, Spider starts to think that his mother is Yvonne Wilkinson, and, secondly, he imagines the same about the landlady of the house where he lives. These transformations take place in Spider's mind, so how do viewers get to know about the emergence of these morbid ideas in the head of Spider (taking into account that he does not speak a word during the film)? In the further discussion I will examine both these transformations and analyze the functioning of accentuation in these cases.

A. Transformation of mother into Yvonne

In the first case to show that Spider takes his mother for the prostitute Yvonne Wilkinson, actress Miranda Richardson, who initially was playing Spider's mother is made up. Now she resembles Yvonne (initially played by another actress, Alison Egan), with whom small Spider had an encounter in the bar. However, it is not easy to call this make-up a good one, and it is obvious that true Yvonne (that of Alison Egan) is quite different from pseudo-Yvonne (see Fig. 4 and 5).

Nevertheless, the viewers of the film *do not notice* this substitution. That is, they do not notice that at some point the actress playing Yvonne changes. Such mistake of the audience is not something happened because of director's inaccuracy, but it was intended and functions as a structural component of the narrative. In fact, this mistake keeps the intrigue, and if we noticed that the actress had been substituted then we would guess that the embedded story was just invented by schizophrenic Spider, that it is not real, and so on. Thus, it was the director's goal to mislead the viewers of his movie. How did he reach this goal?

I claim that this viewer's mistake was caused by the specific circumstances of first appearance of Yvonne (Alison Egan). Namely, this character was not accentuated properly. It means that, firstly, she did not appear for long, so that the viewers did not have enough time

Figure 5. True Yvonne (played by Alison Egan)

Figure 6. Pseudo-Yvonne (played by Miranda Richardson)

to pay attention to the features of her face. But it is even not so important. The viewer could have remembered her if there was an indication that this character will play an important role in the further plot. But there were no indications of this sort, e.g., there was no prolonged close-up of her face, her name was not mentioned, that is, she was regarded as a part of the background, similarly to furniture, alcoholics in front of the bar and similar unimportant things.

71

Due to the lack of accentuation of the first Yvonne (Alison Egan) viewers are unable to notice any difference between her and pseudo-Yvonne (Miranda Richardson). Strangely enough, this mistake is similar to the one made by the boy Spider himself. The small boy mixed his mother up with the prostitute, and so do we when watching the movie. Thus, we know the way of Spider's thinking because we think in a similar vein.

B. Transformation of Landlady into Yvonne

The viewer gets to know about the second transformation in a completely different way. It is much more widespread and is based on the skilful use of accentuation. The episode when Spider receives the "evidence" that the landlady, Mrs. Wilkinson, is Yvonne may be shortly retold as follows. Spider sneaks into the room of landlady while she is sleeping, opens the door of her wardrobe and notices a fur coat, a cheap imitation of the leopard fur. Spider (and the viewer as well) recalls that Yvonne long time ago had the leopard fur coat. Thus, he makes a "logical" conclusion that the landlady and the prostitute are one and the same person.

It is quite an interesting question why viewers also recall the fur coat of Yvonne, although Spider says nothing about his conclusions. As it seems to us, this similarity of conclusions can be explained by the accentuation theory. The first appearance of the fur coat on the screen is accentuated in a very strong manner. The coat first appeared when Spider's father and pseudo-Yvonne were making an evening walk. Yvonne, who was wearing her coat, said: "Nippy out, eh glad I got my fur. Do you like my fur? Got it at the market. Second hand. Still, what's in these days... I'm a bit second hand myself..." (38:15–38:25). It may seem that this phrase has only "realistic" function (Barthes 1966), being just an unimportant detail, however it is not like that. Yvonne's phrase has specific *mnemonic function*; its aim is to accentuate the importance of the fur coat for the plot. Efficiency of this accentuation is confirmed by the fact that the reader recalls what coat Yvonne was wearing, although he or she would hardly recall the clotthes of her companion, Spider's father. Besides, the colouration of the fur itself is not typical (it is leopard fur, not a fur of some unpretentious colour, like black or brown), which also accentuates this fur. Thus, there are strong reasons to say that if the words of Yvonne were not said and if her fur was of a more typical colouration, viewers would not recall Yvonne's fur when observing the fake "fur" of the landlady.

Conclusion

Current work represents an endeavour to clarify some features of narrative structure interrelated with some specificities of the memorizing of literary narrative texts. We tried to show that there exist specific linguistic devices that indicate which elements of a text are important and thus should be memorized, and which of them are not. These devices may be called *accentuations*, though this term is quite provisional. Accentuations should be distinguished from the foregrounded text elements that also have the function of capturing readers' attention. The former utilize the mechanisms of voluntary attention while the latter are based on the use of involuntary attention. Our main goal was to propose a coherent theoretical model of the functioning of accentuation in literary narratives.

To fulfil this objective we first revised the most important of the existing models of narrative levels. Such revision was necessary because, as we later showed, accentuation is organized according to the textual level structure, and therefore some inconsistencies in the level model used as a ground for our accentuation model would probably lead to some distortions. Thus, we analyzed the existing level models in narratology and psychology of text comprehension to find out which of them may be most appropriate for our accentuation model. Our analysis has shown that all of them were quite problematic and therefore we proposed a new six-level model of narrative levels. One of the main innovations of this model is the fact that it describes not only the text structure, but also the process of remembering (or, inversely, forgetting) of text. On the basis of experimental studies conducted by the other researchers and our own textual analysis we came to the conclusion that each of the higher levels of the model is retained in memory for a shorter period of time than each of the lower levels.

Having this renewed level model, we gained the possibility to approach our main goal – the construction of the model of accentuation in literary narratives. At first we defined some main principles of accentuation, and later proposed a typology of the different kinds of accentuation based on the six-level model (this typology includes five types of accentuation). Also we have given some preliminary categorization of the subtypes of accentuation, though it is far from being complete and thus needs further investigation. The typologies were

supported by the textual analysis and the results of experimental studies of accentuation existing up to date. Also a notion of the strength of accentuation has been introduced, though we have made just preliminary steps in the analysis of this feature of accentuation.

After having described the main principles and types of accentuation we proceeded to the description of some directions in which the study of accentuation may further develop. Out of the set of problems concerning accentuation we have chosen three: (1) the role of accentuation in establishing narrative coherence, (2) the role of accentuation in creation specific poetic devices (based on misaccentuating certain elements of the storyworld), and (3) the role of accentuation in film. Particularly, we described a specific proleptically-analeptic structure which serves for establishing coherence in narratives. This structure is based on the use of accentuation. The improper utilization of accentuation in it, as we assumed, may lead to some distortions of the text comprehension, some mistakes in understanding, which can be used for the creation of poetic effects. For example, an important textual element A (character, event, etc.) may be not accentuated strongly enough, so that the reader will not consider it as an important part of narrative, but still retain it in his or her working memory. In this case a second mentioning of the element A, the reconsideration of its value (informing the reader about the true importance of this element) will have aesthetic function. As well, we have shown that the same principles of the use of accentuation for the creation of coherence and aesthetic effects may be effectively utilized in film, as it happens in case of David Cronenberg's *Spider*.

The role of accentuation in the process of comprehension of literary narratives seems to be very important and worth further investigation. Our work may be regarded as just a preliminary approximation to this rich and interesting topic.

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Kokkuvõte

Rõhuasetuse struktuuri roll narratiivsete tekstide meeldejätmisel

Käesolev töö kujutab endast katset selgitada mõningaid narratiivsete struktuuride omadusi seoses teatud kirjanduslike narratiivide meeldejätmise iseärasustega. Oleme proovinud näidata, et oluliste – ning seega ka mäletamisväärsete ja mitteoluliste elementide näitamiseks tekstis on olemas spetsiifilised metalingvistilised vahendid. Neid vahendeid võib nimetada rõhuasetusteks, ehkki see termin on üsna tinglik. Rõhuasetusi tuleks eristada esiletõstetud tekstielementidest, millel on ka tähelepanu tõmbamise funktsioon. Esimesed rakendavad tahtliku tähelepanu mehhanisme, samas kui teised põhinevad tahtmatul tähelepanul. Meie peamine eesmärgi oli sidusa teoreetilise mudeli esitamine rõhuasetuse toimimisest kirjanduslikes narratiivides.

Nimetatud eesmärgi täitmiseks parandasime me kõigepealt olemasolevaid narratiivitasemete mudeleid. Korrigeerimine oli vajalik, kuna, nagu me osutasime, rõhuasetus on organiseeritud vastavalt tekstitasandi struktuurile ja seetõttu võivad vasturääkivused viia rõhuasetuse mudeli alusena kasutatavas tasandimudelis teatud moonutusteni. Seega me analüüsisime olemasolevaid tasandimudeleid narratoloogias ja teksti mõistmise psühholoogias, et leida, millised neist võiksid osutuda sobivaimaks meie rõhuasetuse mudelile. Analüüsi käigus osutusid nad kõik võrdlemisi probleemseteks, mistõttu pakkusime välja uue kuuetasandilise narratiivitasandite mudeli. Selle mudeli üks peamisi uuendusi seisneb tõigas, et see kirjeldab mitte ainult teksti struktuuri, aga ka teksti mäletamise (või vastupidi - unustamise) protsessi. Teiste uurijate poolt läbi viidud eksperimentaalsete uuringute ja meie enda tekstianalüüsi põhjal jõudsime järeldusele, et mudeli iga kõrgem tasand püsib meeles vähem aega kui iga madalam tasand.

Uuendatud tasandimudeli abil saime läheneda ka meie põhieesmärgile – kirjanduslike narratiivide rõhuasetuse mudeli konstrueerimisele. Kõigepealt defineerisime mõned rõhuasetuse põhiprintsiibid ja hiljem pakkusime eri tüüpi rõhuasetuste tüpoloogia tuginedes kuuetasandilisele mudelile (see tüpoloogia sisaldab viit rõhuasetuse tüüpi). Samuti pakkusime me rõhuasetuse alamtüüpide esialgse klassifikatsiooni, kuigi see pole kaugeltki valmis ning nõuab edasist uurimist. Tüpoloogiate loomist toetas tekstianalüüs ning samuti lähtumine

senistest eksperimentaaluuringute tulemustest. Lisaks tutvustati ka rõhuasetuse tugevuse mõistet, kuigi selle rõhuasetuse omaduse analüüsimisel jõudsime teha vaid esimesed sammud.

Pärast rõhuasetuse põhiprintsiipide ja põhitüüpide kirjeldamist kirjeldasime me ka mõningaid suundi, kuhu rõhuasetuse uurimine võiks edasi areneda. Võimalikud arengud, mida me kirjeldasime kolmandas peatükis, ei tekita üksnes küsimusi, vaid pakuvad ka mõningaid võimalikke vastuseid. Rõhuasetusse puutuvate probleemide hulgast valisime välja kolm: (1) rõhuasetuse roll narratiivse sidususe loomisel, (2) rõhuasetuse roll spetsiifiliste poeetiliste võtete loomisel (põhinedes teatud jutumaailma elementide rõhuasetuse moonutamisel), ja (3) rõhuasetuse roll filmis. Täpsemalt kirjeldasime me narratiivi sidusust loovat struktuuri, mis põhineb rõhuasetuse kasutusel. Rõhuasetuse ebakohane kasutamine võib, nagu me näitasime, viia tekstist arusaamisel teatud moonutusteni või vigase arusaamiseni, mida saab omakorda kasutada poeetilise mõju loomiseks. Näiteks, tähtis tekstiline element A (täht, sündmus vms.) võib olla alarõhutatud nii, et lugeja ei pea teda oluliseks narratiivi osaks, hoides seda samas ikka oma töömälus. Sellisel puhul võib elemendi A teiskordne mainimine, mil selle väärtus kasvab (teadvustades lugejale elemendi tõelist tähtsust), omada esteetilist väärtust. Lisaks oleme me näidanud, et samu printsiipe rõhuasetuse kasutusel sidususe ja esteetiliste mõjude loomisel võib hästi kasutada filmis, nagu seda on tehtud David Cronenberg'i „Ämbliku" puhul.

Rõhuasetuse roll tundub olevat kirjanduslike narratiivide mõistmisel äärmiselt tähtis ja väärib edasist uurimist. Meie tööd võib pidada alles esialgseks lähenemiseks sellele paljulubavale ja põnevale teemale.

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