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SOME COMPARATIVE CONSTRUCTIONS IN THE HISTORICAL CHRONICLES OF SHAKESPEARE

This article examines some comparative constructions in the historical Chronicles of William Shakespeare. The study of the works of the great English playwright William Shakespeare mainly studied his creative activity or considered his comedies and tragedies (Karpova). Thus, it can be stated that Chronicles have remained out of the attention of researchers, in particular, the consideration of the genre in linguistic and stylistic coverage has remained the least studied. In this study, we consider comparative constructions as a means of imagery in Shakespeare's Chronicles in comparison with the modern literary language of the 21st century. The study of comparative constructions in Chronicles made it possible to consider and identify differences in the language of the New England period and modern English of the early 21st century in qualitative and quantitative terms. The analysis carried out in the study of comparative constructions with the functional words like, as and than in the historical chronicles of Shakespeare and their comparison with modern literary texts allow us to make some generalizations about the evolution of the syntax of these constructions of the New English period and the change in the status of these functional words.

Keywords: Historical Chronicles; comparative constructions; figurativeness; Shakespeare, contextual analysis, parallelism, literary, poetry.

Introduction

The choice of Shakespeare's *historical Chronicles* as the object of this study is not accidental, since most often when studying the great playwright's language, his entire work is considered total, or only comedies and tragedies are investigated. Therefore, it is not surprising that *Chronicles* remain the least studied genre, in terms of language and style features. The study of the figurativeness of historical dramas is also significant because being mainly written in the early period of Shakespeare's work (except for «Henry VIII»), they preceded the creation of such masterpieces as «Hamlet», «King Lear» and «Macbeth». In the vast Soviet and foreign Shakespearean, there are no works yet devoted to the comparison of the figurativeness of the *Chronicles* and the tragedies of Shakespeare. Shakespeare's ten historical *Chronicles* contain over 1,500 figurative expressions, more or less evenly distributed in all the plays. Comparisons predominate among figurative expressions (83.7 %); metaphors are represented by a much smaller number (16.3 %). Note that this ratio of comparisons (binomial figurative expressions) and metaphors (monomial figurative expressions) differs significantly from the ratio in Shakespeare's poetic works, where metaphors prevail.

The comparison of various ways of expressing figurative means in Shakespeare and the modern English literary language (XXI century) can provide interesting material for studying the nature of language development in the New England period. Therefore, in this article, the description of the various forms of expression of figurativeness used by Shakespeare is regularly compared with the data of the analysis of similar or identical forms in modern English prose and poetry.

Materials and methods

In Shakespeare's studies – domestic and foreign – there are different principles of the analysis of figurative language. In the works of K. Spurgeon and V. Klemen (1951), the leading principle was the arrangement of semantic types of figurative means in various works of Shakespeare. German researcher M. Luthi carefully traces the development of metaphorical language within the framework of individual dramas [1]. M. M. Morozov in his well-known article makes a subtle analysis of the characters of the actors by referring to the figurativeness that they use in their speech [2].

The study of the figurative means of Shakespeare's language can contribute to solving serious literary problems. In this way, A. Meisener solves the question of Shakespeare's attitude to metaphysical poetry in his polemical article «The Structure of figurative language in Shakespeare's Sonnets.» [3] The problem of

the imagery of language was also considered in the dissertation by E. Lugovskaya on the examples of Shakespeare's Sonnets [4].

The works that contain a linguistic analysis of Shakespeare's figurative expressions are quite few, for example, the dissertation of V. Huebner [5], written at the beginning of the century, and, in part, the monograph of V. Franz «Shakespeare's Grammar» (1900), reprinted later under the title «Shakespeare's Language in verse and prose» belongs to such works (1939) [6]. A. Anikst's research is devoted to the problem of the evolution of Shakespeare's figurative language in his poetic style [7]. A number of studies have been devoted to Shakespeare's vocabulary, including the stylistic features of the language, Gilbert [8]; Ivanovsky [9]; Culpeper [10]; Curren-Aqino [11]; Karpova [12]; Temirgazina [13].

The problem of analyzing the stylistically differentiated text of William Shakespeare's *Chronicles* is of fundamental importance both for stylistics and for the linguistics of the text, which operates with its special research methods. Among them stand out:

- 1) the method of considering linguistic means within a given text;
- 2) the semantic-stylistic method;
- 3) the linguistic-stylistic method;
- 4) the comparative-stylistic method;
- 5) the linguistic-statistical methods of analyzing comparative-syntactic constructions.

Working with the texts of the Shakespeare *Chronicle*, we use such traditional research methods as : component analysis, contextual analysis. Component analysis is based on the fact that the units of analysis are parts (elements) of a language unit (nominative-communicative or structural).

Results and Discussion

Comparative constructions with like

Shakespeare's *Chronicles* contains 295 comparative constructions with **like**, which is about 24 % of the total number of comparative constructions. The prevalence of constructions with **like**, thus, in Shakespeare is somewhat lower than in the authors of the twentieth century, who use comparisons with **like** in an average of 52 % of the total number of comparative constructions.

The use of various syntactic structures acting as a comparative phrase introduced by the functional word **like** is given in Table 1. The data on the historical *Chronicles* of Shakespeare are compared with the figures obtained as a result of the analysis of the modern literary text.

It can be seen from the table that the comparative construction, including the non-distributed substantive unit (**like N**), makes up a significant part of the construction with **like**, although it is somewhat inferior to the use of this structure in the texts of the XXI century.

Comparisons of this type are the most transparent and understandable:

(1). *York.*

*Because that I am little, **like** an ape,*

He thinks that you should bear me on your shoulders

(Rich. III, III, I). (2). *Mortimer.*

With silence, nephew, be thou politic:

Strong —fixed is the house of Lancaster;

*And **like a mountain**, not to be removed.*

(1 Henry VI, II, 5).

(3). *Prince.*

Look, whether the withered elder hath not his poll

*clawed **like a parrot**.*

(2 Henry IV, II, 4).

It is indicative of Shakespeare's style is a high percentage of the use of constructions **like AN** (about 46 % versus 31 % in texts of the XXI century. the high usage of a substantive unit with an attribute as the second member of the comparison seems to be related to the general widespread use of epithets in the language of Shakespeare:

(4). *Vernon.*

I saw young Harry, with his beaver on,

His cuisses on his thighs, gallantly arm'd,

*Rise from the ground **like feather'd Mercury**...*

(1 Henry IV, IV, 1).

Very often in Shakespeare, the semantic center of the comparative phrase is precisely the attribute and not the defined word. For example:

(5). *Gardener.*

Go bind thou yon dangling apricocks,

*Which, **like unruly children**, make their sire*

Stoop with oppression of their prodigal weight:

Give some supportance to the bending twigs.

(Rich. II, III, 4).

If comparisons of the type **like N** (with a non-distributed substantive unit) are usually substantive, then there are sometimes predicative semantic relations in attributive constructions, and the comparison becomes more complex situational:

(6). *Richard.*

*A deadly groan, **like life and death's departing**...*

(3 Henry VI, II, 6).

Nearly a third of attributive comparative constructions with **like** in historical Chronicles contain a postpositive attribute expressed by a participial construction or a subordinate determinative sentence:

(7). *Richard.*

*How well resembles it the prime of youth,
Tirimm'd like a younker prancing to his love.*

(3 Henry VI, II, 1).

(8). *Gloucester.*

*And I, like one lost in a thorny wood,
That rends the thorns and is rent with the thorns,
Seeking a way and straying from the way;
Not knowing how to find the open air,
But toiling desperately to find it out,
Torment myself to catch the English crown...*

(3 Henry VI, III, 2).

About 17 % of comparative constructions with *like* in Chronicles include substantive – prepositional phrases (**like N prep. N**). Such comparisons are often complex and multifaceted since the prepositional phrase itself has the potential ability to express figurativeness (suffice it to recall the famous «the milk of human kindness»). Most often in such constructions, Shakespeare uses the preposition of:

(9). *Charles.*

*Now shine it like a comet of revenge,
A prophet to the fall of all our foes!*

(1 Henry VI, III, 2).

The presence of two semantic centers in a prepositional phrase allows for a double correlation of the comparative constructions with the reference part of the phrase. There is a parallelism, which is a rather complex figurative structure since in this case, there is a double correlation. There is a parallelism, which is a rather complex figurative structure, since in this case, the figurativeness is not so much in the comparison of two pairs of objects, as in the use of relations between correlating pairs. Here is an example of such a comparison:

(10). *King Henry.*

*I will tell thee in French, which I am sure
will hang upon my tongue like a new-married
wife about her husband's neck, hardly to be shook off.*

(Henry V, V, 2).

It is difficult to imagine that such unusual comparisons (French–wife, tongue–husband's neck) could be implemented not in parallelism, but in the usual two-component comparison.

The construction with a non-finite verb form (**like V**) in the Chronicles is marked by an isolated case:

(11). *Fluellen.*

The perdition of the athversary hath been very,

*great: marry, for my part, I think the duke hath
lost never a man but one that is **like to be**
executed for robbing a church...*

(Henry V, III, 6).

A single case is also represented in the *Chronicles* by the predicative structure like NV, which grammarians usually recognize as non-normative:

(12). *Warick.*

*'Tis **like you would not feast him like a friend,**
and't is well seen he found an enemy.*

(2 Henry VI, III, 2)

It should be noted that in the texts of the XXI century, the constructions **like V** and **like NV** each account for 5% of the total number of uses of turns with **like** (see Table 1). This indicates the evolution of the syntactic status of the functional word **like** in the New English period: from a lexically weakened adjective in Shakespeare's time to a subordinate conjunction in our days.

The adjectival nature of **like** in Shakespeare's *Chronicles* is confirmed by the frequent use of the adverb **so**, syntactically related to **like**, for example: (13). *Hotspur.*

*And talk **so like a waiting—gentlewoman** of guns,
and drums, and wounds, God save the mark!*

(1 Henry IV, 1, 3).

Widespread in the *Chronicles* are phrases with the functional complex **more like—than**, in which **like** clearly shows the nature of the adjective:

(14). *Queen Margaret.*

*Not all these lords do vex me half so much
As that proud dame, the lord protector's wife:
She sweeps it through the court with troops
of ladies,
More like an empress than Duke Humphrey's wife.*

(2 Henry VI, I, 3).

It is noteworthy that along with the analytical form **more like**, Shakespeare uses the 'synthetic form **liker**: (15). *Constance.*

*My bed was ever to thy son as true
As thine was do thy husband; and this boy
Liker in features to his father Geoffrey
Than thou and John in manners; being as like
As rain to water, or devil to his dam.*

(John, II, 1).

Another confirmation of the adjectival nature of **like** in Shakespeare is the frequent use by the playwright of archaic management with the preposition **to**

(going back to the ancient form of management with the dative case). In total, out of 295 revolutions with **like** noted in the chronicles, in 24 cases (which is about 8 %), control with **to** is observed. Here are some examples:

(16). *King Edward.*

*What valiant foemen, like to autumn's com,
Have we mow'd down in tops of all their pridel*

(3 Henry VI, V, 7).

(17). *King Henry.*

*You are not to be taught
That you have many enemies, that know not
Why they are so, but, like to village curs,
Bark when their fellows do...*

(Henry VIII, II, 4).

(18). *Hastings.*

*Besides, the king hath wasted all his rods
On late offenders, that he now doth lack
The very instruments of chastisement;
So that his power, like to a fangless lion.*

(2 Henry IV, IV, 1).

There are no examples of this type in the literary texts of the XXI century, although similar constructions are found in the poetry of the XIX century, for example:

*I see the others far away
As if in fir el it camp they lay,
And I, like to an Indian scout,
Around their part prowled about.*

(R. L. Stevenson, The Land of Story – Books).

There is reason to believe that already for Shakespeare's era **like to** was an outdated expression since the playwright used it only in poetic passages (apparently for reasons of rhythm); in passages written in prose, Shakespeare never resorts to such an expression.

Comparative constructions with as

The *Chronicles* noted 492 comparative constructions introduced by the conjunction **as**. This is about 39 % of the total number of corporate structures. Let us note at the same time that in the texts of the XXI century, the phrases with **as** are used much less often (16 %).

Table 2 shows the results of calculating the use of various syntactic structures as part of the construction introduced in *Chronicles* in comparison with similar data from modern texts.

An unextended substantive unit in the composition of constructions introduced by the conjunction **as** is relatively less common than in construction with **like** (cf. Tables 1 and 2). As a rule, the basis of comparison is explicitly expressed in such comparisons:

(19) *King Richard.*

High-stomach'd are they both and full of ire,

*In rage **deaf as the sea, hasty as fire.***

(Rich. II, I, 1).

(20) *Gloucester.*

Say'st thou me so? What colour is this cloak of?

*Simple. Red, master; **red as blood.***

Gloucester. Why, that's well said. What colour is my gown of?

*Simple. Black, forsooth; **coal-black as jet.***

(2 Henry VI, II, 1).

The constructions with **as**, which include a substantive unit with a definition (**as AN**), have no significant differences from the constructions of the type **like AN** from the point of view of expressing figurativeness. As in **like AN** phrases, a lexically «empty» substantive element is often included in the **as AN** construction, and the attributive part that acts as the carrier of figurativeness, for example:

(21) *Reignier. Salisbury is a desperate homicide;*

*He fightetch **as one weary of his life...***

(1 Henry VI, 1, 2).

Constructions of the **as AN** type with an expanded attribute part are sometimes given in the form of separate replicas, while the comparison as a whole construction appears to be dissected: its first component is contained in the «leading» replica, and the second in the subsequent replica, for example:

(22) *Williams.*

A good old commander and a most kind gentleman:

I pray you, what thinks he of our estate?

King Henry.

Even as men wrecked upon a sand, that look to be washed off the next tide.

(Henry V, IV, 1).

Attention is drawn to the frequent use of the possessive form of nouns in the described construction. In constructions with **like**, the possessive case is much less common. The explanation of this fact should probably be sought in the peculiarities of Shakespeare's versification, in his apparent tendency to the widespread use of alliteration. The sound association of the conjunction **as** with the ending of the

possessive case in many cases predetermined the possible choice between **as** and **like**. Here is a very illustrative example, in our opinion:

(23) *Kin Henry*:

Hide not thy poison with such sugar'd words;

Lay not thy hands on me; forebear, I say:

*Their touch affrights me **as a serpent's sting**.*

(2 Henry, VI, III, 2).

The alliteration of 's', available in the last verse, onomatopoeically conveys the hissing of a snake (in the English onomatopoeitic expression — hiss).

It can be assumed that the choice of **like** was also sometimes due to alliteration, for example:

(24) *Reignier*:

*The other **lords, like lions** wanting food,*

Do rush upon us at their hungry prey.

(1 Henry VI, 1, 2).

About 3 % of cases among comparative constructions with the conjunction **as** occur in the Chronicles in the constructions of the type **as prep. N** (there are no similar constructions with **like**).

The most common preposition in this phrase is **in**, which acts **in** a variety of meanings, but most often in a local meaning (example 25) and a state meaning (example 26):

(25) *Bastard*.

By heaven, these scroyles of Angiers flout you, kings,

And stand securely on their battlements,

***As in a theatre**, whence they gape and point*

At your industrious scenes and acts of death.

(John, II, 1).

(26) *Buckingham*.

*If you refuse it, **as in love and zeal**,*

Loth to depose the child, your brother's son...

(Rich. III, III, 7).

In about 3 % of cases among comparatives, if the first member of the comparison is a prepositional complement, then the preposition is repeated in the construction, before the second member. Such repetition is structurally necessary since with its help correlating elements of the figurative expression are established, for example:

(27) *Boy*. *And when my uncle told me so, he wept,*

And pitied me, and kindly kiss'd my cheek;

*Bade me rely **on him as no my father**,*

And he would love me dearly as his child.

(Rich. III, II, 2).

Conclusion

The analysis of comparative constructions with the functional words **like**, **as** and **then** in the historical *Chronicles* by Shakespeare and the comparison of the texts of the *Chronicles* with modern literary texts, undertaken in this work, allow us to make some generalizations about the evolution of the syntax of these constructions during the New England period and about the change in the status of these functional words.

Thus, constructions with **like** in Shakespeare's *Chronicles* are predominantly substantive, and the word **like** itself has a more expressed adjective character than in the texts of the XXI century. A single use of **like** with a predicative structure (see example 12) is symptomatic in the sense that it indicates the potential for the word **like** to acquire the status of a union. It can be argued that in the New English period, **like** undergoes gradual grammaticalization.

The conjunction **as** during the period under review reveals the opposite trend: if in Shakespeare's language it introduces predicative structures more often and non-predicative structures less often, **then** in the XXI century, on the contrary, it is used more preferentially in simple sentences than in complex sentences. This tendency finds its maximum expression in the use of **as**, as a preposition.

When studying the figurativeness of Shakespeare's language, one should take into account the fact that prosodic factors such as rhythm and alliteration could influence the choice of one or another comparative construction.

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ШЕКСПИРДІҢ ТАРИХИ ХРОНИКАЛАРЫНДАҒЫ КЕЙБІР САЛЫСТЫРМАЛЫ ҚҰРЫЛЫСТАР

Бұл мақалада Уильям Шекспирдің тарихи шежірелеріндегі кейбір салыстырмалы конструкциялар қарастырылады. Ұлы ағылшын драматургі Уильям Шекспирдің шығармаларын зерттеу негізінен оның шығармашылық қызметін зерттеді немесе оның комедиялары мен трагедияларын қарастырды (Карпова). Осылайша, «Шежірелер» зерттеушілер назарынан тыс қалды, атап айтқанда, лингвистикалық және стилистикалық қамтудағы жанрды қарастыру ең аз зерттелген деп айтуға болады. Біз бұл зерттеуде Шекспир шежірелеріндегі 21 ғасырдағы қазіргі әдеби тілмен салыстыра отырып, салыстырмалы

конструкцияларды бейнелеу құралы ретінде қарастырамыз. Шежірелердегі салыстырмалы конструкцияларды зерттеу 21 ғасырдың басындағы Жаңа Англия кезеңі мен қазіргі ағылшын тіліндегі айырмашылықтарды сапалық және сандық тұрғыдан қарастыруға және анықтауға мүмкіндік берді. Шекспирдің тарихи шежірелеріндегі сияқты және қарағанда сияқты функционалдық сөздермен салыстырмалы конструкцияларды зерттеуде жүргізілген талдау және оларды қазіргі әдеби мәтіндермен салыстыру Жаңа дәуірдегі осы конструкциялардың синтаксисінің эволюциясы туралы кейбір жалпылаулар жасауға мүмкіндік береді. ағылшын кезеңі және осы функционалдық сөздердің күйінің өзгеруі.

Кілтті сөздер: тарихи шежірелер; салыстырмалы конструкциялар; бейнелілік; Шекспир, контекстік талдау, параллелизм, әдебиет, поэзия.

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НЕКОТОРЫЕ СРАВНИТЕЛЬНЫЕ КОНСТРУКЦИИ В ИСТОРИЧЕСКИХ ХРОНИКАХ ШЕКСПИРА

В статье рассматриваются некоторые сравнительные конструкции в исторических хрониках Уильяма Шекспира. При изучении творчества великого английского драматурга Уильяма Шекспира главным образом изучалась его творческая деятельность или рассматривались его комедии и трагедии (Карпова). Таким образом, можно констатировать, что летописи остались вне внимания исследователей, в частности, наименее изученным остался учет жанра в лингвистическом и стилистическом освещении. В данном исследовании мы рассматриваем сравнительные

конструкции как средство образности в шекспировских хрониках в сравнении с современным литературным языком XXI века. Изучение сопоставительных конструкций в Хрониках позволило рассмотреть и выявить различия языка новоанглийского периода и современного английского начала XXI века в качественном и количественном отношении. Анализ, проведенный при изучении сопоставительных конструкций с служебными словами типа, как и чем в исторических хрониках Шекспира и их сопоставлении с современными литературными текстами, позволяет сделать некоторые обобщения об эволюции синтаксиса этих конструкций Нового времени, английский период и изменение статуса этих функциональных слов.

Ключевые слова: исторические хроники; сравнительные конструкции; образность; Шекспир, контекстуальный анализ, параллелизм, литература, поэзия.

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