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Use of graphic stylistic means in Nancy Horan's historical fiction

Використання графічних стилістичних засобів в історичній прозі Ненсі Горан

Summary. The article presents the systematic study of use and functioning of graphic stylistic means in the novel *Loving Frank* by the contemporary American writer Nancy Horan. The method of continuous sampling was used to analyze 300 textual fragments in which the author uses graphic stylistic means and that represent the peculiarities of the use and functioning of these devices in the novel. The analysis was carried out taking into account the type of graphic devices and the function they fulfill in the novel. The two most common types of graphic means used in the text of the novel were identified: italics and capitalization. The use of italics included the cases of graphic font marking for the emphasis of individual words and phrases; text fragments in foreign languages; inserted texts; and the inner speech of the characters. The graphic stylistic devices of the second type include capitalization used for the emphasis of individual words and presentation of the text of inscriptions, signs, etc. The variation of graphic representation of the word performs the function of intonational emphasis or emphatic stress in a written text; attracts the reader's attention as one of the graphic means in different types of signs and helps to imitate the text of the inscription, which reflects the realities of the time period described in the novel, especially important in the genre of historical fiction. Different types of graphic stylistic devices are used both individually and in combination, complementing each other and thus enhancing the stylistic effect in the text. Thus, the peculiarities of the use of graphic stylistic devices in Nancy Horan's novel *Loving Frank* include high frequency and variety of their types playing important role as text markers to attract readers' attention and deepen their comprehension of the novel.

Key words: graphic stylistic means, italics, capitalization, hyphenation, inner speech, historical prose.

Анотація. У статті представлено системне дослідження використання та функціонування графічних стилістичних засобів у романі сучасної американської письменниці Ненсі Горан «Кохачуки Френка». Методом суцільної вибірки було проаналізовано 300 текстових фрагментів, у яких авторка використовує графічні стилістичні засоби і які репрезентують

особливості використання та функціонування цих засобів у романі. Аналіз проводився з урахуванням типу графічних засобів та функцій, які вони виконують у романі. Було виділено два найпоширеніші типи графічних засобів, що використовуються в тексті роману: курсив і капіталізація. Використання курсиву охоплює випадки графічного виділення шрифтом окремих слів і словосполучень; фрагментів тексту іноземними мовами; вставних текстів; внутрішнього мовлення персонажа. До графічних стилістичних прийомів другого типу належить виділення великими літерами окремих слів та подача тексту написів, вивісок тощо. Варіативність графічного зображення слова виконує функцію інтонаційного виділення або емпатичного наголосу в письмовому тексті; привертає увагу читача як один із графічних засобів у різних типах написів і допомагає імітувати ці тексти, які відображають реалії описуваного в романі періоду, що особливо важливо в жанрі історичної художньої літератури. Різні типи графічних стилістичних засобів використовуються як окремо, так і в поєднанні, доповнюючи один одного і посилюючи таким чином стилістичний ефект у тексті. Отже, до особливостей використання графічних стилістичних засобів у романі Ненсі Горан «Кохаючи Френка» можна віднести високу частотність і різноманітність їхніх типів, які відіграють важливу роль текстових маркерів, що привертають увагу читачів і сприяють глибшому сприйняттю твору.

Ключові слова: графічні стилістичні засоби, курсив, капіталізація, перенесення слів, внутрішнє мовлення, історична художня література.

Introduction. Stylistic devices in a work of fiction have always occupied a special place in linguistic research, as they help readers feel the atmosphere depicted in a story or novel. From this perspective, the issue of studying graphic stylistic devices is of particular importance since the use of graphic and visual means of conveying and organizing a text is becoming eminently relevant in the context of general problems of stylistics and interpretation of a literary text. That is why theoretical issues of stylistic use of graphic means and peculiarities of their functioning in texts of different genres, especially in fiction, are considered within the framework of linguistic and stylistic studies. It should be noted that graphic stylistic devices have been the object of research in the works of a number of linguists. In their studies, such scholars as V.A. Kukhareno, L.P. Yefimov, O.A. Yasinetska, N. Tyshkivska, N. Prykhodko investigate the types and functions of graphic stylistic devices in literary texts. Other linguistic studies are devoted to the analysis of such types of functions of graphic means as pragmatic (I. Mykytyuk), communicative-pragmatic (N.M. Vloch), semantic (S.O. Shvachko and I.V. Vashchuk) and semiotic (I.A. Bekhta and T.I. Kovalevska). Despite the focus on specific aspects of graphic stylistic techniques, these studies are aimed at a comprehensive consideration of the literary work and the place of graphic means in them.

The objective of the research presented in this article is to investigate the main characteristics of the use and functioning of graphic stylistic devices in Nancy Horan's novel *Loving Frank* by identifying the types of graphic means and analyzing their functions in the context of historical fiction.

Graphic devices belong to a large group of stylistic devices used by authors in their works of fiction. The analysis of linguistic studies on the issue of stylistic devices shows that this concept is explained by linguists in different ways. Graphic stylistic means are a set of methods of external organization of the text, i.e., methods of placing elements and fragments of the text (paragraphs, headings, subheadings) in relation to each other, as well as specific use of space and other printing means (font sizes and types, methods of alternating them, printing methods, etc.) that give the text visual expressiveness contributing to the process of perceiving the content of the text.

The scholars N.M. Alekseenko, L.V. Butko, K.L. Sizova, and V.V. Shabunina use the term 'graphics' for graphic stylistic means and define it as a special code that stores and transmits information in a textual form that is adequate for the reader's perception [1, c. 163]. H. Prykhodko identifies the main function of graphic means as the transmission of functional and stylistic information, an indication of the emotional state of the speaker; in other words, these means are used to express emotional excitement, uncertainty, surprise, irony, doubt, dissatisfaction [7, c. 130]. The researcher emphasizes that any inclusion of graphic means in literary texts is multifunctional, as different functions interact there. It is stated that such pragmatic functions as attracting the addressee's attention or highlighting communicatively significant elements of the statement are closely intertwined with the function of information compression and the function of creating emotional and evaluative, aesthetic, and functional and stylistic connotations [7, c. 129].

These linguistic studies emphasize the important role of graphic stylistic devices in the works of fiction. The use of graphic and other expressive means by the author makes the language of the work richer, more expressive, emotional, and vivid; individualizes the author's style; and helps the reader feel the author's position concerning the characters, moral norms and historical era. All graphic means are diverse and related to phonetic, grammatical, lexical and other expressive means of language.

Methodology/Methods. This study examines graphic stylistic means in the novel *Loving Frank* (2007) by Nancy Horan, a contemporary American writer who was awarded for this novel the 2009 James Fenimore Cooper Prize for Best Historical Fiction by the Society of

American Historians [11]. The novel chronicles a chapter in the lives of legendary American architect Frank Lloyd Wright and translator Mamah Borthwick Cheney within a period of 1907–1914.

The study was conducted on the material collected by continuous sampling of the cases of graphic means in the novel *Loving Frank* (2007) by Nancy Horan. The material under analysis includes 300 textual fragments in which the author uses graphic stylistic means and that represent the peculiarities of the use and functioning of these means in the novel. The linguistic study of the selected data is based on the use of the following methods: synthesis and analysis, sampling of language material, method of component analysis, method of stylistic analysis and descriptive method.

Graphic stylistic devices help writers in creating artistic imagery of the work, performing functions that other types of stylistic devices cannot take on. Thus, this article is devoted to the peculiarities of the use and functioning of graphic stylistic devices in Nancy Horan's novel *Loving Frank* that belongs to the genre of historical fiction.

Results and discussion. As a result of the analysis, two groups of graphic stylistic devices in Nancy Horan's novel *Loving Frank* have been identified and analyzed in this article: the use of italics and font markings through font changes in the text and the use of capitalization as a variation of graphic representation of the text elements.

1. In Nancy Horan's novel *Loving Frank*, the use of italics is the most common graphic stylistic device used in the cases of graphic font marking with the emphasis on the following: 1) individual words and phrases; 2) text fragments in foreign languages; 3) inserted texts (intertext); 4) the inner speech of the characters.

1) Italicizing certain words and phrases reflects a change in tone and carries logical emphasis, which helps to focus the reader's attention on important information in the content of literary work. The following examples in the novel illustrate the use and functioning of italics as a graphic stylistic device in the text of the novel.

– “Then you *must* do it. In fact, I think it's your destiny.” [10, c. 23];

– “I can't begin to tell you the impression you made. Here was this beautiful woman, so articulate and gifted, who *comprehended* ... Tell me something, Mamah...” [10, c. 27];

– “In fact, artists have a *responsibility* to show others how to live truthfully” [10, c. 147].

In these examples, words in the characters' dialogues during their conversations are italicized. Italicization is used to emphasize important words in the characters' direct speech, which in conversations are stressed intonationally with a stronger voice on certain words and phrases. In

these and other examples, different parts of speech and various sentence members are italicized, such as nouns, verbs, auxiliary verbs, adjectives, adverbs, etc.

Words and phrases are italicized not only in the direct speech of the characters, but also in the author's narrative. For example,

– If an ordinary man does, it has few long-term consequences. But for Frank it would be disastrous, as his God-given gifts would be used up in his fight with society. And *that* would be a great loss to the world [10, c. 197];

– Mamah didn't know if *she* could sustain it. [10, c. 198].

In these examples, italicized marking of the words 'that' and 'she' is used to emphasize these words in the author's narrative and indicates that these words carry important meaning in the context.

2) Italics are also used to emphasize words and text fragments provided in foreign languages in the novel. For example,

– They slowly pushed their way out of the station into Berlin's pallid light. '*Eine Gepäckdroschke bitte*,' Mamah said to the porter... [10, c. 103]

– '*Adieu*, Marie Antoinette. Off with your head' [10, c. 104];

– '*Arrestati, sei bello*.' Stay. For you are so beautiful [10, c. 113];

– '*Les grandes inspiratrices*.' Ellen Key blotted her mouth with a napkin [10, c. 153];

– '*Jesu Christe!*' an old woman cried in a seat nearby. [10, c. 160];

– The waiter shrugged. '*Non c'e problema*.' [10, c. 181];

– One egg. A length of ribbon. An embroidered handkerchief. *Pfeffernüsse*. *The items they brought were not gifts, Mamah realized, but barter for her services* [10, c. 210].

In majority of the analyzed cases in the novel, the author does not provide the translation or explanation of the words and phrases in a foreign language assuming that readers are familiar with their meaning or can understand it from the context. However, in some cases, the explanation is given in the sentence that follows the foreign expression. For example, after the sentence in Italian '*Arrestati, sei bello*', the explanation is provided in English – "Stay. For you are so beautiful" [10, c. 113]. In such cases, by including the explanation in English, the author helps readers with continuous deep comprehension of the content without gaps or interruption in understanding the meaning of the text fragments in foreign languages.

3) Italics are also used to emphasize another text (intertext) in the space of the novel. For example, the messages presented in signs, ads, stationery and flyers are included in the novel in italics:

– Mamah glanced at the familiar words over the fireplace. *Life is Truth*. [10, c. 34]

– *Vacation upon the tableland of the continent*, the ad had read. *You will earn its cost out of the extra ideas you will gain and the extra vigor you'll feel for the rest of the year.* [10, c. 65].

This type of graphic marking by using italics also includes highlighting intertext such as quotes, namely statements made by characters in the past. For example, while dancing a waltz with Frank, Mamah recalls what Frank told her at the beginning of their relationship. This sentence is italicized in the text: “*Let go of what people think*, he had said to her when they’d first set out from New York” [10, c. 102].

In addition, readers can find extensive texts in italics inserted in Nancy Horan’s novel. Focusing on creating a heroine who was as historically accurate as possible, the author pays special attention to diary entries and letters that are included in the novel and that are marked as italicized texts. The novel opens with the 6-page diary entry indicated as written by Mamah Bouton Borthwick in August 1914. Though majority of letters were invented for the novel, as the author states in the “Afterword” to the book, they play an important part in this work of historical fiction by providing deep insights into the mind of the main heroine [10, c. 416].

4) In the novel, italics are often used to visually emphasize the inner speech of the characters defined as a technique for representing the direct thought processes of characters [12, c. 231]. The following examples from the novel *Loving Frank* illustrate the use of italics as a tool to represent characters’ inner speech:

- *That was when I was living dangerously*, she thought. [10, c. 430];
- *What on earth made me think I could manage it?* Mamah thought [10, c. 114];
- Always, whenever she thought of it, she asked herself the same horrified question: *Did I even look back at them?* [10, c. 233];
- Mamah stiffened, then counted the words Martha had uttered. *Five*, she thought. *That’s progress* [10, c. 229].

These examples illustrate the italicization of the characters’ inner speech in the text of the novel. The author uses this graphic stylistic device for main characters’ thoughts in the novel, especially with Mamah’s inner speech which comprises majority of the cases of interior speech in the novel. In these examples, verbs such as ‘think’, ‘wonder’, ‘say’ (to oneself), ‘tell (oneself)’ help readers understand that they are entering the character’s inner world. In cases when the inner speech is interrupted by the author’s narration (as in the last example), italicizing is used to remind readers that the italicized sentence is a continuation of the character’s previous inner speech.

In addition to the cases with direct indication of inner speech, Nancy Horan also uses the author’s narrative without special introduction or

verbs that perform such a function, but the context makes it clear that these are the thoughts of the character. For example,

– *Batter my heart, three-personed God. Stop me in my tracks. Please.*

Driving toward the north prairie, she found herself praying in sonnets. [10, c. 49]

– He handed over her passport. ‘You are free to go.’

Oh, Frank, where are you when I need you? She would have made him laugh, telling him about the pompous sergeant. [10, c. 202–203].

In such cases, when there are no introductory verbs, the function of italics, which indicates inner speech, is reinforced by changing the form of pronouns from third person to first person, as in the last example: “she” in the author’s narration versus ‘I’ in the inner speech.

Short insets of inner speech of the characters in the novel are also italicized. Such sentences include covert reactions, responses of characters that are not spoken aloud, and quotes (words, phrases) that were used in previous conversations. For example,

– *I believe I have left Edwin*, Mamah wanted to say. *I love another man*. Instead, she said, ‘Good morning, Mattie. Now tell me what this is.’ [10, c. 71]

The use of italics for reactions and answers that remain only in the minds of the characters in the novel helps readers understand the situation and the character’s attitude to it more deeply.

2. Among the graphic stylistic devices used in the novel *Loving Frank*, a special place is occupied by the variation of graphic representation of the text elements, namely the use of capitalization. As a result of the analysis, the graphic stylistic techniques that belong to this type of graphic representation of the verbal text in the novel can be divided into the following groups: 1) emphasis of individual words; 2) presentation of the text of inscriptions, signs, etc.

1) Capitalization is used stylistically to emphasize certain important words in the text. In these cases, the entire word or phrase is capitalized. In Nancy Horan’s novel *Loving Frank*, such words are, for example, *racine* and *here*, which are used in the following examples:

– The woman took Mamah’s pen in her raw, knobby fingers and wrote out six letters. ‘R-A-C-I-N-E.’ [10, c. 211];

– Frank listened to the woman on the other end reading it back to him. ‘B-O-R-T-H-W-I-C-K,’ he said. ‘No, that’s all. Just sign my whole name.’ [10, c. 276].

In these cases, capitalization is used in sentences of direct speech of the characters and in the author’s narrative and is associated with necessary emphasis on the letters that together create a word. Here capitalization is combined with another graphic means – hyphenation that attracts readers’ attention not to the whole word but to each of the letters.

2) As a graphic stylistic tool, capital letters are also used to convey the text of various types of inscriptions, signs and other texts. The use of capital letters in different types of inscriptions emphasizes the content of the message and helps imitate the text of the inscription, which reflects the realities of the contemporary reality depicted in the novel. For example,

- the headline of the ad: COLORADO MAKES NEW MEN [10, c. 66];
- telegram: AWAITING YOU [10, c. 157];
- painted sign above the door: MOMENTO VIVERE [10, c. 169];
- words that accompany the picture: ATHLETE'S FOOT [10, c. 237];
- mental image captions: THE VOICE FOR ELLEN KEY IN AMERICA, AT WORK [10, c. 264].

The other examples also include capitalized text of the stamped inscription [10, c. 223] and newspaper headlines [10, c. 280, 287, 290].

Furthermore, capitalization is often used together with the use of space when the text of the message needs to be emphasized even more. Examples of such messages include the texts of the wired messages [10, c. 89], newspaper headings and subheadings [10, c. 132–133, 137, 139, 277, 289, 290], telegrams [10, c. 157, 365].

Thus, the analyzed examples demonstrate that graphic means such as italics and capitalization are often used with other graphic means in order to enhance the main function of a stylistic device, and this allows the author to strengthen the overall expressiveness of a literary work and to involve readers in its interpretation and deep comprehension of what they have read.

Conclusions. Analyzing the graphic stylistic devices in Nancy Horan's novel *Loving Frank* in order to identify their main types, it can be concluded that the writer makes extensive use of graphic stylistic devices in the novel, leaving almost no page of the text without the use of one or more types of graphic means. The analysis helped to identify two main types of graphic means in the text of the novel and examine their functions.

The graphic stylistic devices of the first type, used in Nancy Horan's novel *Loving Frank*, include the use of italics and font marking through font changes in the text. By studying the group of font variations in the novel, namely the use of italics, it was found that italics are the most used graphic stylistic means. Italics are used in such cases of graphic font marking as emphasis of individual words and phrases; text fragments in foreign languages; inserted texts (intertext); and presentation of the characters' inner speech. Based on the analysis of the examples in this group, the following functions were identified. First, italics marking is used to emphasize important words of the characters, which in spoken discourse are emphasized intonationally with voice amplification on

certain words and phrases. At the same time, italics emphasize different parts of speech and sentence members depending on their importance in the particular context or situation. Secondly, italics are also used in the novel to visually highlight the following: text fragments in foreign languages, intertext in the novel's space; and inclusions of the characters' inner speech. The analysis of the text fragments showed that italicized emphasis is the most frequently used. Thus, this group of graphic stylistic devices has expressive and discursive meanings and performs a number of functions that help the writer effectively use the means of artistic expression in the work of historical fiction.

The graphic stylistic devices of the second type include the variation of the means of graphic representation of the word, namely the use of capital letters instead of small letters in the spelling of words (capitalization). As a result of the analysis, the graphic stylistic techniques that belong to this type of graphic representation of the verbal text in the novel were identified: emphasis of individual words and presentation of the text of inscriptions, signs, etc. The analysis also revealed that the variation of graphic representation of the word performs the function of intonational emphasis or emphatic stress in a written text; attracts the reader's attention as one of the graphic means in different types of inscriptions and helps to imitate the text of different types of messages (signs, ads, posters etc.) which reflect the realities of time period described in the novel, especially important in the genre of historical fiction.

In addition, the results of the analysis reveal that different types of graphic stylistic devices are used both individually and in combination, complementing each other and thus enhancing the stylistic effect in the text. The peculiarities of the use of graphic stylistic devices in Nancy Horan's novel *Loving Frank* include the wide use, diversity of their types and variety of their functions that play an important role not only on the phonographic level of the text but extending its significance beyond it by serving as a connecting element between all levels including the text one.

The prospects of the research in the area of use and functioning of graphic stylistic means is seen in the thorough analysis of their use in the works of historical fiction with the perspective of including also other types of graphic devices in the analysis such as space, multiplication, violations of type and spelling, etc.

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