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LITERARY MOTIF OF PAIN: THEORY AND METHODS OF LINGUISTIC ANALYSIS

Abstract

The article provides a thorough review of the theory of a literary motif and its modern adaptation in terms of cognitive narratology and cognitive stylistics in order to introduce methods of linguistic analysis into the research of the motif of pain in works of American and British modernists. Pain depiction in a literary text is studied by encoding unpleasant emotions while using methods of conceptual metaphor and metonymy, as well as corpus analysis. The research presupposes five stages: a) analysis of the keywords in the text which are either pain-indicative or pain-descriptive; b) corpus analysis of lemmas "pain", "hurt" and others pain-related words; c) reconstruction of conceptual metaphors and metonymies of PAIN; d) reconstruction of narrative patterns of the motif of pain; e) analysis of affected character's profile. The initial research suggests the following: i) the motif of pain has a tendency to be marked by descriptive and indicating verbal units which are widely used in the medical field; ii) conceptual metaphors and metonymies of PAIN tend to be less prototypical in a literary text than those in a natural language; iii) the motif of pain appears in a literary narrative through a set of images and actions zoomed on the characters' traumatic unpleasant experience; iv) the two main sets of narrative events, that are structurally indicative of the motif of pain are believed to exist. The first set revolves around any explicit traumatic experience, with the latter becoming a salient point of the plot, while the second set resorts to depicting a more implicit process of a character accumulating discomfort and emotional trauma in the studied novels.

Keywords: motif of pain, cognitive narratology, corpus analysis, conceptual metaphor, conceptual metonymy.

Анотація

У статті запропоновано докладний огляд теорії мотиву і її сучасної адаптації в термінах когнітивної наратології та когнітивної стилістики з метою розбудови методології аналізу мотиву болю в художній прозі британських та американських письменників-модерністів. Засоби і способи лінгвального втілення болю у творах модернізму висвітлено з погляду особливостей кодування в художньому тексті емоцій, пов'язаних із відчуттям болю, із залученням апарату концептуальної метафори і концептуальної метонімії та корпусного аналізу. Представлений аналіз містить у собі п'ять етапів: а) аналіз ключових слів, які вказують на біль чи описують його; б) корпусний аналіз лем слів "pain", "hurt" та ін., а також показники їхньої частотності в різних частинах тексту; в) реконструювання концептуальних метафор і метонімії болю; г) реконструювання наративних патернів болю; д) аналіз афектованих персонажів, де афектований персонаж – це той персонаж, який зазнав емоційного чи фізичного болю під час подій художнього твору. Попередні дослідження виявили такі закономірності втілення болю в художньому тексті: а) мотив болю маркується дескриптивними та індикативними словами з біомедичного узусу при описі як фізичного, так і психологічного болю; б) концептуальні метафори і метонімії болю є менш прототипічними в художньому тексті, аніж у природній мові; в) мотив болю репрезентований у художньому наративі через певний набір образів та подій, центральним для яких є фізична чи психічна травма персонажа; г) існує два види набору наративних подій, які структурно вказують на наявність мотиву болю в художньому творі. Для першого набору наративних подій центральна будь-яка експліцитна травматична подія афектованого персонажа, яка набуває особливої важливості для сюжету художнього твору. Другий набір наративних подій розгортається навколо більш імпліцитного процесу, а саме – поступового акумулювання персонажем дискомфорту та травматичного досвіду протягом аналізованих творів.

Ключові слова: мотив болю, когнітивна наратологія, корпусний аналіз, концептуальна метафора, концептуальна метонімія.

1. Introduction

Comprehension and interpretation of a literary text are plausible due to the unique ability of a human mind to seek, recognize and build patterns of perceived reality (Kurzweil, 2012, p. 29, 31-32, 172). While applying and exploring this faculty to making sense of literary works, scholars used various terms and suggested multifarious definitions of underlying patterns traced in texts under study. Dijk (1972, p. 80) calls such patterns “macrostructures”; Burke (1965, p. 92) refers to them as “associational clusters”. Boyd defines the latter as “narrative patterns” (2009, p. 65), thus, turning the act of interpretation into a “cognitive game with patterns”, which our mind primes and tailors for image recognition (Edelman, 2006, p. 103). Still more scholars, such as Schorer (1949) and Brower (1962), focus on discovering recurring clusters of related words (sometimes phrases) that tell us more about the author's purport due to the access to hidden meanings (Freeman, 1971, p. 125-127) elicited while reading a text in a non-linear manner (see Barthes, 1994, pp. 26-48; Dijk, 1972, pp. 80-87; Freeman, 1971, pp. 125-131; Ingarden, 1962, pp. 3-32).

Similarly, the literary motif presents itself as a device that cannot be spotted and recognized by its single component (Herman et al., 2005, p. 445), but it unfolds in concordance with the story progression (Freeman, 1971, pp. 125-130). Having been examined almost exclusively within the scope of literary studies (Shkurina, 1993; Silantiev, 2002, 2004; Vershinina, 2008), the literary motif is bound to receive a special attention from cognitive narratology (Herman, 2003, pp. 48-90) as well as be revised by cognitive linguistics and corpus analysis (Toolan, 2009, pp. 28-45) as well as cognitive poetics.

The other key component of our research, i.e. pain, merits particular curiosity, as pain representation has recently gained new attention from quite a few scholars, since their interest to links between cognition and emotions in mind, regardless, whether it is fictional or real, is on a rise (Palmer, 2004, p. 123). Thus, the surge in close study of verbal representation of pain comes as no surprise (Lascaratou, 2007; Scarry, 1985). With technology integral to modern lifestyle, our brain is framed to the duality of perception, since a person shares both physical and digital worlds (Marina, 2017, p. 107), thus making it easier for our brain to process a description of a character's suffering simulating, due to mirror neurons, the in-built patterns, that enable us to sympathize and recognize emotions (Rizzolatti and Craighero, 2004). Accordingly, modern lifestyle conditions a higher susceptibility of the reader to experiencing “emotional resonance” (Vorobyova, 2006).

The aim of the research is twofold: (i) to analyze the ways pain is verbalized in a literary text and (ii) to trace how the motif of pain manifests itself and unfolds in the textual material under consideration. **The methods used** include those of corpus analysis, componential analysis, reconstruction of conceptual metaphors and metonymies of pain, and contextual interpretive analysis. Five novels, which contain explicit and implicit depictions of pain – three novels by Ernest Hemingway (“*A Farewell to Arms*” (FTA), “*For Whom the Bell Tolls*” (WBT), “*Sun Also Rises*” (SAR)), and two novels by John Steinbeck (“*East of Eden*” (EE) and “*The Winter of Our Discontent*” (WOD)), as well as extracts from The British National Corpus (BNC), which contain the word “pain”, constitute **the material for this study**. The aforementioned novels belong to modernist prose, which has been chosen for its highly emotionally charged historical background, e.g., World War I and World War II, which in turn yields the depiction of the traumatic experiences in the fiction.

2. Theoretical background of literary motif studies

It is a challenge to find something more common and essential to a literary piece than a motif. Without a shadow of doubt one can concur its saliency as a stylistic and literary device, but what is exactly defined as a motif; what is its relations with other similar devices and what exactly constitutes a motif?

Motif and Symbol. The first distinction to be made is between a motif and a symbol. Though a literary motif can most certainly be symbolic, due to its subtle nature that hints at the hidden codes

in the story, it should not be mistaken with a symbol. While the latter occurs singly, there is a need for the motif and its elements to reoccur in the text or texts. One can hardly trace a motif, lest the frequency of its occurrence in the text is not evident (Freeman, 1971, p. 124).

Motif and Theme. A motif is also often confused with a theme of a particular literary work. First, these phenomena are different in the way they are based in the level of abstraction: a theme is more abstract than a motif, as the former often contains more than one motif. Second, a motif presupposes a preset group of characters along with a fixed sequence of their actions, both of which have to pertain to the given motif (Herman et al., 2005, p. 446), while a theme has no such constraints.

Functions of a Motif. Having set a motif apart from other seemingly similar devices, we shall look at the functions of motifs in a literary text. Functionally, a motif can contribute to three principal facets of literary work: cognitive, affective (or emotive) and structural (Freedman, 1971, p. 125). It is fairly common for the motif to embrace two or even all of these facets.

Cognitively, a literary motif can highlight the story's characters, its setting, or the message and themes. For instance, in *“For Whom the Bell Tolls”* the protagonist's (Robert) affectionate pet name “rabbit” serves for his beloved, Maria, as a sign of his metamorphosis: he transforms from a very reserved and cold person to a caring one, the one capable of emotions. Affectively, a motif might deepen the emotive content of the literary text to achieve the readers' emotional response. Structurally, the motif helps to move the narrative. Its reoccurrence supports its unity, which allows the readers to follow and experience the narrative in a meaningful and engaging way (op. cit., p. 128). As the primary concern of this study is pain- and suffering-related emotive content of the novels under consideration, we mainly address the first two of the above facets, cognitive and affective. Though, in *“East of Eden”* the motif of pain is also viewed with regard to its structural function, as the novel reveals the idea of overcoming or escaping sufferings, reflected in the narrative.

Criteria of the Motif's Efficacy. Five basic factors determine the efficacy of a motif: (i) frequency of occurrence, (ii) avoidability and unlikelihood, meaning that the more uncommon a reference to the motif in some context is, the more striking it appears; (iii) the significance of the contexts the motif occurs in, including the climactic points of the plot; (iv) the degree to which all accounts of the motif are relevant to the plot, whether they fit together and form a coherent and recognizable unit. (v) The fifth factor of the motif's efficacy concerns its symbolic character, as well as its appropriateness to what it symbolizes (op. cit., pp. 128-132).

Definition of the Literary Motif. The very idea of a motif as a semantic component of literary texts was introduced by Veselovsky, with a special emphasize on its unique properties, such as repeatability and indivisibility. According to the researcher, the motif presents itself as a certain formula that encapsulates and elucidates most valid public issues. Indivisibility of a motif, “its one-member image schematism”, in Veselovsky's parlance (1989, p. 302), refers to those elements of mythology and fairy tales, which cannot be further divided or deconstructed, e.g., a stolen sun; human marriages and adulteries with beasts; transformation; an old evil witch destroying the beauty; damsel in distress, and the salvation of that damsel (ibid., pp. 299-305).

Another, quite opposite view of the literary motif belongs to Shklovsky. According to him, the motif is exclusively a syntagmatic element, a unit of the plot (1925, p. 50). Despite the above divergencies in interpreting the category of motif, both scholars associate it with eventfulness and the plot.

Tomashevsky, in his turn, defined the literary motif via the concept of theme, by which he meant “what is talked about” in a story (1999, p. 183). He correlated literary motifs with the narrative notions of “fabula” and “syuzhet”: *fabula* is a set of motifs that have causal and temporal logical connections, and *syuzhet* is a set of the same motifs in the same sequence and connection in which they are presented in a literary work (1999 op. cit., pp. 182-184). Next, Tomashevsky distinguished the types of literary motifs that fall into a) bound and free ones; b) dynamic and static ones. Those motifs that cannot be excluded from the literary text without changing its message are called bound,

and those that can be eliminated without violating the causal integrity of events are defined as free. The division into dynamic and static motifs derives from the conception of fabula as a transition from a static situation to another static situation. Consequently, motifs that change the situation are dynamic motifs, and those that do not change it, are static ones (ibid.).

Propp addressed the notion of motif and its variants from the standpoint of their functioning in a literary text. For example, the motif “a dragon kidnaps the king's daughter” is viewed as falling into four elements, each of which can be replaced. Thus, “a dragon” can be substituted for by “The Deathless”, the act of abduction can be replaced by such actions as “to hiding”, “making invisible” (1928, pp. 21-22).

Another structuralist approach to a literary motif, related to that of Veselovsky, was suggested by Hasparov and Paperno (1979, pp. 20-36). According to them, a motif is recognized as a semantic element of the text, which has the following features: (i) repetition; (ii) the ability to accumulate meaning, i.e. to appear in a new context while maintaining its "recognizability" through preserving reference to its original context; (iii) the ability to be identified in the text by its constant attributes (ibid., pp. 9-44).

Thus, in a narrow sense, the motif is a category of a literary text, related to its theme and message variously manifested at different textual levels. Given this definition, the motif can be considered as a set of elements of a literary text or texts, abstracted from specific details in the simplest verbal formula with a predicative component, that reflect its content, message, and often theme, emotional tone (Vershina, 2008, pp. 23-24). According to a similar view, the motif is a set of recurring ideas and emotions, characterized by the recurrence of its elements, in most cases verbalized as keywords (Shkurina, 1993, p. 62), which serve the basis of its linguistic interpretation. In a broader sense, the literary motif might be seen as a fragment of a recurrent image, which multiply occurs in a literary text or texts with some modifications (Silantiev, 2004, pp. 5-6).

Given the above approaches, we define the motif of pain as a semantic component of literary narrative verbalised by a sequence of markers, including keywords, that indicate pain or painful experiences, forming a complex stock device (Herman et al., 2005, p. 445) that conveys preponderance of suffering in the plot development and characters' description.

2.1 Literary motif in the framework of cognitive narratology

Advances in cognitive science have outlined new vistas in narratology, focusing on the narrative's *what* and *how* (Herman, 2003, pp. 243-250). In her book *Towards a 'Natural' Narratology* Fludernik recognised five main cognitive frames of a narrative, related to an overlap of human experience and its narrative mediation: ACTION, TELLING, EXPERIENCING, VIEWING and REFLECTING (2002, p. 32). ACTION frames present our experience as a sequence of events and responses to them. TELLING frames expose human inherent ability of and longing for storytelling as a means of experiencing reality. VIEWING frames pertain to the cognitive mode that “conceptualizes an on-the-scene spectator watching the narrative events” (op. cit., p. 32). EXPERIENCING frames focus on the protagonist's immersion in his experience, grounded in prototypical concepts. Finally, the REFLECTING frame fixes the evaluation and mental processing of one's experience (ibid., p. 32-38).

Two more factors play a leading role in the reader's experience of a literary narrative – empathy and prediction (Toolan, 2009, p. 11), regulated by eight textual parameters: i) sentences in which character's name occur; ii) sentences in which the main character is Subject/Object/Actor/Goal; iii) any first sentence of a paragraph or a new section of the text; iv) sentences where “fully lexical frequent words” are included (ibid., p. 164); v) sentences that include character's represented thought; vi) questions, directions expressed using Direct Speech; vii) sentences that carry any form of negation; viii) sentences where the modal verbs and/or verbs of mental processing are present. Though relying heavily on all of the above parameters, this research zeroes in on the second of these parameters, the latter being naming the protagonist by mentioning of his/her limb/body parts in utterances, where

the keyword character is either Subject/Object or Actor/Goal (op. cit., p. 164), since the pain depiction in a literary text is usually triggered by the wound (in case pain is of physical nature) or is signalled by a specific gesture and facial expression (which is true in both physical and psychological pain).

In this sense the motif of pain lends itself to two new perspectives within cognitive narratology: (i) as a multileveled and cross-levelled device that ensures our narrativizing (Fludernik, 2002, p. 169) and making sense of a literary text; (ii) as part of the EXPERIENCING and REFLECTING narrative frames since pain is one of our primary human senses.

3. The literary motif of pain: Methodology of cognitive analysis

Amidst the decades of studies on the literary motif as a text category (Hasparov and Paperno, 1979; Tomashevsky, 1999; Veselovsky, 1989) and a literary device (Herman et al., 2005, p. 445), there is still a niche for linguistic analysis that incorporates the traditional componential toolkit, expanded by the elements of corpus analysis (Lunyova, 2006; Zhabotynska, 2010). This section introduces the algorithm of examining the motif of pain in modernist literary texts, explain the reasons for the incorporation of corpus analysis.

Though some scholars consider fitting in corpus methodology to literary text analysis not only challenging but unreliable (Tognini-Bonelli, 2001, p. 55), however, Toolan (2009) provides a valid argument for incorporating corpus tools into linguistic procedures of literary text interpretation, claiming that “everything in a literary text [...] contributes to the creation of expectations. Why is expectation important? Because it is directly reflective of our engaging with literature as an emotional and cognitive *experience*” (op. cit., p. 30) (italics [sic]). Thus, by investigating key words that indicate or describe pain (“hurt”, “burn”, “wound”, “broken [limb]”, etc.) as well as nominate it (“pain”), and its lemmas in specific contexts, a concordance plot (the points of the highest saturation of keywords in the text) of the said lemmas, the identification of verbal signals of the pain motif is made possible (Stubbs, 2010, p. 21). Moreover, a concordance plot is of particular importance since it illustrates the frequency and the way the respective keywords are distributed in text, allowing to visually recreate the matrix of the pain motif, where by observing the number of hits of a studied lemma we may visualize the unfolding, intensification and climax of the plot events that are directly connected with pain experience. Thus, the integrated semantic, corpus, and conceptual analysis of the above literary motif, elaborated in this research, includes five subsequent stages described below.

Stage One presupposes componential analysis of the keywords related to pain and to experiencing pain, e.g., “pain”, “painful”, “hurt”, “wound”, etc. This stage of analysis aims to observe: (i) how the concept of PAIN is verbalized in Modern English; and (ii) what propositional schemes are used to actualize this concept in language. Here, we rely upon five basic frames, construed by Zhabotynska (2010, pp. 75-92), the Thing Frame, the Action Frame, the Possession Frame, the Identification Frame and the Comparison Frame, to predict their possible occurrence in the literary texts under examination. The procedures of componential and propositional analysis also make the reconstruction of conceptual metaphors and metonymies of pain (see *Stage Three*) easier through detecting manifestations of the pain motif in a literary text as well as outlining narrative expectations related to them (Toolan, 2009, p. 190). Since pain is one of the primordial emotions (Denton, 2006) the language we verbalize it with operates on very basic frames and hardly changes over the time period.

With this in mind, 1052 instances of “pain” usage (1000 occurrences as a noun and 52 ones as a verb), available in the BNC, have been analyzed, excluding those where the word “pain” is used in a conventional way that falls under the conceptual prototype of pain, i.e. “pain as a routine response” (Kövecses, 2006, p. 8), e.g. “It pains me to say it [...]” (BNC, pain ({pain/V}), 17), where “pain” is used as a verb, as the brackets indicate.

The results obtained prove that the concept of PAIN is represented largely by the Action and Possessive Frames, in Zhabotynska's parlance (2010, p. 83). Following her technique of frame analysis (2010, p. 77), among the BNC occurrences “pain” within the Possession Frame, 259 instances of the inclusion scheme “SB/STH-container has STH-content” examples were identified, e.g., “I am

in pain” (BNC, pain, 27), “a pain in his foot” (BNC, pain, 32). The ownership scheme “SB/STH-owner has SB/STH-owned” was represented by 90 instances, e.g., “The man had a lot of pain in his lower back” (BNC, pain, 254).

Within the Thing Frame the quantitative scheme “SB/STH is THAT MANY-quantity” had 54 hits, e.g., “the pain was that great” (BNC, pain, 302), while the locative scheme “SB/STH is (exists) THERE-place” had a lesser representation, amounting only to two hits “the pain (is) out now” (BNC, pain, 24).

The Action Frame and the three schemes that belong to it had the largest representation across the board: (i) the state/process scheme “SB/STH-agent acts” totals at 301 hits, e.g., “every muscle paining from constant alertness” (BNC, pain, 12); (ii) the contact scheme, i.e. the scheme “SB/STH-agent acts upon SB/STH-patient”, had 240 hits, e.g., “the hip has been paining me” (BNC, pain, 511); (iii) the causative scheme “SB/STH-causer makes STH-factitive” appeared to be the most representative, scoring at 379, e.g., “that caused me some great pain” (BNC, pain, 146), “that brought me great pain” (BNC, pain, 40), “that give me great pain” (BNC, pain, 172).

The Identification Frame represented by the characterization scheme “SB/STH-identified is SB/STH-characterizer” had fewer hits than any other, e.g., “pain is unpleasant sensation” (BNC, pain, 75), “pain is a constant reminder” (BNC, pain, 82).

The importance of frame identification at this stage of the research is motivated by need to understand the basic representation of the pain experience in the language, which will aid the reconstruction process of conceptual metaphors and metonymies.

Stage Two involves corpus analysis of the pain lemmas (e.g., painful) and other pain-indicators to construct the respective concordance plots in the literary texts under consideration. The two screenshots below (Fig. 1 and 2) illustrate the keyword saturation in all seven analysed novels “pain” and “hurt”, marked by vertical lines across the bars being the occurrence of the searched words.

The data prove that the word “pain” that directly indicates suffering of an afflicted character is less frequent (see Fig. 2), if compared to the pain-indicating verb “hurt” (see Fig. 1), in all the novels under analysis but “*East of Eden*”, where the word “pain” occurs more often than “hurt”. The decision to illustrate the latter first is due to the fact that “hurt” has proven to be more illustrative of the process of unfolding of the pain motif. The corpus analysis toolkit for concordancing and text analysis, AntConc, is the source of the retrieved figures.

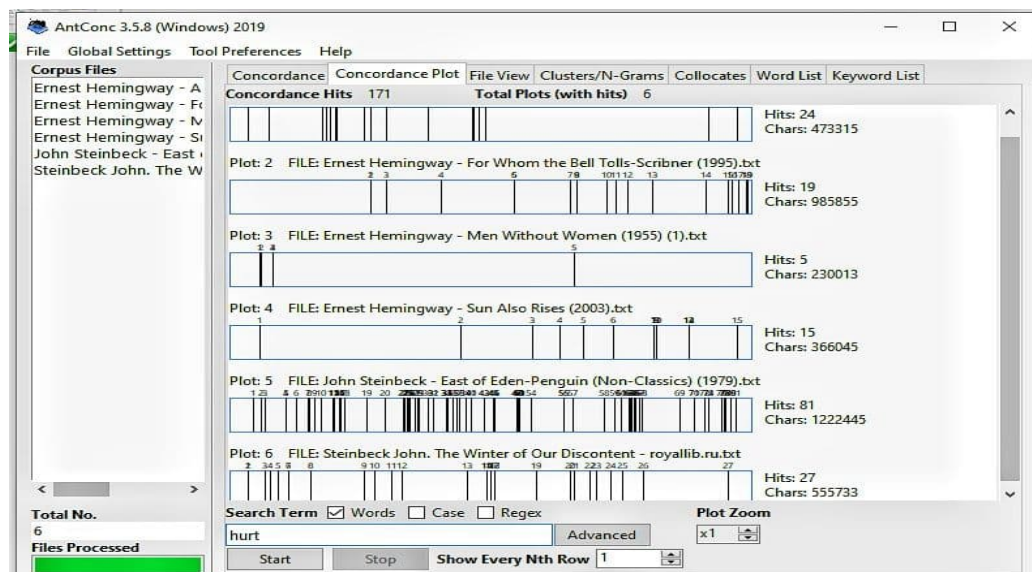


Fig. 1. Concordance plot with the keyword “hurt” (generated by AntConc (Version 3.5.9) (Anthony, 2020)).

The keyword “wound” with 36 total concordance hits (the highest number of hits found again in “*East of Eden*”) occurs unsurprisingly in quantity in-between “hurt” and “pain”, being a precursor and a trigger that help the reader predict the unfolding of the scene that contains the depiction of pain, e.g., “his tortuous first furrow wound about like a flatland stream” (EE, p.35). The lemma “painful” (15 concordance hits across all novels under consideration) yields the most modest results in terms of construing the concordances plot representative of the pain motif.

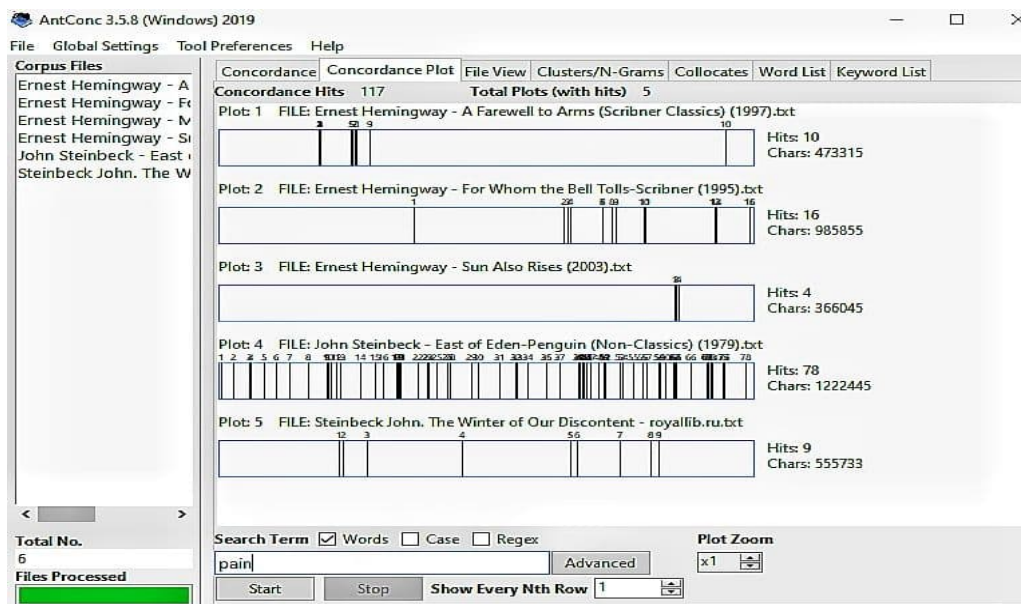


Fig. 2. Concordance plot with the keyword “pain” (generated by AntConc (Version 3.5.9) (Anthony, 2020)).

Stage Three revolves around the reconstruction of conceptual metonymies and metaphors of PAIN in the novels under consideration. The most recurrent conceptual metaphors and metonymies in their verbal manifestations are listed below:

PAIN IS A LIQUID/OBJECT WITHIN A PERSON'S BODY AS A CONTAINER, e.g., “*pain formed in my bowels*” (WOD, p.42);

PAIN IS AN ENEMY, e.g., “*she rallied herself against pain*” (EE, p. 85);

PAIN IS A CONTAINER, e.g., “*lay part in pain*”, “*she worked in pain and out of it*” (both EE, p.79 and p. 101 respectively);

PAIN IS A BREAKING FORCE, e.g., “*shattered in pain*” (EE, p. 208);

PAIN IS AN OBSTACLE, e.g., “*going through pain*” (SAR, p. 62).

The majority of conceptual metaphors of PAIN in the literary texts analysed fall under the conventional conceptual metaphors of emotions, EMOTION IS A FLUID IN A CONTAINER and EMOTION IS AN OPPONENT (Kövecses, 2006, pp. 4-7). However, in the texts, where the occurrence of passages depicting pain is relatively scarce, more uncommon pain metaphor can be traced, e.g., PAIN IS A SILENCER as in “*she said nothing, [...] she shook her head*” (WBT, pp. 462-463).

Conceptual metonymies of pain mostly follow the formulas – BODILY RESPONSE FOR PAIN: CRY/TEARS FOR PAIN; SWEAT FOR PAIN; HEAVY BREATHING FOR PAIN or in a rarer case COMMUNICATIVE DISRUPTION FOR PAIN, as in SILENCE FOR PAIN, e.g., “*she said nothing*” (WBT, p. 463).

Stage Four of our analysis is oriented towards reconstructing narrative patterns via bringing together verbal images and actions centred on the characters'/narrator's traumatic experience in emotionally charged scenes or repetitive episodes of the protagonist's sufferings, the occurrence of which shall be listed below. This method of devised based on the solemn definition of a literary motif (Herman et al., 2005, p. 445).

The sequence of events that eventually cause the protagonist's death in "*For Whom the Bell Tolls*" may be formalised as the following set of actions: Robert getting his injury while trying to escape their chasers – absence of commentary about the pain he is experiencing; the injury description – no mentioning of the character's discomfort – a comment about Robert's leg positioned at an odd angle – Maria's distress over his injury and the threat of the chase behind them. The above sequence of events: the protagonist injury – coping with the injury/wound – the description of emotional and physical pain – aftermath/posttraumatic mechanisms of coping – the most common realisation of the motif of pain, where physical injury is involved, e.g., Frederic Henry and his wounds in the First World War (FTA).

Episodic accounts of emotional and physical pain are traced in "*East of Eden*", where the course of actions escalates following the loop: physical confrontation – an injury as a result – emotional torment provoked by the pain coming from scabs and wounds; or tracks another sequence: a hostile environment – discomfort/inability of the protagonist to cope with it. The latter can be also observed in "*The Winter of Our Discontent*", where the son, who symbolizes the protagonist's future follows his father's malpractices in order to cheat his way to success. The character's confession of such a fraud brings Ethan Allen Hawley a great pain and discomfort: a hostile environment – Ethan Allen Hawley adapting to it – Ethan's outlawed actions cause pain in another character – Ethan's son follows his father's pattern – the father goes through the emotional pain. A similar set of events is true for the description of Jake Barnes' trouble with his love interests in "*Sun Also Rises*".

Stage Five suggests the analysis of the affected characters' profiles. By an affected character we mean a personage, who has experienced a single or multiple physical/emotional abuses, reacting to them overtly or covertly, and whose actions/thoughts were afflicted by this traumatic experience or experiences. The affected characters fall into three categories depending on the type of pain they were exposed to: (i) physical pain, e.g., Robert (WBT), (ii) emotional pain, e.g., Jake (SAR); Maria (WBT), Ethan (WOD), and (iii) both, e.g., Adam (EE). Those affected by a predominately physical pain are more likely to develop an emotional pain (i) either immediately, e.g., due to the aching wound that spoils their mood, or overtime, (ii) or after the healing, with the injury totally affecting their life. The affected characters that experience an emotional pain mainly owe it to their hostile social or cultural environment or due to the physical pain of other characters they care for.

4. Conclusions

Preliminary results of our research indicate that the motif of pain in a literary text: a) tends to be marked by descriptive and pain-indicating verbal units of biomedical lingua when describing physical and psychological pain; b) conceptual metaphors and metonymies of PAIN are less prototypical in literary texts unlike they are in a natural language because of the lack of explicit pain-accounting episodes, but if the descriptions of traumatic experiences get more frequent, the results tend to approach the dictionary data; c) the motif of pain is represented in a literary narrative through a set of images and actions centered on the characters' traumatic experience, with the highest saturation of the keywords marks the climactic points of the story; d) the concordance plots in the literary text under analysis becomes denser in pain-indicating keywords closer to the forthcoming physical or emotional trauma depictions; e) there prove to be two main sets of narrative events, with the first one revolving around explicit traumatic experience, making it a salient point of the plot, and the second set resorts to describing a more implicit undercurrent of the character's accumulating discomfort in the novels under consideration, which both are structurally indicative of the motif of pain. The above findings open promising perspectives of further elaborating the methodology of the pain motif analysis within the integrated cognitive and corpus framework.

LIST OF ABBREVIATIONS

- BNC – The British National Corpus
EE – “East of Eden”
FTA – “A Farewell to Arms”
SAR – “Sun Also Rises”
WBT – “For Whom the Bell Tolls”
WOD – “The Winter of Our Discontent”

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