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THE TOPOS "REVENGE" IN THE GOTHIC NARRATIVE "A LEGEND OF THE NIGHTFORT": WAYS OF CRYSTALLISATION

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Abstract: The article explores how the meaning of the topos *revenge* is crystallised (accumulated and interpreted) in the gothic narrative "A legend of the Nightfort" at two planes: internal (the one concerning the narrator-narratee roles) and external (concerning the implied author-reader roles). Both planes are linked in the process of intranarrative transgression, where the first mode of crystallisation is regarded as an allegorical interpretation of revenge and the second one – as a symbolic interpretation.

Key words: allegory, crystallisation, gothic, meaning, narrative, symbol, topos, transgression.

1. Introduction

Gothic narrative is a prosaic text recounting a story of an event (Schmid 2003: 13) typical of the gothic tradition (hereinafter GT). The event in the analysed material is a specific twofold act of human / divine revenge.

GT includes literature up to the modern period and is characterised by plots and techniques from medieval ballads, Renaissance writing, and the prose of XVII-XVIII centuries (Botting 1996: 4-10). It is associated with signs of indulging in the supernatural. A tough confrontation with someone or something (inter alia, because

of revenge) is always conditioned by the presence of some inconceivable metaphysical evil. Darkness, low-whispered sounds, obscure glimpses of objects, flitting forms tend to stir in the mind that thrilling, mysterious terror, which has for its object the powers unseen and mightier far than we, humans, are (Snodgrass 2005: 306).

Gothic narrative appears a prolific purview of literary topoi belonging to the so-called *reasonable aberrations* (Ihina 2014: 105), typically taken for expressions of obsession and deviant behaviour (Snodgrass 2005: 291). However, being based on cold reason (revenge is known throughout history to be a dish best served cold), these aberrations transfigure into fundamental regularities of conscious human behaviour. Therefore, a man who practises revenge, purposely keeps his own wounds green, which otherwise would heal and do well (Bacon 2000: 264).

The meaning of vindictive cruelty is crystallised in GT as a standard expression of superiority over one's antagonist and an act of justice. The term *crystallisation* here (Карасик 2010: 6) is understood as the process of accumulating knowledge about the world in the content of linguistic expressions. It has a binary (physical and metaphysical) association with formation of crystals (gradual acquisition of physical properties) and crystallomancy (looking into a crystal ball to see past or future events).

2. Material and methods

The **aim** of the article is to elaborate on the hypothesis that *revenge* as a recurrent topos of GT (a pattern referring to a prime force in characters' activity (Snodgrass 2005: 291)) is conceived and embodied (crystallised) through the gothic narrative by a joint communicative effort of the subject (implied and fictitious authors) and the object (implied and fictitious readers) in a reflexive-reciprocal process of

intranarrative transgression. The latter interlinks expression and comprehension into a continuous self-contained activity of *the imaginary*.

The **material** of the article is a gothic narrative about the Nightfort, a fragment from G.R.R. Martin's novel "A Storm of Swords" (the third novel of the fantasy saga "A Song of Ice and Fire") (2003: 755-773). The **object** of the research is the meaning of revenge in the discussed material, i.e. the content of the topos *revenge* as it is seen and accepted in GT. Linguistic methodology is represented in this study by the original method of linguistic crystallisation suggested by Karasik, the psycholinguistic method of hemispheric grammar, suggested by Sakharny, and a well-known method of theme-rheme analysis taken in Valgina's interpretation. Narratological methodology relies basically on the theories of W. Schmid. A considerable reference is also made to some precedent texts of the European cultural legacy. The **subject** is represented by the elements of the narrative structure (*abstract, coda, orientation section*), as well as by certain chosen units of internal and external *planes of crystallisation*, namely the indices of narrative authorities in verbalised suprasentential unities of a given fragment.

The planned results might concern, on the one hand, differentiating levels of crystallisation that correlate with narrative authorities and, on the other hand, discerning crystallisation planes by indicating allegorical and symbolic modes that interpret the meaning of revenge in the chosen material. One effect of intranarrative transgression is presumably based on the narrator-narratee communication, the other one – on the implied author-reader communication.

So that the aim may be successfully attained, some terms in the upper formulation need elucidation: *topos, implied and fictitious author, implied and fictitious reader, transgression, the imaginary*. The methods of the investigation correspond to the

aim and are thus connected with the main terms, each representing a discussion per se and serving a component of the complex method of analysis suggested in the article.

2.1 Topos: from a dialectical element to a transgressive fragment of the imaginary

The morpheme *τόπ* in *topos* indicates place, as in *toponymy* (the study of place names) (Liddell et al. 1940: 311, 650), and is the root of the term *τοπικά* denoting the study of commonplaces – *κοινοί τόποι* (sing. *κοινός τόπος* – commonplace) (Ахманова 1969: 170, 473, 477). Ancient *topoi*, discussed by Aristotle in "Topics" and "Rhetoric", were interpreted as typical points, heuristic formulas of dialectical inferences that concerned an orator's success in debate – *in specie*, his ingenuity to extract necessary arguments out of commonplaces – pieces of ready knowledge accepted as verisimilar and credible (Аристотель 1978: 347-553; 2000: 5-149). Along with *topos* a synonymous term was used – *στοιχείον* (an element of dialectical syllogism). Both were opposed to the analytical syllogism since any *topos* was a result of verisimilar, but not valid premises, and the purpose of its use lay not in searching for the truth, but in winning an argument about characters, passions, and moral values. Thus, it was taken to be a certain sort of general protasis and principle since the *topoi* expressed in the hypotheses were seen as certain logical laws; Aristotle in fact often used *principle* instead of *law* (Slomkowski 1997: 170-171).

However, the term *topos* also has a meaning different from the rhetorical one dwelt on above. In particular, *topos* was once understood not as a probable argument, but as an indication of something archetypal and recognisable, a fundamental mode or relation of existence, a traditional, repetitive pattern in art and literature (for example, love, old age, confrontation of nature and the man, etc. (Curtius 1953: 80-83)). This kind of *topos* is a hermeneutic construction (Компаньон 2001: 241), a

stable sense scheme, previous to a creative act and not an element of a work of art (text). Topoi may function as images, motifs, symbols, allegories, but they are never identical to them since they exist in impersonal cultural depths (Maxov 2008: 264-265).

It may seem, therefore, that the abovementioned thematic pattern of revenge may be recognised as a topos only with reference to the second treatment (accepted in literary studies), but not to the Aristotelian one, the rhetorical. Still, if this thematic pattern is accepted not only as an abstract idea, but proved as probable, verified as real and correlating with a certain representation in a text belonging to a certain literary tradition (Gothic in this case), then such an approach allows viewing *topos* not only as a scheme of verification. More precisely, it can be viewed as a scheme of verifying a fixed pattern that has some formal structural realisation (on the sentence level or on the level of several sentences, or even larger fragments of narrative texts) and some abstract content (for example, the event of taking revenge).

The *implied author* (the image of an actual author enclosed in a narrative), *implied reader* (an idea of the actual author about his reader), *fictitious author* or narrator (a conventional teller in a narrative), and *fictitious reader* or narratee (the teller's addressee) are treated in this analysis as per Schmid's (2010: 34-87) approach, i. e. as narrative authorities, or participants of narrative communication.

Interrelation between participants is viewed as a *chiasmic balance* determined by an associative allusion to the so-called symmetrical communicative act in art, i.e. a confluence of the embodied *ethos* (the characteristic spirit of a culture) and *pathos* (emotional response) (Soltes 2008). Mutualism of these elements in art correlates with Aristotelian rhetoric where *ethos* refers to the subject of argumentation, and

pathos is bound by attitudes and emotions of the object (addressee). Both participants are brought to integration by logos (verbal arguments proper), which fact leads to their possible reciprocal agreement (Aristotle 2010: 7; Murphy 2006: 579). A well-known red-figure pottery plot (Fig. 1) illustrates an idea of chiastic balance as a steady eye contact (with a meaning) between individuals. As the classical myth goes (Graves 1988: 104), Achilles slew Penthesileia, the Amazons' queen, but was so impressed by her courage, skilful use of weapon, and warrior virtues that he could not help falling in love with her. The character of Achilles in this story realises the ethos – a heroic spirit cultivated by the classical tradition, and Penthesileia as his victim embodies pathetic characteristics, connected with compassion towards a defeated foe. The canonical couple may give a visual image of the logos as a subject-object confluence.



Figure 1. A fragment of red-figure pottery with Achilles and Penthesileia
(Staatliche Antikensammlungen, Munich)

All these three elements are important for crystallisation – a process of accumulating world knowledge (Карасик 2010: 6) ingressed in a certain topos and transgressed through narrative communication.

In postmodernist studies *transgression* is defined as hybridisation and oppositions' levelling. To transgress is to traverse, to trespass limits, thereby breaking laws. A step of transgression is not a mechanical inversion of order, but a decision to advance abiding by a *yes-no statement* in defining things like the good and the bad, life and death (Jenks 2003: 3-7). Recurrent topoi of GT (blood, castle, curse, cannibal, death, femme fatale, revenge, etc.) have a certain cultural background, thus there emerges a motivating prerequisite for comparing cultural peculiarities of the same topoi by determining their influence on linguistic expression and enriching the study with universal cultural connotations. Gothic topoi (associated with the so-called *castle chronotope* (Бахтин 2012: 286)) root in *mythos* (folklore tales and legends).

The imaginary is a term connected with Durand's interdisciplinary theory of the same name. It evolves from the Jungian "collective unconscious", generalises various humanities and consistently deviates from aiming at rationalism by choosing *mythos* (mythological knowledge, the irrational) as an instrument for studying the rational, logical. The imaginary is a primary property of existence that simultaneously embodies the one who imagines (a subject), imagination as his capacity, imagining (as a process), the imagined (an object), and preconditions for all that (Дугин 2010: 85-86). The *imaginary* is thus seen as a primary ontological quality underlying and motivating human activity via the so-called *anthropological trajectory* (Lat. *tras* "between", *jacere* "cast") (Дугин 2010: 87). Since *the imaginary* simultaneously fulfils itself as the interior dimension of a certain subject, as objects of the exterior world bound by that subject, and as the bond itself, it is, accordingly, the bond that is termed *anthropological trajectory*, i.e. something between the subject and the object, which are its roles (therefore, it is also called *anthropological dialectic*). It can start either from the culture or from the psychological nature, and the essential elements of the trajectory are kept between

these two poles (Durand 1999: 43). The imaginary is merely the space of this dialectic assimilated by its drive-motivated imperatives (Durand 1999: 42). It is a route, a scheme determining a current organisation of the imaginary, and its attribute *anthropological* serves to stipulate the necessity of a human being to fulfil and/or implement the imaginary just the way speech realises language in the classical Saussurean treatment. It is a heterogenic multidimensional phenomenon that embodies the imaginary as a noumenon. The author and reader potentially incarnate a collective inventor (a trajectory) of a certain topos and suggest ways of its comprehension. The topos is a *transgressive fragment* of the imaginary on its way to expression, stabilisation by a certain trajectory.

2.2 Topos "revenge" in gothic narrative: fluctuations of meaning

The idea of transgression is further viewed as an obligatory premise for *linguistic crystallisation* of the recurrent topos *revenge*, which is prototypical of GT and is realised, inter alia, in the fragment about *the Nightfort*. "A Storm of Swords" is the third novel of the epic fantasy saga with gothic elements "A Song of Ice and Fire", where the plot is constructed in a quasi-medieval entourage akin to the period of the Hundred Years' War and the Wars of the Roses.

Revenge is connected with nursing a bitter grievance against somebody for having been dishonestly treated, with a wish to inflict a punishment in requital for those past wrongs, to make offenders suffer badly (Snodgrass 2005: 291). The worse the affliction, the sweeter the revenge, therefore avengers mature their retribution plans by studying all points of weakness, which any reckless offender may light-heartedly flaunt. Still, the idea of the severest torment does not need that meticulous brainwork of combining observation keenness with a steadfast logic of vindictive cruelty if enemies have children. Since in GT *the pall* (an oppressive, grave atmosphere) is sustained by dreadful, shocking events, and texts are made lurid by

profusion of all presumable horrors (cannibalism, hanging, murder, rape, sadism, etc. (Snodgrass 2005: 353)), the goriest, wickedest revenge ever described is through making enemies eat their kin, especially children, e.g.:

The Nightfort had figured in some [...] scariest stories. This was where the Rat Cook had served the Andal king his prince-and-bacon pie [...] The Rat Cook had cooked the son of the Andal king in a big pie with onions, carrots, mushrooms, lots of pepper and salt, a rasher of bacon, and a dark red Dornish wine. Then he served him to his father, who praised the taste and had a second slice [...] Afterward the gods transformed the cook into a monstrous white rat who could only eat his own young. He had roamed the Nightfort ever since, devouring his children, but still his hunger was not sated. It was not for murder that the gods cursed him [...] nor for serving the Andal king his son in a pie. A man has a right to vengeance. But he slew a guest beneath his roof, and that the gods cannot forgive (Martin 2003: 755-773).

Frightening as this description may seem at first sight, the act of revenge accomplished by the Rat Cook still appears as fair as the gods' retribution that follows. Such a conclusion is confirmed by the process of crystallisation, which the topos *revenge* (chiefly because of its connection with the European culture) goes through while being realised in the narrative fragment above.

To uncover culturally significant knowledge the topos accumulates, the structure of the narrative should be analysed. It helps identifying the message rendered by the narrative and thus formulating what revenge actually is in the given fragment that is organised as a number of *complicating actions*.

Complicating actions are chronologically ordered sentences (clauses) providing *the referential function* of the narrative and reporting some next event in response to the question "*what happened then*" (Smith 2006: 473).

Thus, the place is mentioned first (the Nightfort), then the event that happened there (the Andal king ate a pie), the history of that event (the Rat Cook killed and cooked the Andal prince), the gods' reaction to that treat (they transformed him into a rat to ever eat his children), and the reason for this retribution (violation of hospitality laws). In addition, any narrative is characterised by *the evaluative* function stating the point why something is told (Smith 2006: 474). The palpable *raison d'être* seen in this story is "a bad man was punished by good gods". Still, it remains not quite clear why that man is actually thought bad – because of his capability of violating hospitality laws or killing innocent children and feeding their fathers on them. This cliff-hanger (an uncertain situation), why the gods did not punish the cook for his having murdered the Andal prince, is not resolved by even a closer examination of *the narrative structure*.

The abstract (the clause opening the narration – *The Nightfort figured <...>*), as well as *the coda* (the closure – *<...> that the gods cannot forgive*), can hardly be elucidated by *the orientation section*, i.e.:

- 1) the characters (the Rat Cook, the Andal king and prince, the gods);
- 2) the place (the Nightfort);
- 3) the time (long ago);
- 4) and the behavioural situation (taking revenge and being revenged on).

This fact stipulates that a real enigma – the reason for the Andal prince not to be paid back – is hidden exactly in the orientation section and concerns prerequisites for the deific revenge, which permit them (the gods) to tolerate or even ignore infanticide. These prerequisites are not indicated directly, but are left for subliminal recognition.

The message may be formulated as follows: *revenge as an act of inflicting harm (by the Rat Cook) for the harm received (from the Andal king), even by feeding an*

innocent child (the Andal prince) to his father, is adequate and acceptable unless the father and child are the avenger's guests.

The upper formulation may be an operational definition of *revenge* as it is represented in the narrative fragment. Therefore, *revenge is a natural right of an individual, whatever brutal its consequences are.*

2.3 Levels of crystallisation: internal and external planes

To prove the consistency of this treatment (contrary to the idea that in gothic narratives revenge is always connected with obsession or aberration), it is essential that revenge as a recurrent topos should be analysed with reference to both the subject (implied and fictitious authors) and the object (implied and fictitious readers). They make it gradually crystallise in an *elaborated code* of narrative communication. The *Elaborated code* in communication means giving details and explaining something substantially. The *Restricted code* is limited to single words or elliptical sentences clear to participants (Bernstein 1979: 164-167).

The crystallisation process is to be viewed at two levels: 1) between a fictitious author (narrator) and a fictitious reader (narratee), since they represent the internal plane of crystallisation, i.e. *within* the narrative; 2) between an implied author and an implied reader, since they represent the external plane and may possess knowledge from *outside* the narrative.

The name of a topos (here – the word "revenge") contains an initial perceptive image that gives rise to its meaning configuration, i.e. it is a vector of accumulating knowledge, a unit of some cultural code based on a system of fixed and flexible identifiers. The fixed identifiers are definite and generally recognised in their reference to a certain sphere of the world, while flexible identifiers rely on

individual experience and are referentially indefinite, ambiguous, open for interpretation (Карасик 2010: 9-20, 121-222). Embedded into fiction, they are subject to interpretation through allegorical and symbolic modes of narrative communication. The allegorical mode presumes interpretation conjured up in a vivid parable form characterised by applying a communicative strategy of guessing riddles with only one answer. Though this mode demands some intellectual effort of the reader, the symbolic mode is obligatorily conditioned by numerous ways of interpretation (Карасик 2010: 47-62).

2.3.1 Internal plane of crystallisation

The internal plane of crystallising the topos *revenge* is based on an allegory illustrating a certain ethical point (i.e. do not violate laws of hospitality, otherwise gods will revenge on you) and inducing to make a correct choice (laws are not to be violated). As parables may often be reduced to proverbs (Карасик 2010: 80), the story about the Rat Cook might acquire the following form: *revenge on your guests brings the revenge of gods on you*.

Such an allegorical interpretation on the internal level of crystallisation is possible due to the analysis of the narrator's and narratee's indices. The *narrator's* indices are: the choice of essential elements (situations, objects, settings, characters (including their words, thoughts, moods)) out of events to make up a solid story; composition of those elements in a certain order; linguistic (lexical, syntactical) representation of those elements; comments and reflections. As the narratee is an object of narrative *appellation / orientation*, there is a presumption that makes the narratee treat the narrator and his story in a certain way (appellation index) and be capable of and ready for interpreting the story (orientation index) (Шмид 2003: 63-102; Schmid 2010: 37, 54, 58, 65).

The crystallisation of *revenge* on the narrator's part is accomplished through choosing essential elements that make a desirable impact on the narratee, composing them in a certain order, representing them linguistically, and commenting on them.

The elements essential for understanding the initial image are *an ominous castle, an old grudge of its owner against his guests, infanticide, cannibalism, innocent victims, vigilant fair gods*. All these elements make the narrative scary. Besides, they are organised so accurately that disclose the actions of the Rat Cook as very well-considered and thus even more malicious, grisly, and deserving further deific revenge. Linguistically the elements are represented the way to show:

1. The Cook was a nasty villain: his old grudge made him scheme *an unbelievable prince-and-bacon pie*.
2. The king and his son were innocent victims to be sympathised with. The scene of infanticide and cannibalism is meticulously described by means of nouns and adjectives. They denote the Andal prince as a tasty dish (*a big pie with onions, carrots, mushrooms, lots of pepper and salt, a rasher of bacon, and a dark red Dornish wine*) and the Andal king who did not imagine what he was eating – as a ruthless dupe (otherwise he would not *have praised the taste and had a second slice*);
3. The gods' revenge was just: the Rat Cook was a monster, hence he was transformed into a *monstrous white rat*, and The Nightfort started figuring in the *scariest* stories.

The narrator's reflections justify the deific revenge (*he slew a guest beneath his roof, and that the gods cannot forgive*), but leave without any comment (only mentioning that *a man has a right of vengeance*) why child-slaying was ignored.

The narrator's indices are fixed identifiers in crystallisation process and are designed for the narratee to recognise them. The narratee, in turn, should identify the narrative as a parable appealed to him so that he may understand that *revenge on your guests brings gods' revenge on you*. To see this proverb in the parable, the narratee uses his knowledge, comprehension skills, and capability of interpreting the narrator's code. His knowledge about the world is limited by two orientation points: 1) a man has a right of vengeance, but 2) the rules should never be violated. If he is satisfied by these rigid appellation limits, then he has that *superficial knowledge* (Карасик 2010: 225-237). The narratee is presupposed to have comprehension skills of understanding the story as a parable. Recognising the narrative content as a parable, signals the *cognitive comprehension* (Ibid.) of the narratee. The type of interpretation expected by the narrator may be reduced to the following formulation: *if you do not revenge on your guests, the gods will not unleash their revenge on you*. Superficial knowledge used for acts of interpretation makes the latter *compressed* (Ibid.). The narratee's indices are also fixed identifiers in crystallisation, for they stipulate the mode of understanding. The *revenge* on the internal plane is crystallised as *a natural right of an individual limited by deific rules*.

2.3.2 External plane of crystallisation

At the external plane the indices of the implied author and reader prove that their communication acquires a symbolic mode. As the implied author is a mental image (a receptor's construct) of the author that a reader constructs on the ground of a given narrative, his (the author's) indices are revealed through the way of conceiving events, situations, characters and are therefore *unintentional, unconscious*. The narrator's indices, in contrast, are *intentional* as they fulfil the message of a certain author, and any narrator is an object of depiction. The implied reader has two varieties – the *presumed addressee* (who listens to / reads a

narrative) and the *ideal recipient* (an image of a reader comprehending a narrative ideally, the way it is planned by its author) (Schmid 2010: 55-56). The difference between symbolic and allegorical interpretation modes lies in a plurality of treatments.

The main index whereby the implied author may be recognised is the way of representing the whole idea in this short narrative: he exposes the situation of cannibalism as normal, i.e. the fact of eating a child always stays behind the backdrop, never entering the foreground, though it looms from there as an element of the pall. However, the things in the foreground, meant to strike more dread into readers than murder and cannibalism do, are the details of transforming the Cook into a rat and his intense, never sated hunger. Why does the deific revenge take the shape of the Cook's? Why is it also realised as eating children if the Cook is punished not for the murder, but for a seemingly different matter – transgressing hospitality laws?

Even if *the presumed addressee* (presupposed only to speak English, read and have superficial knowledge about medieval beliefs, morals, as well as unsurprisingly regular atrocities) recognises only the allegorical dimension in this story (just the same as the narratee), there is also *the ideal recipient* whose instruments of understanding are daintier, and identifiers he looks for are more flexible. Thus, in contrast to the presumed addressee, he will see that the described revenge type is not an atrocity (though a way to fulfil one's natural right), but a positive act, good enough to demonstrate one's own superiority over the offender.

This mode of comprehension is *semantic* (individual, situational) and is based on *amplifying interpretation*, which may be employed only in case of having deep, *fundamental knowledge* (Карасик 2010: 229-237).

The symbolic interpretation of revenge via infanticide and cannibalism in this narrative is that *any man is equal to gods, and they grant him whatever unless he infringes upon their interests* (in the described case the interests are conditioned by honouring guests). Observing mutual interests suggests equality of parties, including, strange as it may seem, divine connivance in child-slaying cases.

Revenge as a symbol of human rights egalitarian to gods is a cultural universal, a realisation of metapsychological substratum reflected in literary legacy (Дешарне 2007: 119). It amplifies revenge as an archetype (*jus talionis*, i.e. inflicting harm for the harm received, "like for like") that has stayed time stable since antiquity. The corpus of *Leges Barbarorum* postulates that if payment is not made by the perpetrator and / or his kin to the victim, then revenge is to be taken on any of the former by any of the latter (Wormald 2003: 30). Therefore, if the form of revenge is that of *jus talionis*, the intuitive "spirit" of this principle is captured (by people) in reproducing punishment as a kind of mirror image, though the spirit is largely a matter of intuition unguided by any systematic theory (Murphy 1979: 231), a nebulous, but relevant reflection.

Human exercise of making parents unsuspectingly feed on the flesh of their unfortunate progeny is reflected in numerous European myths and even in "The Histories" by Herodotus as a habitual way of improving fathers' manners. This fact permits to assume that the topos *revenge* (by making an enemy eat his child) is typical of European culture, for it is realised in various Greek myths (e.g., Atreus and Thyestes, Tereus and Procne), "The Histories", "The Poetic (Elder) Edda" and is preserved as an inspiration source in modern fiction. It appears contrary to the suggestion that revenge is an element of aberrant behaviour. Rather, in "The Histories", "The Edda", or separate myths (as well as in "A Storm of Swords") it proves a time-tested mode of an action committed in cold blood to demonstrate

doubtless supremacy over a rival, for a good parent is very unlikely to survive the pain and shame afterwards. The Greek myth about Atreus and Thyestes dwells on the antagonism between two brothers who could not cede the throne to each other. The *dish* was a revenge for the death of Atreus' son, caused in part by Thyestes (Graves 1988: 46): *Atreus [...] slaughtered [...] Thyestes's sons [...] He hacked them [...] set chosen morsels of their meat to a dish boiled in a cauldron, before Thyestes, to welcome him on his return. When Thyestes had eaten heartily, Atreus sent in their bloody heads and feet and hands, laid out on another dish, to show him what was inside his belly. Thyestes fell back, vomiting, and laid a curse on the seed of Atreus.*

Another similar myth about Tereus and Procne tells how Tereus fell in love with Philomela, the sister of his wife Procne, sent the latter away and announced that she had died. Later on he also cut out her tongue and confined her to the slaves' quarters, but Philomela found her sister, and they revenged on Tereus by slaying Itys, the son of Procne and Tereus (Graves 1988: 166): *"Oh, to be revenged on Tereus, who pretended that you were dead and seduced me!" wafted Philomela, aghast. Procne [...] flew out, seized her son Itys, killed him, gutted him, and then boiled him in a cauldron for Tereus to eat on his return.*

Herodotus tells (Herodotus 2005: 48-49) how Astyages made Harpagus put Cyrus (the grandson of Astyages, whom he feared as a rival) to death, but Harpagus pursued the order obliquely. Cyrus consequently survived, and Astyages took vengeance on Harpagus for his disobedience: *Astyages [...] took the son of Harpagus and slew him, after which he cut him in pieces, and roasted some portions before the fire, and boiled others [...] The hour for the banquet came, and [...] on the table of Harpagus nothing was placed except the flesh of his own son. When*

Harpagus seemed to have eaten [...] and enjoyed it, the basket was brought where the hands, feet and head of his son were.

In Scandinavian heroic epos, Gudrun slew her sons by Atli, her husband and king, and served their hearts to him to revenge for his having killed her brothers.

Warrior, you have chewed

Your own sons' raw, bloody hearts, mixed with a little honey.

You have eaten murdered humans as little treats (Edda 2015: 302).

A similar story about Titus Andronicus reveals how he revenged on Tamora by feeding her on her sons, Chiron and Demetrius, who had raped and mutilated his daughter Lavinia (Shakespeare 2011: 93-94):

Enter Titus dressed like a Cook, Lavinia veiled. Titus places the dishes on table.

Titus Andronicus. *Welcome, my gracious lord; welcome, dread queen; welcome, ye warlike Goths <...> And welcome, all: although the cheer be poor, 'twill fill your stomachs; please you eat of it. <...> An if your highness knew my heart, you were. My lord the emperor, resolve me this: was it well done of rash Virginius to slay his daughter with his own hand as she was enforced, stain'd, and deflower'd?*

Saturninus. *It was, Andronicus. <...> Because the girl should not survive her shame, and by her presence still renew his sorrows.*

Titus Andronicus. *A reason mighty, strong, and effectual <...> die, Lavinia, and thy shame with thee; and, with thy shame, thy father's sorrow die! <...>*

Saturninus. *What, was she ravish'd? Tell who did the deed.*

Titus Andronicus. *Will't please you eat? Will't please your highness feed?*

Tamora. *Why hast thou slain thine only daughter thus?*

Titus Andronicus. *Not I; 'twas Chiron and Demetrius: they ravish'd her, and cut away her tongue; and they, 'twas they, that did her all this wrong.*

Saturninus. *Go fetch them hither to us presently.*

Titus Andronicus. Why, there they are both, baked in that pie; whereof their mother daintily hath fed, eating the flesh that she herself hath bred. 'Tis true, 'tis true; witness my knife's sharp point.

The upper fragments confirm the idea that it was not a rare decision to yield to such an aberrant behaviour so that offenders might feel their guilt in full. Even mothers, the way they are shown in these texts, do not seem to have pangs of conscience after gutting their sons and agonising doubts before that. As it appears, to make an enemy eat the flesh of his kin was thought not only an acceptable, but a valorous, heroic act of vengeance (Хойслер 1960: 413) and not an aberration despite all gruesome details. Besides, it was not a European practice only, for in China the meaning of "revenge cannibalism" was accepted as a ritualistic performance and a primal mode of human existence demonstrating the utmost means of eliminating foes. It was believed that consumption of human flesh completed a ritual of life circle (Gang Yue 1999: 54).

For this reason Harpagus, *"being asked by Astyages if he knew what beast's flesh [...] he had been eating, answered he knew well, and that whatever the king did was agreeable"*. The Andal prince, slain by the Rat Cook, remained not revenged for, since the Rat Cook (though cursed) was not punished for the murder itself. The Cook fed one of his guests to the other one, and the gods punished him. However, the situational factor important for understanding this act of divine revenge is the Nightfort, since if it had not been for the place, the Cook, having fed the king (father) on the prince (son), would not have been punished. Hospitality laws are thus more rigorous than those forbidding to murder people in the world of "A Song of Ice and Fire", and any castigatory atrocity may be justified if it does not violate the commandment of respecting one's guests.

To explain this rigorousness, the questions asked above should be recalled. Why does the act of deific revenge take the shape of the Cook's and why is it also realised as eating children if the Cook is punished not for the murder, but for having transgressed the accepted hospitality laws? An adequate answer may also confirm the fact that the divine act was not a mere punishment, but the revenge *sensu stricto* (inflicting harm for harm received).

Gods in the philosophy of antiquity were treated as a source of sublime symbols called *synthemes* (Петров 1995: 15-21), embedded into ordinary, well-known things. Such is, for example, light – thereby gods expose beings (created by them), and it becomes a unifying image of gods and men; they are thus reflected in men and the world. A name is also a *syntheme* if it corresponds to a thing it denotes at the most. Though this interpretation may seem close to *icons*, the ideal correspondence, however, emanates only from the deific mind, whereof human mind is a vague reflection (Прокл 2000: 273-305).

Fair divine punishment is a *syntheme* of the gods dissatisfied by the Cook's violation of their laws. As they are capable of making *absolute correspondences*, their punishment becomes a reproduction of what the Cook has done to his victims and by the act simultaneously offended them. His cruel revenge is refracted through the deific mind to become his punishment.

3. Intranarrative transgression

According to the levels of crystallisation, described above, there are **two ways** the topos *revenge* can be transgressed in the narrative by the anthropological trajectory. One result of transgression is based on the narrator-narratee communication and is represented by the fragment itself as verbalised suprasentential unities (*the Nightfort [...] a second slice; afterward [...] was not sated; it was [...] forgive*) realising three

microthemes (the Nightfort, the Cook, the gods' retribution) in one macrotheme – revenge – human and divine.

A suprasentential unity is always monothematic and has limits where a rheme is thematised. Macrothemes include microthemes semantically (Валгина 2003). Thus, "the Nightfort" represents the initial microtheme in the whole story introducing the rheme "the Rat Cook", which is later thematised to show the limit of the first suprasentential unity. Then the theme "the gods" opens the unity with the rhemes "transformation" and "rat" (meaning "a monster") that are also thematised in the following sentences.

The other result of transgression is based on the implied author-reader communication and, as it is a symbolic interpretation of the fragment, it needs additional formulation deduced from the macrotheme and consisting in comparing and contrasting gods and men. Thus, the symbolic way of interpretation may be verbalised in the following sentence:

Revenge (of the gods and men) is a reflection (of somebody's previous activity), the god's reflection being absolute and ideal, while the human one – aberrant and defective.

The pairs – narrator-narratee and implied author-reader – represent two types of the trajectory: intra-chronotopic (1) and extra-chronotopic (2). The first one realises information available in the narrative's chronotope, the second one is not limited by the narrative only and may import extra information. Both types are variants of the anthropological trajectory as a subject-object confluence where the narrator and the implied author are realisations of the subject and the narratee and the implied reader – of the object.

3.1 Theme-rhematic complexes and *eide*

The idea of crystallisation through intranarrative transgression stems from a number of researches that were pursued in due time within psycholinguistic studies (Жинкин 2009: 142-161; Сахарный 2009: 158-202) to result in a theory that any topos in its being expressed by means of language (word, sentence, text) goes through analytical as well as synthetic (integral, solid, idiomatical) stages of formation. According to the results of experiments, the integral image (integrity) was believed to be right-hemispheric and an initial mental unit, while the analytical mental structure – left-hemispheric and a consequent unit because of its being an outcome of cogitative, logical operations. However, the integrity was not treated as a direct ascendant of the analytical unit, for the former (to develop into the latter) presupposed an intermediate stage (code change) to facilitate operating with meanings within the integrity as a vague idea of something. Thus, the integrity hypothetically consisted of sub-integrities, i.e. elements of integrities. The units of intermediate (internal) code were supposed to anchor in the human mind as non-linguistic signs of intrapersonal convention employed only to do mental operations necessary for the emergence of analytical language units and, as soon as the integrity started acquiring "a linguistic shape", to be forgotten. The linguistic shape, i.e. a stage of internal verbalisation, was understood as types of **internal** theme-rhematic complexes (TRCs): the complex introducing something, e.g., *There is something* (the being complex) and the complex identifying something, e.g., *Something acts; something is such* (the marking complex). Both were thought to result in the external verbalisation as actual predication.

Four stages can be differentiated in the process of constructing a language unit to express the meaning: integrity, code change, TRCs, verbalisation.

In this article the integrity as a holistic image of a future language unit is interpreted as *eidos-initialis* (Gr. *εἶδος* – "image, Platonic idea" and Lat. *initialis* – "initial"), a primary actualisation of the imaginary by the trajectory and a possible stimulus to structuring an analytical, logical TRC – *eidos-formalis* (Gr. *εἶδος* and Lat. *formalis* – "set in due form"). An *initialis* develops into a *formalis* via an internal code and results in verbalisation. As the internal code is personal and non-linguistic, its units can hardly be reconstructed straight.

In Figure 2 below verbalisation (V) is shown as a final stage in a succession of steps between circles (symbolising other stages): *formalis* (F), a unit of internal code (IC), and *initialis* (I), the latter being the primary reflection of a referent in the imaginary (R), e.g., *revenge as a piece of human knowledge*. Grey circles (with triangular indicators of succession) symbolise the stages that the subject goes through, white circles (with a curved arrow as an indicator of succession) – the stages that the object retraces while reconstructing them. The circles are shown as non-correspondent, though lying close to each other, since the original idea of the subject and its interpretation by the object presuppose natural differences. The indicators of succession mark the direction of *four steps*, each levelling the opposition between the imaginary's integrity and the trajectory that realises it:

1. From "R" to "I", where "R" is also encircled because a fundamental step from the collective imaginary into an individual mind of the trajectory may not be ignored in counting stages of transgression.
2. From "I" to "IC", where the holistic nature of the integrity is interpreted in units of the internal code as a complex of sub-integrities – crucial meanings that the trajectory recognises as completing the general idea.
3. From "IC" to "F", where units of the internal code necessary for maintaining the integrity still particularise sub-integrities as constituents of relations analytically decomposed into themes and rhemes.

4. From "F" to "V" where the latter is shared, for it is the only material stage (a ready language unit) they have: the subject – to come to, the object – to start the reconstruction with. Here the opposition between totality and particularity is levelled in terms of returning to the initial stage, i.e. the integral product as a subject of further disintegration.

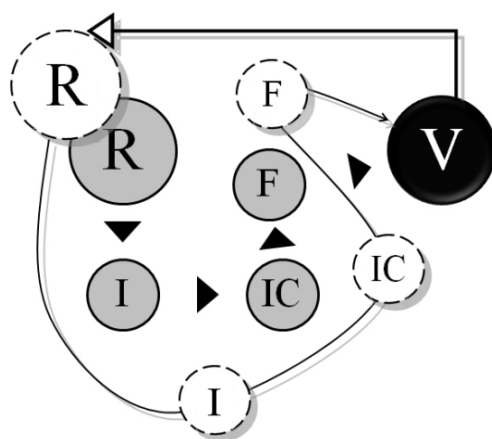


Figure 2. Steps through stages of transgression

The topos *revenge* was crystallised in the fragment about the Nightfort by intra- and extra-chronotopic trajectories in two ways: allegorically (by the whole text as a parable, i.e. revenge on your guests brings the gods' revenge on you) and symbolically (by transforming the parable into a metaphor based in its turn on a syntheme). The *initialis* on the internal plane includes necessary sub-integrities that transgress into the stage of *formalis* as four *being complexes* (the Nightfort, the Cook, the guests, the gods). These are later complicated by a rather ramified system of *marking complexes* as it is shown in Figure 3.

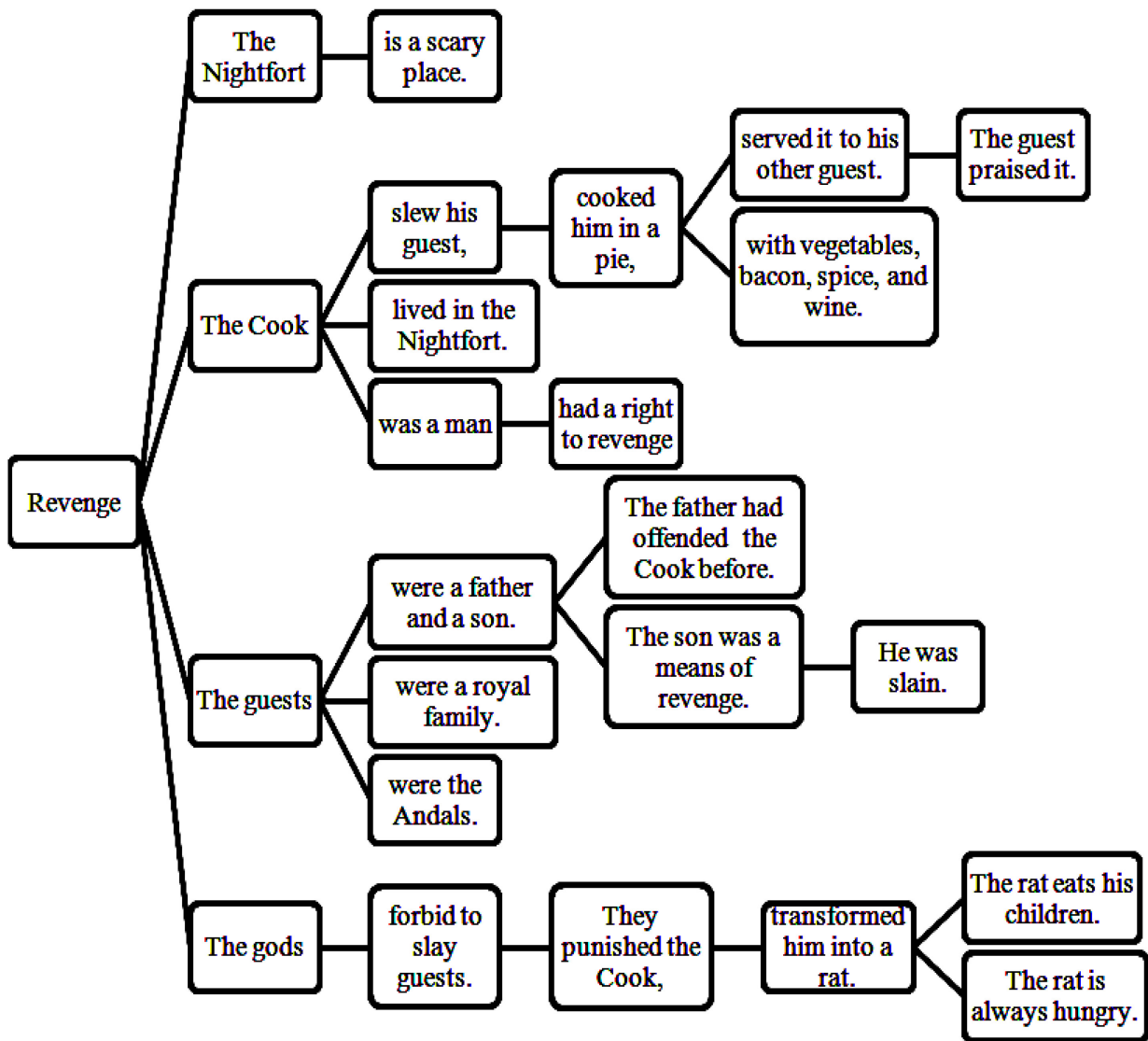


Figure 3. Internal TRCs of intra-chronotopic trajectory

The *initialis* of extra-chronotopic trajectory presupposes not only the parable (legend) about the Nightfort, but also some extra knowledge about humanity in history, mythology (religious studies) and philosophy. The historical aspect reveals some general attitude to cannibalism, the mythological / religious aspect shows an individual as a being controlled by the gods via a set of strict laws and punished for violating them, the philosophical one dwells on the antagonism between gods and men as perfect vs non-perfect (Fig. 4).

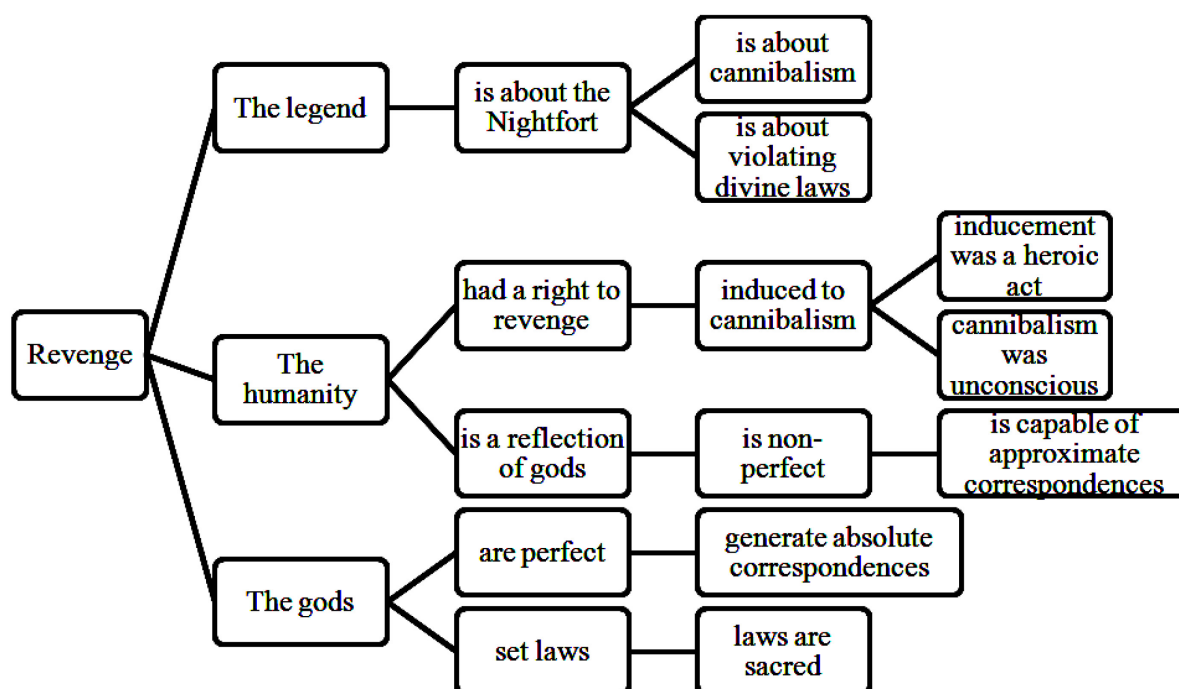


Figure 4. Internal TRCs of extra-chronotopic trajectory

The intermediate stage of code change is difficult to demonstrate as such, for whatever non-linguistic signs may be used within the *initialis*, but a crucial thing to be mentioned here is that the internal code is a code of interpretation. It may be compared with a *code as a medium constructing the space of meanings (topos)* in fictional texts (Барт 2001: 32-45).

The code used to operate on the internal plane is semic. It is a code implying some particular meaning to be necessarily recognised. Thus, the parabolic meaning of the Nightfort story is connected with the meaning of the gods as entities allowing to revenge in whatever way, but prohibiting to hurt guests. "Gods" and "guests" are the bits of meaning (semes) here that are to be connected in a certain way to make this story allegorical. The code used on the external plane is symbolic as well as referential or cultural / gnostic. The symbolic code creates meanings out of the antagonism to construct something new. Here the gods and the humanity as

reflected entities are opposed and amalgamated simultaneously in their ability of accomplishing revenge as a perfect or non-perfect act of reflecting somebody's earlier actions. The referential code is *the voice of universal human wisdom* (Bapt 2001:44), i.e. a cultural reference to some knowledge, e.g., texts that approve of cannibalism in cases of revenge.

4. Conclusions

Conclusions that can be made as a result of the above analysis are as follows:

Crystallisation of the topos *revenge* is embodied through the gothic narrative at two planes: internal (narrator-narratee) and external (implied author-reader) where the first one is characterised by remove the allegorical modes and the second one – by symbolic modes of accumulating knowledge.

The intranarrative transgression is represented as a model of constructing a meaning by a trajectory. The latter as an integrity is made up of the subject (narrator, implied author) and the object (narratee, implied reader).

The internal plane is the one realised by the intra-chronotopic trajectory, the external plane – by the extra-chronotopic one.

The intra-chronotopic trajectory uses information available in the whole chronotope of the narrative, the extra-chronotopic one is not limited by the narrative only. The process, which the trajectory goes through in constructing a language unit to express the meaning of a topos, includes the stages of *eidos-initialis* (a holistic image of a future language unit), some individual *internal code* (intermediate additional means of personal operation within *eidos-initialis*), *eidos-formalis* (a set of logically structured internal theme-rhematic complexes), and external verbalisation.

The intranarrative transgression involves four steps realising the topos *revenge* in the narrative about the Nightfort:

- 1) a step from the collective imaginary into an individual mind of the trajectory; 2) a step of reinterpreting the holistic integrity in units of the internal code;
- 3) a step of particularising elements of the integrity into TRCs;
- 4) a step to external verbalisation.

Abbreviations:

GT – the gothic tradition

TRC – theme-rhematic complex

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Résumé in English

The article explores how *revenge* as a recurrent culturally relevant topos of the gothic literary tradition is crystallised through the narrative "A legend of the Nightfort" by the joint communicative effort of narrative authorities. The theory of crystallisation is developed in this article by being applied to studying narratives because texts have different levels of abstraction. There are four narrative authorities.

The implied author is a receptor's construct, i.e. a mental picture of a certain author that any reader creates. The implied reader is an archetypal reader whom the actual author addresses. The narrator is a conventional literary figure that possesses the function of storytelling. The narratee is an object-addressee of narration. The term *crystallisation* (introduced by Karasik) denotes modes of restoring senses in linguistic forms. In the article, accordingly, the sense of *revenge* is interpreted through the chosen narrative fragment, the latter being its linguistic form. The article demonstrates how to employ the method of crystallisation in its two modes (allegorical and symbolic) to analyse narrative texts. The formal representation of *revenge* is a verbalised suprasentential unity including three microthemes united by the macrotheme as a complex phenomenon. The suprasentential unity is analysed from the points of view of narrative pairs (narrator-narratee and author-reader). The results demonstrate that the allegorical mode of crystallisation is realised on the narrator-narratee level and the symbolic mode – on the author-reader level. One more result concerns determining the principle of cross-connection between these pairs as levels of narrative communication. The principle is defined in the article as intranarrative transgression uniting both levels into one integral linguistic personality.

Key words: crystallisation, gothic, narrative, mode, topos, transgression.

Résumé in German

Ziel dieses Aufsatzes ist es, die These zu begründen, dass der in der gotischen Erzählung "A legend of the Nightfort" wiederkehrende Topos *Rache* sich durch Kristallisation des in ihn hineingelegten Sinns mit Hilfe gemeinsamen kommunikativen Bemühens des kollektiven Subjekts (des abstrakten Autors und Erzählers) und des Objekts (des abstrakten Lesers und fiktiven Lesers). Die Fachausdrücke *abstrakter Autor* (die Gestalt des in der Erzählung verkörperten realen Autors) *abstrakter Leser* (die Vorstellung des realen Autors vom Leser)

Erzähler (konventionelle Erzählerfigur) und *fiktiver Leser* (Gestalt des Adressaten des Erzählers) werden in dem Artikel nach der Methodik von W. Schmid erörtert, nach der jeder Text, der eine Erzählung darbietet, als Erzählung (Narrativ) behandelt wird. Die Formulierung des Ziels hängt genau in dieser Weise mit der Ausarbeitung der Kristallisationstheorie zusammen, die zur Analyse eines Narrativs als Erzählung verwendet wird, der Abstraktionsebenen aufweist. Der Fachausdruck *Kristallisation*, der vom Linguisten Karasik in die wissenschaftliche Verwendung eingeführt wurde, bedeutet Modi (Methoden) der Rekonstruktion eines bestimmten Sinns in einer bestimmten Sprachform. In dem Aufsatz wird entsprechend in einem für die Analyse ausgewählten narrativen Fragment *eine bestimmte Bedeutung* der Interpretation des Topos *Rache* zugeordnet, wobei das Letztere eine Sprachform darstellt. Mittels der Anwendung einer originalen Methodik identifiziert Karasik zwei Modi – den allegorischen und den symbolischen. Im vorliegenden Aufsatz wird – mittels der Analyse der Kommunikation von Erzähler-fiktiver Leser und der Kommunikation von Autor-Leser – die Erweiterung des Anwendungsgebietes des vorgeschlagenen Methode auf einen narrativen Text vorgeführt (Methode der Rekonstruktion des Prozesses der Sinnkristallisation). Die formale Darstellung des rekonstruierten Sinns im Narrativ "A Legend of the Nightfort", der mit dem Topos *Rache* verbunden ist, ist die verbalisierte Metaphrasen-Einheit, die aus drei Mikrothemen besteht (Nightfort, Koch, göttliche Vergeltung), vereint durch ein Makrothema (eigentlich das Makrothema *Rache* als bilaterales Phänomen, der Spiegelung der göttlichen Vergeltung in der menschlichen Rache). Die Metaphrasen-Einheit wird jeweils aus der Position der narrativen Paare Erzähler-fiktiver Leser und Autor-Leser einzeln analysiert, mit dem Ergebnis, dass der allegorische Modus der Sinnkristallisation durch den Erzähler und fiktiven Leser realisiert wird, und der symbolische durch den abstrakten Autor und abstrakten Leser. Als Ergebnis der Analyse kann auch die Aufstellung des Prinzips der überlagernden Verbindung zwischen den Ebenen

angesehen werden. Das Prinzip wird in dem Aufsatz *intranarrative Transgression* genannt. Hierbei werden beide Ebenen in einer kollektiven Sprachidentität vereint.

Stichwörter: Kristallisation, gotisch, Narrativ, Modus, Topos, Transgression.

Résumé in French

Le but de l'article est de justifier l'hypothèse que dans le récit gothique "A legend of the Nightfort" le topos récurrent de la *vengeance* incarné par la *cristallisation*, est placé en ce sens la force communicative commune d'une entité collective (auteur et narrateur abstraits) et l'objet (lecteur et narrataire abstraits). Le terme *topos* est traité dans l'article pour soutenir, à la fois la rhétorique aristotélicienne dans l'étude des principes de la dialectique du conflit, et les théories les plus récentes sur les thèmes souvent répétés dans l'art et la littérature. Le processus de reconstruction de cristallisation du topos *vengeance* en analysant la communication narrative à plusieurs niveaux a permis d'identifier le sens des éléments reliant le topique du récit gothique avec des cultures universelles. Les termes *auteur abstrait* (image incarnée dans le récit de l'auteur réel) *lecteur abstrait* (représentation du réel auteur sur le lecteur) *le narrateur* (figure conventionnelle du conteur) et *narrataire* (image du destinataire du narrateur) interprétés dans l'article par le système W. Schmid où le récit – n'importe quel texte, raconte un bout d'histoire. Le processus d'interprétation du sens du topos *vengeance* dans le récit "A Legend of the Nightfort" est conçu comme une *transgression intra-narrative* réalisée par l'effort combiné d'un cas de récit créatif de la langue en tant que personnalité collective. On explique les modus d'interprétation en relation avec le narrateur et le narrataire (le modus allégorique) et en relation avec l'auteur abstrait et lecteur abstrait (modus symbolique). Les degrés narratifs, comme une personnalité linguistique commune, incarnent la trajectoire anthropologique, à savoir sa projection intra et extra-chronologique en fonction du modus d'interprétation. Le topos *vengeance* est un

fragment de l'image combinée (espace imaginaire), où ce dernier est un fondement ontologique nécessaire à la réalisation de la trajectoire. Le rapport entre la trajectoire et l'imaginaire est une corrélation similaire à celle de la parole et du langage. L'idée de la cristallisation de la transgression de l'intra narration repose sur la théorie psycholinguistique des grammaires hémisphériques, dans laquelle on a conclu que l'hémisphère gauche contrôle la logique formelle du traitement des messages à l'aide de différents niveaux d'unités linguistiques décrites en détail dans la grammaire traditionnelle et le droit exploite l'intégrité, c'est-à-dire la simulation de représentations intégrales de l'objet. L'intégrité est en outre divisé en subtilité, qui à son tour fusionne dans l'existentiel et le marquage des complexes internes thématiques-rhématiques. En conséquence, la transgression comprend trois étapes: l'étape initiale de l'Eidos (l'intégrité de l'expression linguistique future sous-jacente), l'étape du code interne (mécanismes d'opérations individuelles de l'Eidos initiale), l'étape de l'Eidos formelle (définies logiquement structurés séquences thématiques-rhématiques) et l'étape de la verbalisation externe.

Mots-clés: cristallisation, gothique, signification, récit, modus, topos, transgression.

Résumé in Russian

Цель настоящей статьи состоит в обосновании гипотезы, что в готическом нарративе "A legend of the Nightfort" повторяющийся тоpos *месть* воплощается путём кристаллизации вкладываемого в него смысла общим коммуникативным усилием коллективного субъекта (абстрактного автора и нарратора) и объекта (абстрактного читателя и наррататора). Термины *абстрактный автор* (образ воплощённого в нарративе реального автора), *абстрактный читатель* (представление реального автора о читателе), *нарратор* (конвенциональная фигура рассказчика) и *наррататор* (образ

адресата нарратора) истолкованы в статье по методологии В. Шмида, где нарратив трактуется как любой текст, повествующий о некой истории. Формулировка цели именно таким образом связана с разработкой теории кристаллизации применительно к анализу нарратива как повествовательного текста, имеющего уровни абстракции. Термин *кристаллизация*, введенный в научный оборот лингвистом В.И. Карасиком, обозначает модусы (способы) воссоздания некого смысла в некой языковой форме. В статье, соответственно, *некий смысл* связан с трактовкой топоса *месть* в избранном для анализа нарративном фрагменте, где последний является языковой формой. Путём применения оригинальной методологии В.И. Карасик выделил два модуса – аллегорический и символический. В данной же статье – посредством анализа коммуникации нарратора-наррататора и коммуникации автора-читателя – продемонстрировано расширение поля применения предложенного метода (метода реконструкции процесса кристаллизации смысла) на нарративный текст. Формальной репрезентацией воссозданного в нарративе "A Legend of the Nightfort" смысла, связанного с топосом *месть*, является вербализованное сверхфразовое единство, в составе которого выделены три микротемы (Найтфорт, повар, божественное возмездие), объединённые макротемой (собственно макротемой *месть* как билатеральным феноменом – отражением божественного возмездия в человеческом отмищении). Сверхфразовое единство проанализировано с позиций нарративных пар нарратор-наррататор и автор-читатель отдельно, в результате чего выяснено, что аллегорический модус кристаллизации смысла реализуется нарратором и нарратором, символический – абстрактным автором и абстрактным читателем. Также результатом анализа можно полагать установление принципа перекрёстной связи между уровнями. Принцип назван в статье *интранарративной трансгрессией*, при которой оба уровня объединяются в коллективную языковую личность.

Ключевые слова: кристаллизация, готический, нарратив, модус, топос, трансгрессия.

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