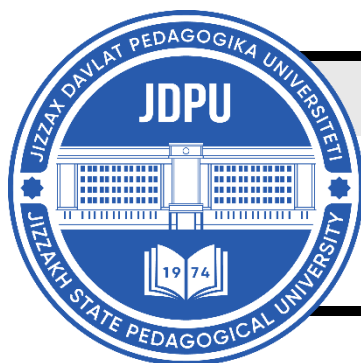


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## PARENTHETICALS IN I. S. TURGENEV'S NOVEL "FATHERS AND SONS"

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### ABOUT ARTICLE

**Key words:** parentheticals; functions of parentheticals; predicative parentheticals; non-predicative parentheticals; parenthetical remarks; metalinguistic function; metaspeech function; "Fathers and Sons"; Turgenev; text linguistics.

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**Abstract:** This article examines the formal and functional characteristics of parentheticals in I. S. Turgenev's novel "Fathers and Sons". The study identifies two main formal types of parentheticals: predicative and non-predicative parentheticals, with the former being significantly more frequent. Functionally, the parentheticals in the novel serve various roles, including authorial remarks, metalinguistic and metatextual commentary, and communicative functions. The most common type is parenthetical remarks, which provide insights into characters' gestures, thoughts, and emotions. Additionally, metalinguistic parentheticals clarify word usage, while metatextual parentheticals offer contextual information. The study concludes that parentheticals in "Fathers and Sons" resemble dramatic stage directions, enriching both narration and character depiction.

**Introduction.** Parentheticals are understood as "syntactic constructions enclosed in parentheses or set off by dashes, which are semantically related to the main sentence but can be omitted without disrupting its syntactic structure" [1, 66]. The issue of parentheticals is

closely linked to the rapidly developing field of textual linguistics [2]. A vast number of studies have been dedicated to the research of parentheticals, ranging from the general characterization of these syntactic units (E. I. Gavrilova [3], E. G. Pospelova [4]) to the description of their functioning in different speech styles: in scientific texts – I. I. Gavrilenko [5]; in journalistic texts – Yu. G. Polyakova [6], S. V. Vyatkina and Ch. Jingzhu [7]; in literary texts – M. N. Kulakovskiy [8], V. P. Kazakov [9].

### **Materials and methods**

Previously, we published a series of studies dedicated to the analysis of structural and functional types of parentheticals based on individual works of classical literature, including texts by A. N. Radishchev [10], N. M. Karamzin [11], A. S. Pushkin [12], M. Yu. Lermontov [13], and M. A. Bulgakov [14]. This study examines the parentheticals in I. S. Turgenev's novel "Fathers and Sons", focusing on their formal and functional characteristics. The novel "Fathers and Sons" is one of Turgenev's most significant works, known for its rich narrative and deep psychological character development. Parentheticals in the novel serve an important role in enhancing both narration and characterization, providing additional commentary, descriptions, and nuances of meaning. This study aims to examine the formal and functional characteristics of bracketed parentheticals in "Fathers and Sons", identifying their syntactic structures and communicative roles within the text.

The research material consists of 49 examples of bracketed parentheticals identified within the novel.

The methodology involves a structural and functional analysis of these parentheticals, classifying them into predicative and non-predicative types based on syntactic structure. Additionally, a functional approach is employed to categorize parentheticals into parenthetical remarks, metalinguistic, metaspeech, metatextual, and communicative parentheticals. The analysis aims to determine their role in narration, character depiction, and textual organization. The study integrates elements of text linguistics and syntactic theory to interpret the function and distribution of parentheticals in literary discourse.

### **Result and discussion**

Formal characteristics of parentheticals in I. S. Turgenev's novel "Fathers and Sons"

The text of the novel contains 49 instances of parenthetical constructions enclosed in parentheses.

From a formal-grammatical perspective, parentheticals can be divided into two groups: predicative (structured as sentences) and non-predicative (relating to main sentence as elements of its composition).

Non-predicative parentheticals appear only in two cases (4.08%), which is a relatively low percentage. In one case, the non-predicative parenthetical has a correlate in the main sentence, establishing a coordinating relationship: A small nobleman's house in the Moscow style, where Avdotya Nikitishna (or Evdokia) Kukshina lived, was located on one of the newly burned-out streets of the city \*\*\* [3, 62]. In another case, the non-predicative parenthetical contains an expanded adverbial modifier expressed by a participial phrase: ...does not fully satisfy either the educated nobles, who speak sometimes with flair, sometimes with melancholy about emancipation (pronouncing an nasally), nor the uneducated nobles... [3, 186].

Predicative parentheticals occur in 47 cases (95.92%). Complex sentences are included in parentheticals in 9 instances; in 4 cases, parentheticals contain complex syntactic units consisting of two (2 cases), three, and four (1 case each) sentences. The remaining predicative parentheticals follow the model of simple sentences (34 cases). The punctuation formatting of parentheticals as independent sentences is observed in 22 cases (44.90%).

Functional characteristics of parentheticals in I. S. Turgenev's novel "Fathers and Sons"

#### 1. Parenthetical remarks

Parenthetical remarks serve as the author's commentary on the characters' speech and, therefore, involve a shift in the subject of speech. In the novel, parenthetical remarks appear 24 times, constituting 48.98% of all parentheticals in the text – a fairly high frequency. All parenthetical remarks in "Fathers and Sons" are expressed by predicative units.

Parenthetical remarks perform the following functions:

1) Description of facial expressions and gestures accompanying a character's speech; e.g.: "How can you do without it?" (Evdokia even spread her arms wide.) [3, 64].

2) Description of facial expressions, gestures, or actions of another character that represent a nonverbal reaction to the content of a remark. In some cases, the remark contains a direct request for the addressee's reaction – this happens when using interrogative statements that require a response ("You know?" (Vasily Ivanovich nodded.) [3, 178]) or imperative statements that require an action to be performed.

In most cases, however, there is no direct request for a reaction (“Remember, dear sir,” (at these words, Bazarov raised his eyes to Pavel Petrovich)...) [3, 47]. The reaction to the content of a remark may come not only from the direct addressee but also from another character present in the conversation. Compare the following example, where the reaction comes not from the addressee but from the object of speech: “Look, one of them is sitting right next to you. He practically worships you — just look at him.” (Arkady turned away and frowned.) [3, 52].

3) Description or transmission of thoughts or emotions that accompany a remark or serve as a reaction to it, either from the speaker or another character. Compare: “First of all, you know my way of thinking.” (Arkady was quite pleased to say these words.) [3, 23] (description of the speaker’s emotions accompanying the utterance of the remark); “These are still traces of your old satirical inclinations...” (“Old traces!” thought Arkady. “If only Bazarov could hear this!”) [3, 155] (transmission of thoughts representing another character’s reaction to the content of the remark).

4) Metalinguistic remarks, which serve as comments on a specific word or expression. In the novel’s text, they describe individual characteristics of word usage specific to the speaker: the frequency of a given word or expression in the speaker’s idiolect or distinctive pronunciation features.

5) Metaspeech remarks, which provide commentary on an utterance (their scope of reference is broader than that of metalinguistic remarks). In the novel’s text, metaspeech remarks indicate an omission of information in the remark or confirm the truthfulness of the remark’s content.

2. Metalinguistic parentheticals. Comments on a specific word or expression are not necessarily included in parenthetical remarks; they may also be placed in the main text of the work. In such cases, when transitioning from the main narrative part to a metalinguistic parentheticals, there is no change in the subject of speech: both the main text and the parentheticals belong to the narrator’s discourse. In the novel “Fathers and Sons”, six instances (12.25%) of metalinguistic parentheticals were found.

Metalinguistic PCs may contain an alternative nomination, a reference to the nominee’s identity (About two weeks later, Arina Savishna (that was the name of the new housekeeper) arrived in Maryino together with her daughter... [3, 39]); or remarks concerning the meaning

of a word or expression (And the peasant woman who came to complain that she had been “lifted onto the kolotiks” (though she herself couldn’t explain what that meant), just bowed and started rummaging under her blouse... [3, 173]).

3. Metaspeech parentheticals. Like metalinguistic parentheticals, metaspeech parentheticals, which serve as comments on an utterance, are not necessarily included in parenthetical remarks; they may also be placed in the main text of the work. In the novel “Fathers and Sons”, three instances (6.12%) of metaspeech parentheticals were found.

Functionally, metaspeech parentheticals are similar to introduction words: in the novel, they provide information about the source of the statement (Bazarov (as he boasted during an argument with Pavel Petrovich) – this self-confident Bazarov – had no idea that in their eyes, he was still something of a laughingstock... [3, 173]) or the degree of its familiarity (Time (as we know) sometimes flies like a bird, sometimes crawls like a worm... [3, 85]).

4. Parentheticals with a communicative function [1]. These parentheticals are distinguished based on their opposition to parentheticals with an auxiliary (metalinguistic or metaspeech) function, including parenthetical remarks. In the text of the novel, we found 17 instances (32.65%) of such parentheticals.

In “Fathers and Sons”, communicative parentheticals serve the following functions:

1) Indicating a permanent characteristic of an object or person-describing habits, customs, or routines (Pavel Petrovich was slowly pacing back and forth in the dining room (he never had supper)... [3, 19]); or revealing the internal conviction of a character (The old woman put some honey in her cup (she believed that drinking tea with sugar was both sinful and expensive, although she herself didn’t spend a single kopeck on anything)... [3, 80]).

2) Referring to actions or events that preceded the narration (Pavel Petrovich never spent an evening at home, and was famous for his bravery and agility (he had even made gymnastics fashionable among the social youth)... [3, 30]).

3) Describing the appearance, posture, or condition of a character during the events being narrated (“Evgeny Vasilich,” Peter stammered with difficulty (he was trembling like in a fever), “with all due respect, I will step aside...” [3, 144]).

4) Conveying the mental or emotional state of a character – their thoughts, perceptions, or emotions (“Dear me, sir, how could I!” Timofeich babbled (he remembered the strict instructions he had received from his master before the departure)... [3, 88]).

## Conclusion

The conducted analysis allows for several key conclusions regarding the use of bracketed parentheticals in I. S. Turgenev's novel "Fathers and Sons".

First, from a structural perspective, parentheticals in the novel are predominantly predicative, forming independent clauses that provide additional commentary, explanations, or descriptions. Non-predicative parentheticals, which function as parts of a sentence rather than full clauses, are relatively rare, making up only a small fraction of the total instances. This indicates that Turgenev primarily employs parentheticals to introduce full-fledged remarks rather than short clarifications or insertions.

Second, in terms of function, parenthetical remarks represent the most frequent type, constituting nearly half of all parentheticals in the novel. These remarks serve multiple purposes, including describing the gestures, emotions, and reactions of characters, thereby enriching the novel's narrative and psychological depth.

Additionally, metalinguistic and metaspeech parentheticals perform an important auxiliary function, offering explanations of word usage, pronunciation, or omitted information. These elements enhance the reader's understanding of both linguistic peculiarities and narrative nuances, especially in dialogues where they provide additional context about the speaker's tone, background, or intentions.

A significant portion of the parentheticals also fulfills a communicative function, adding details about the habits, past experiences, and psychological states of characters. These insertions contribute to the characterization process, offering implicit information that complements the main narrative without disrupting its flow. In this sense, Turgenev's use of parentheticals resembles dramatic stage directions, subtly guiding the reader's interpretation of both explicit dialogue and unspoken emotions.

Overall, the study confirms that parentheticals in "Fathers and Sons" are an integral part of Turgenev's narrative technique, serving as tools for both syntactic variation and literary expression. Their presence enhances the expressiveness, psychological depth, and stylistic complexity of the novel.

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