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COMPOSITIONAL FEATURES OF ALAN ALEXANDER MILNE'S LITERARY WORKS

Summary. The article is devoted to peculiarities of Alan Milne's books composition describing the adventures of Winnie-the-Pooh and his friends. The composition of books is analyzed in the context of compositional and speech forms. The analysis of composition is based on the framework for narrative discourse represented by T. Dijk and the schema suggested by W. Labov. Each component of the superstructure is expressed using a certain set of compositional-speech forms. However, not all components are expressed explicitly. In particular, the author allows the readers to make conclusion on their own. In the course of analysis both traditional classification of compositional and speech forms are taking into account various variations and modifications and speech forms types and different types of mixed forms are considered. In particular, within the description such variation as static, dynamic, reproductive, informative and others were presented. The sense of reasoning is related to argumentation in broad terms, that is this type of compositional and speech forms can be divided into subtypes according to varieties of arguments, namely: conclusion, proving, confirming, rebuttal, explaining, justifying. Numerous poems and songs composed by Winnie-the-Pooh reflecting his internal state are regarded as specific compositional and speech forms of descriptive or narrative type. The following ways of forms combination are mentioned: attaching, alternating, listing, including as well as overlapping. The scheme and narrative structure of the story about Winnie-the-Pooh and his friends, consisting of introduction and a number of short novels, are decided to be hierarchical. Its outer contour outlines introduction of main characters; the novels perform the function of complication. Besides, each short novel is built according to the same scheme.

Key words: narrative structure, compositional and speech form, superstructure, argumentation, reasoning.

Problem statement. A.A. Milne is mostly referred to as "the father" of Winnie-the-Pooh, the character that he introduced in his books "Winnie-the-Pooh" (1926) and "The House at Pooh Corner" (1929). The inspiration for these characters came from the author's son, his toys, and some real animals. These stories were based

on the fairy tales that Milne's wife told their son at night. These books have attracted the attention of many researchers, who have analyzed the characters' names, personalities, psychological profiles, mythological basis, and stylistic features of the stories.

The purpose of the article is to describe the composition of Milne's books as a set of short stories with the straight-through plot.

Analysis of recent researches and publications. The narrative structure of discourse is a fundamental component of storytelling that helps to guide the audience through a cohesive and compelling narrative. T. Dijk's framework for narrative discourse includes five categories: Setting, Complication, Resolution, Evaluation, and Coda or Moral [1, p. 112-117]. Each of these categories plays a crucial role in shaping the overall narrative and engaging the audience. W. Labov's schema for narrative discourse builds on Dijk's framework and includes six components. The first component is a brief rundown of events that summarizes the story's key points. The second element is orientation, where the time, place, and characters are introduced, providing context for the story. The third of them is complication, which lists the significant events that occurred. The fourth component is the result of the events, which shows the consequences of the story's actions. The fifth block is an assessment of what happened, which includes the storyteller's interpretation of the events. The final part is the conclusion, which provides a satisfying end to the story. By understanding these essential elements of narrative structure, storytellers can create compelling and engaging narratives that captivate their audience and leave a lasting impression [2, p. 55].

When a piece of text is horizontally divided, the outer contour of its writing can be represented as a combination of compositional and speech forms. These forms are used to convey the compositional features of a literary work, such as its style, tone, and meaning. The traditional classification of types, based on specific criteria, highlights various variations and modifications. In particular, within the description category, several variations, including static,

dynamic, reproductive, informative, and others, are presented. Each of these variations serves a different purpose in conveying the details of the text. Narration is also classified into two types – actual narration and statement. This classification aids in understanding how the text is structured and how it conveys information to the reader [3, c. 140, 144].

The sense of reasoning is intricately related to the process of argumentation, which can be further divided into various types of arguments. These include conclusion, proof, confirmation, refutation, explanation, and justification. Each form of argumentation has a unique purpose, and the ability to choose the appropriate type of argument is crucial in achieving a successful outcome. Moreover, compositional and speech forms are an integral part of the argumentation process. These forms can be combined and mixed in numerous ways to achieve desired results. Forms can be combined by attaching, altering, listing, including, or overlapping. Mixing occurs when different communicative tasks are integrated, and this can lead to better outcomes. By understanding the various types of arguments and the different compositional and speech forms, one can effectively communicate their ideas and opinions [4].

Presentation of main material. The story's hierarchical scheme and narrative structure are carefully crafted to engage readers and create a lasting impression. The outer contour serves as an introduction to the characters, each with their unique quirks and personalities. Winnie-the-Pooh is the lovable and honey-obsessed bear who always tries to do the right thing. Piglet is a timid and anxious little pig who often needs reassurance and support. Tigger is the energetic and bouncy tiger who loves to have fun and make everyone laugh. Eeyore is the gloomy and melancholy donkey who often feels sad and neglected. The short novels that follow add depth and complexity to the story, revealing the characters' struggles and triumphs as they navigate through their adventures in the Hundred Acre Wood. Each novel has its own unique story arc, but they are all connected by the overarching themes of friendship, loyalty, and the beauty of childhood innocence. As the story progresses, we witness Christopher Robin growing up and eventually saying goodbye to his dear friends, which serves as an emotional result. Each short novel in the story follows a similar structure, characterized by the moments capturing the imaginations of readers of all ages. In the end, characters and readers draw their conclusions based on the story's touching themes of friendship, loyalty, and the beauty of childhood innocence.

In order to captivate readers and draw them into a story, authors must skillfully balance the use of static and dynamic descriptions to convey the initial state of affairs and ongoing events. Through this approach, readers are able to fully immerse themselves in the story and become emotionally invested in the characters: “*HERE is Edward Bear, coming downstairs now, bump, bump, bump, on the back of his head, behind Christopher Robin. It is, as far as he knows, the only way of coming downstairs, but sometimes he feels that there really is another way, if only he could stop bumping for a moment and think of it. And then he feels that perhaps there isn't. Anyhow, here he is at the bottom, and ready to be introduced to you. Winnie-the-Pooh.*” [5] This passage offers the effective use of dynamic and static description techniques. The author highlights the significance of incorporating both elements in a story. For instance, the motion of Winnie-the-Pooh on the stairs, and the use of Present Simple and Present Continuous verbs, add dynamism to

the scene. However, the importance of static description becomes evident during the story's transition to the beginning: “*<...> in the middle of this place was a large oak-tree, and, from the top of the tree, there came a loud buzzing noise*”. The author emphasizes the importance of striking a balance between these techniques, resulting in rich and engaging narratives. Notwithstanding, at the beginning of each novel the author employs dynamic description with a single plan of the Past to draw the reader in: “*IT rained and it rained and it rained. Piglet told himself that never in all his life, and he was goodness knows how old – three, was it, or four? – never had he seen so much rain. Days and days and days.*” [5].

Moreover, the book presents information about the state of affairs through meditation adding depth and nuance to the content. In this context, meditation denotes a type of reasoning that considers both probable and hypothetical “cause-and-effect” relationships between statements. Specifically, meditation creates hybrid forms that are capable of conveying complex ideas in a concise and engaging manner: “*We are with Pooh again, who has decided to go and see Eeyore, because he hasn't seen him since yesterday. He sets off, but he is obviously in a rather indecisive frame of mind because he then decides to see Owl instead, because he hasn't seen Owl since the day before yesterday, which is longer. And then he remembers that he hasn't seen Roo for a long time, and so another possibility is thrown into the equation. And Pooh is now a little overwhelmed by all the variables, so he has a little sit down and a big sing for a while. After his sing he remembers Rabbit, so there is yet another possibility for him to ponder. "Rabbit," said Pooh to himself. "I like talking to Rabbit. He talks about sensible things. He doesn't use long, difficult words, like Owl. He uses short, easy words..."*” [5].

On the one hand, Winnie-the-Pooh debates which friend to visit, considering arguments for each option, demonstrating causal connections: “*Pooh invents another verse of his song, all about Rabbit, and then he makes up his mind and sets off to Rabbit's house. Unfortunately for Pooh he is still having trouble with the decision-making process, and on his way to Rabbit's house he starts worrying that Rabbit might be Out, or that he, Pooh, could get stuck in Rabbit's front door all over again (especially if Rabbit's front door has shrunk, which it might have done), so he is back in his Confused Place. <...>. Half an hour later Pooh has finally made his decision, and he heads off to Piglet's house, which is of course what he really meant to do all along, he just hadn't quite realised it. As he goes along he makes up another verse of his song, this time about Piglet.*” [5].

On the other hand, the thought process behind Winnie-the-Pooh's decision-making is an integral part of the plot development in the classic story. He thought of whom to visit, then he came up with a verse of his song, went to the Rabbit's house, thought of Rabbit could be absent, went to his house. Unfazed, he proceeds to Piglet's dwelling and performs his new verse. Thus, the compositional and speech form is comprised of two primary components: meditation and mixing form meditation + narration.

Every novel centers around characters who confront a challenging problem and must take action to overcome it. This process of problem-solving can be effectively divided into two stages: first, clearly defining the problem and actively contemplating possible solutions, and secondly, executing the chosen solution with conviction and determination. Through this rigorous process, the characters develop their skills and demonstrate their

ability to overcome adversity. Ultimately, they triumph over their challenges and leave a lasting impact on the world around them: "(1) <...> and in the middle of this place was a large oak-tree, and, from the top of the tree, there came a loud buzzing-noise. <...> (2) That buzzing-noise means something. You don't get a buzzing-noise like that, just buzzing and buzzing, without its meaning something. (3) If there's a buzzing-noise, somebody's making a buzzing-noise, (4) and the only reason for making a buzzing-noise that I know of is because you're a bee. <...> (5) And the only reason for being a bee that I know of is making honey." [5]. The process of reasoning above can be viewed as a chain of arguments. The argument-conclusion (1)–(2) is predicated on the presence of sound and the life experience of Winnie-the-Pooh, leading to the inference that the sound must bear some meaning. The Claim of the following "argument-conclusion" (2)–(3) subsequently proposes that the sound must have an identifiable source. Further, in argument (3)–(4) he infers that such a source must be bees. These inferences cumulatively formulate a comprehensive argument (1)–(4), which serves as an explanatory framework. The argument-justification (4)–(5) acts as a motivational impetus for Winnie-the-Pooh's subsequent actions, as it pre-determines his movements.

One can also refer to other patterns of characters' reasoning as meditation. The following example illustrates meditation consisting of three stages: 1) defining the problem; 2) searching for solutions; 3) describing the result. "If only," he thought, as he looked out of the window, "I had been in Pooh's house, or Christopher Robin's house, or Rabbit's house when it began to rain, then I should have had Company all this time, instead of being here all alone, with nothing to do except wonder when it will stop." And he imagined himself with Pooh, saying, "Did you ever see such rain, Pooh?" and Pooh saying, "Isn't it awful, Piglet?" and Piglet saying, "I wonder how it is over Christopher Robin's way," and Pooh saying, "I should think poor old Rabbit is about flooded out by this time." It would have been jolly to talk like this, and really, it wasn't much good having anything exciting like floods, if you couldn't share them with somebody [5]. The given piece of text contains manifestation of problem (the possibility of heavy rainfall resulting in flooding within a house) and "condition-effect" constructions a hypothetical scenario involving Piglet and his companions during a flood.

In the second stage, Piglet actively seeks solutions to problems by employing his imagination to envision how his friends would handle similar situations. "It's a little Anxious," he said to himself, "to be a Very Small Animal Entirely Surrounded by Water. Christopher Robin and Pooh could escape by Climbing Trees, and Kanga could escape by Jumping, and Rabbit could escape by Burrowing, and Owl could escape by Flying, and Eeyore could escape by—by Making a Loud Noise Until Rescued, and here am I, surrounded by water and I can't do anything." [5].

After careful consideration, he reaches the assertive conclusion that he is unable to replicate the behavior of his friends, which is a source of disappointment for him. During the third stage, Piglet is able to recollect the story that was narrated to him by Christopher Robin, subsequently leading him to discover a solution. "Then suddenly he remembered a story which Christopher Robin had told him about a man on a desert island who had written something in a bottle and thrown it in the sea; and Piglet thought that if he wrote something in a bottle and threw it in the water, perhaps somebody would come and rescue him! He left the window and began to search his house, all of it that wasn't under water, and at last

he found a pencil and a small piece of dry paper, and a bottle with a cork to it. And he wrote on one side of the paper <...>" [5]. The Piglet's remarkable ability to think quickly and recall past events proved to be instrumental in his successful escape from danger. Through astute reasoning and making calculated assumptions, he took the appropriate measures when faced with danger, ultimately securing his safety. The correlation between his historical reference and his actions exemplifies the potency of sharp cognition and prompt decision-making in challenging circumstances. There is a causal connection between Piglet's mention of the historical example and his actions, which demonstrates an example of the "narration+reasoning" contamination.

The description of notable events is framed in a narrative form. This includes a mixture of narration and reasoning which is a contamination "narration+reasoning", such as when characters have to consider their options for action: "<...> you had balloons at the party. You had had a big green balloon; and <...> a big blue one <...> "Which one would you like?" you asked Pooh. He put his head between his paws and thought very carefully. "It's like this," he said. "When you go after honey with a balloon, the great thing is not to let the bees know you're coming. Now, if you have a balloon, they might think you were only part of the tree, and not notice you, and if green you have a blue balloon, they might think you were only part of the sky, and not notice you, and the question is: Which is most likely?" "Wouldn't they notice you underneath the balloon?" you asked. "They might or they might not," said Winnie-the-Pooh. "You never can tell with bees." He thought for a moment and said: "I shall try to look like a small black cloud. That will deceive them." "Then you had better have the blue balloon," you said; and so it was decided." [5]. Thus to reach the purpose (to get to the bees' place safely), Winnie-the-Pooh must confidently select one of the two available balloons. With a calculated approach, he thoroughly weighs both options, anticipates possible outcomes, and chooses the best course of action based on his own perspective to ensure success.

The culmination of the events mentioned in a story is typically referred to as the result, which may or may not be accompanied by a description: "So Christopher Robin tries again, and this time hits the balloon, and Pooh floats down to the ground all safe and well. He has very stiff arms though from holding on to the balloon for all of that time, and for the next week his arms stick up straight into the air, and he has to blow flies off of his nose by making a kind of "Pooh" – type puff noise. And that may be where he got his name!" [5].

After his flight on the balloon, which was shot down by Christopher Robin, Winnie-the-Pooh experienced significant physical discomfort. For a week, he found himself unable to move his paws, which had become stiff and unyielding due to prolonged exposure to the rope. Even the slightest touch, such as that of a fly landing on him, caused him considerable difficulty. Instead of swatting them away as he normally would, he was forced to resort to blowing them off, which only added to his frustration. The state of Winnie-the-Pooh is conveyed through the use of a descriptive verb, which emphasizes his physical condition. Although the verb "to have" is used twice, it serves to symbolize his state of being. "To have stiff arms" conveys his physical rigidity, while "to have to blow" highlights the challenges he faced as he struggled to combat the flies.

In the world of literature, it is common to find that the evaluation of events and the conclusions drawn from them are closely related. In

some instances, the conclusion is that the actions of certain characters are evaluated by other characters or by the characters themselves. The third chapter of Winnie the Pooh provides a wonderful example of this dynamic. In this particular chapter, the beloved bear sets out on a hunt for a beast that is rumored to be terrible, while exploring unfamiliar tracks along the way. The assessment and conclusion of the event are conveyed through dialogue. When it is revealed that the tracks belonged to Winnie the Pooh himself, his disappointment is palpable and he deems himself unreasonable. In response to his self-deprecation, Christopher Robin's praise is warmly reassuring, as he calls Winnie the Pooh the best bear in the world: "*Then he fitted his paw into one of the Tracks ...and then he scratched his nose twice, and stood up. <...> "I have been Foolish and Deluded," said he, "and I am a Bear of no Brain at All." "You're the Best Bear in All the World," said Christopher Robin soothingly.*" [5].

So, Winnie-the-Pooh's words that he has no mind are an assessment of his own behavior in the story. However, Christopher Robin loves funny Winnie-the-Pooh and this episode only confirmed his attitude, which is a conclusion.

Winnie-the-Pooh often engages in introspection through the medium of poetry and song. His compositions provide a window into his thoughts and emotions. Through these works, Winnie-the-Pooh expresses himself with great clarity and precision, allowing the reader to gain a deeper understanding of his character. Whether he is composing a whimsical verse about honey or a heartfelt ballad about friendship, Winnie-the-Pooh's poems and songs offer a fascinating insight into his world. Such poems are mostly specific compositional and speech forms of descriptive or narrative type:

"<...> he sang to himself proudly:

Who found the Tail?

"I," said Pooh,

"At a quarter to two

(Only it was quarter to eleven really),

I found the Tail!" [5].

The lovable Winnie-the-Pooh is feeling overjoyed with a deep sense of satisfaction because he was able to assist his dear friend. This beautifully portrays his positive self-worth and brings a meaningful conclusion to the chapter.

Moreover, the author's approach to presenting information instills confidence in the reader's ability to draw their own conclusions, rather than being solely reliant on explicit guidance.

Conclusions. The narrative superstructure of several stories, whose heroes are Winnie-the-Pooh and his friends, has a hierarchical structure in which the first section serves as an external contour, and all subsequent sections act as a complication. Each component of the superstructure is expressed using a certain set of compositional-speech forms. To depict the state of affairs as static and dynamic types of description, as well as reflection are used. Formulating the problem, the solution of which is the content of the novel, as well as actually its solution that creates complications, are mostly expressed through reasoning. The result of events, assessment

and conclusion are either described as individual description or is the part of previous forms.

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Доронкіна Н., Івасюк О., Ситайло Н. Особливості композиції літературних творів А. А. Мілна

Анотація. Метою статті є аналіз специфічних рис композиції книжок Алана Мілна, які описують пригоди Вінні Пуха та його друзів. Композиція книжок розглянута у контексті теорії композиційно-мовленнєвих форм. Основою аналізу слугують наукові напрацювання Т. Дейка, що описав су перструктуру нарративного дискурсу, а також схема, запропонована В. Лабовим. Кожен компонент суперструктури виражено за допомогою певного набору композиційно-мовленнєвих форм. Однак, не всі компоненти виражені експліцитно, зокрема автор дозволяє читачеві зробити свій власний висновок. У процесі аналізу було розглянуто не лише традиційну класифікацію композиційно-мовленнєвих форм, а і численні варіації та модифікації форм, у тому числі і змішані типи. Зокрема, в межах опису було представлено такі варіації, як статична, динамічна, репродуктивна, інформативна. Зміст міркування пов'язаний з аргументацією у широкому значенні, тобто цей тип композиційно-мовленнєвих форм можна розділити на підтипи відповідно до різновидів аргументів, а саме: висновок, доведення, підтвердження, спростування, пояснення, обґрунтування. Численні пісні та вірші написанні Вінні-Пухом, які відображають його внутрішній стан, представлено у вигляді специфічної композиційно-мовленнєвої форми описового або розповідного типу. Також згадано такі форми взаємодії композиційно-мовленнєвих форм, як поєднання та змішування. Форми поєднуються шляхом приєднання, чергування, перелік, включення одного до складу іншого та суміщення. Змішування форм виникає коли об'єднуються їх комунікативні завдання або коли міркування більше ніж одну комунікативно-пізнавальну функцію. Загальна схема і нарративна структура історії про Вінні-Пуха та його друзів, яка складається з вступу та низки коротких новел вважається ієрархічною. Зовнішній контур описує знайомство з головними героями. Новели виконують функцію ускладнення і кожна з них побудована з тією самою схемою.

Ключові слова: нарративна структура, композиційно-мовленнєва форма, надбудова, аргументація, міркування.