LINGUISTICS PECULIARITIES OF CONTEMPORARY FELINE NARRATIVE

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The undersigned, appointed by the dean of the Graduate School, have

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# Abstract

The focus of this work is linguistic peculiarities of a feline point of view in textual narratives. Non-human/animalistic narration is barely studied, if it all, in Russian scientific discourse.

In western linguonarratology tradition animal focalization is a "work-in-progress" concept that is studied by Genette and W. Nelles among other linguists. Animal focalization is used to conceal the authors' message/ideas behind an imaginary "pet/wild creature" figure in order to lower the barrier of critical thinking and to push social and ethical problems related to both humans and animals to the foreground. An animal narrator allows to combine human and non-human perspectives, which affects the descriptive language choice and requires a "naturalization" of the narrative world.

The objectives of this paper are to establish specificity of a *feline* focalization through "cats'" thesaurus, angle of view and "cat" etymology (notion based on folk etymology).

The methodology of analysis is based on referential theory, theory of metaphors (metaphor is regarded as a way of conceptualizing the world rather than a trope), linguistic categorization of the world. The feline point of view is characterized by an abundance of "cat" words in the text of work of fiction. The elements of this thesaurus are also incorporated into "human" phrases, thus "translating" them for the narrator and his/her audience. Reinterpretation of human concepts also results in renaming objects in the world surrounding the protagonist based on their functional characteristics for the cat-narrator. Behind the jocular appearance of such new creations the society satire often hides, aimed at criticizing certain unwelcome habits of contemporary humans in the

hope that if done "from the mouth" of the "feline rules of the world" the recipient

will more favorably accept it.

Linguistics peculiarities of contemporary feline narrative

## Introduction

Creative texts have long been studied in many areas of the humanities, including literary criticism and narratology. Literary criticism studies the compositional features (poetics) of a literary text, while narratology traditionally studies the types of narration. The current trends in the development of narratology, especially French post-Genettian, have marked a transition from the study of narrative types, for example, narratives from the first or third person, to the study of the narrator's perspective and, accordingly, changes in the structure of texts depending on the narrator's perspective. Thus, the linguistics component of narratology becomes more prevalent (the perspective is studied in the context of the linguistic reference theory) (Patron and Olson 312-315).

This work is dedicated to the study of the peculiarities of animal narration, specifically cats' one. The main feature of the feline narrative as a variety animal narrative is a special storytelling perspective. Choosing a cat as the object of study is determined by the popularity of cats in popular culture and general understudy of animal narratology, as well as its increased popularity nowadays. In 2017, a special issue of *Humanities* devoted to animal narratology began to take shape (Special Issue "Animal Narratology", published in 2020), and currently research is actively continuing in the context of a relatively new subfield of narratology, which is eco-narratology. The objective of the study was to identify ways and means of manifesting the feline point of view in narrative, oftentimes its comparison and opposition to the anthropomorphic perspective.

The narrative perspective was seen in early scholarship as a purely anthropomorphic category, but in recent years the Western traditions of narratology have also identified a non-human narrative perspective that includes animals and inanimate objects (Nelles 94-188).

For the last decades, non-human narratives have become more frequent in anglophone literature. A special focus of the narration of such storytellers lies in their non-standard perception of seemingly everyday and ordinary concepts of the human worldview. These types of literatures tend to be not only for children but for an adult audience as well, which is often reflected in the reasoning in the context of the work on political and social topics, leaving an imprint on the vocabulary and the general tone of the story. These factors determined the choice of the linguistic and conceptual features of the narration on behalf of the animal narrator as a topic for the present research.

The feline perspective is the main area of interest in this research. The relevance of the research topic is due, on the one hand, to the scarcity of studies on the non-human perspective of narration. On the other hand, the present research is included in the general paradigm of conceptual and cognitive trends in the study of reality and methods of its categorization and verbalization.

The analysis focuses on textual passages that reflect the perception of reality from the perspective of a feline narrator. In particular, the study explores the lexical units that make up the thesaurus and represent the specificity of the angle of view of the animal narrator.

The material for the study was selected by means of manual continuous sampling of fragments from more than 30 English stories/novels/memoirs

characterized by the presence of a feline narrator (total volume of 9641 pages). The complexity of the object of study required the use of methods of both language-specific (semantic, component, distributive, and contextual analysis) and more general communicative-pragmatic directions (theory of reference, intertextuality, the theory of mechanisms for constructing the comic). The stylistic features of the texts and creolized text elements[1] introduced into the text were the subject of analysis.

The methodology used in the study of the non-human perspective of the narrative is based on the works of:

- Reference theory: Jeff Speaks, A.A. Kibrik;

- Metaphor theory: G. Lakoff, M. Johnson.

- Narratology and Focalization: G. Genette, F. Stanzel, N. Friedman, D. Herman, W. Nelles, and others.

Narratology is *a*[2] theory of narrative that studies the principles, logic, and practices of storytellings. This humanities discipline has a variety of theories, concepts, and analytic procedures.

In the western linguonarratology tradition, animal perspective is a new and still developing concept that is studied by Genette and Nelles among other linguists. Animal perspective is used to conceal the authors' message/ideas behind an imaginary pet/wild creature figure in order to lower the barrier of critical thinking and to push social and ethical problems related to both humans and animals to the foreground. An animal narrator allows the author to combine

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[1] Creolized texts consist of two parts verbal (i.e., natural language) and non-verbal (everything, but natural language)
[2] Rather than THE theory

human and non-human perspectives, which affects the descriptive language choice and requires a linguistic "naturalization" of the narrative world.

The complex study of creative texts requires an interdisciplinary approach since a pure linguistics approach limits potential conclusions, therefore it is insufficient for a profound study of those texts. Such insufficiency of only literary or linguistics perspectives provokes new disciplines to be formed. Linguonarratology is one of them. The discipline appeared within the structuralism framework in literary criticism, advocating for rejection of dogmatic traditions based mainly on psychological factors, such as the personality of an author.

Structuralism in literary criticism postulated an objective analysis of the inner structure[3], a transition from the substantial-ontological nature of cultural phenomena, including literature, to a conventional sign, which served as the main impetus for the formation of a new discipline. Narratology was formed after the revision of the basic concepts of narration, inspired by work such as M.M. Bakhtin's dialogism, by which I mean interactions of two equals (author and reader), point of view theories of P. Lubbock and N. Friedman, and combinatorial typology of F. Stantzel.

The structure of the thesis runs as follows: an introduction, a section exploring the history of narratology and its current trends, animal perspective within narratology as well as linguistics theory for the textual analysis, a section featuring textual analysis accompanied by brief conclusions, and a general conclusion.

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[3] New criticism is a good example here

Section 1

## 1.1 Narratology of creative texts and its narrative categories.

The term Narratology (French *Narratologie*) was coined by Tzvetan Todorov, a Bulgarian-French structuralist literary critic, who argued for a shift from "concrete discourse" (the form of letters, words, and sentences) to a generalized theory that could be applied to all domains of the narrative. Narratology is both a theoretical and applied discipline, which means it not only studies the theory of narrative but also provides methods for its analysis and it is used to create narratives. But what is narrative?

Labov defines narrative as "a method of recapitulating past experience by matching a verbal sequence of clauses to the sequence of events which actually occurred" (Labov and Waletzky 15). In the broadest sense possible, any knowledge can be understood as primarily narrative because, "no matter their medium, all artistic and cultural representations require some metanarrative to explain, validate or justify them" (Crews 19-20).

Narrative can be validated by its narrativity. Narrativity is another historically important term for Narratology, albeit nowadays this term has become contested. Narrativity, as H. Porter Abbot defines it, is a representation of an event or series of events, without an event or action there is no narrative (Abbott 12-13). Basically, Narrativity is the main defining feature of a narrative. Narrativity for narrative can be explicated in two ways. The first one is based upon the classical theory of narrative (Erzählforschung or Erzähltheorie). The main goals of the Erzähltheorie were to find common, generic features of narratives, as well as their differences. Later, the creation and development of narratives became the object of study as well. The narrative, for *Erzähltheorie*,

is associated with the mediated voice, namely the narrator or storyteller. Therefore, the presence of an intermediary agent (narrator) between the addresser (author) and addressee (reader) in the narrative structure is the main feature that constitutes a narrative. The narrative is reduced to the representation of the narrative through the 'perspective' of the narrator, which, basically, means that narrative is defined by communicative structures, i.e., how the story is narrated becomes the most important which suggests the foci on topic and focus.

On the other hand, for narratology, Narrativity is defined through a typology of narrative categories. There are three narrative categories: 'mode', 'person', 'perspective'. The categories have their roots in the works of Otto Ludwig, who was the first to talk about the problems of storytelling (1891) (McClain 79-87). His goal was to create a coherent theory to describe narrative forms. Then, Percy Lubbock first delineated types of narrative in his work "The Craft of Fiction" (1921). A relatively modern approach is proposed by F. K. Stanzel in his narrative theory (Stanzel et al. 199-231):

1. The category of "person" - sets up the mode of narrative - is representative of the correlation between the world of the narrator and the rest. It answers whether the narrator exists within the narrative world or outside of it.

2. The category of "perspective" defines the influence of the narrator's personality on the narrative. This category is divided into external and internal, depending on whether the narrator belongs to the narrative world or not. The key parameters of perspective are space, time, ideology, language and perception. Essentially, these parameters are

independent from each other and do not necessarily correspond to each other, for example, the narrative can communicate events as they are perceived by the character, and at the same time use a language that is very far from the character's language.

3. The category of "mode" is the opposition of an objective and a subjective (telling vs. showing). The telling is a distant kind of narration, and, on the contrary, the showing is a close one as if the events are unfolding before the eyes of the reader.

Each narrative situation is determined by the predominance of one of the oppositions: identity (1st person) vs. non-identity (3rd person); internal or external perspective; the objectivity (narrator) vs. the subjectivity (reflector). As a result, we have the following typical narrative situations:

1. The 'Strictly' narrative situation - includes the mode of narration from the first person, illustrates itself as a "showing", allows the reader to identify himself with the narrator.

2. The authorial narrative situation - a narrative situation with the dominance of the external voice of the narration (3rd person narration mode), illustrates the "telling".

3. The figural/personal narrative presents a story as if seeing it through the eyes of a character

Based on these categories, various typologies of narratives have been developed, the most influential of which are reviewed here. Jaap Lintvelt attempted to summarize previous typologies based on three narrative types: auctorial (external voice of narration), actorial (internal voice of narration), neutral, as well as two forms of narrative - homodiegetic (the coincidence of the

character and the narrator) and heterodiegetic (mismatch of the character and the narrator) (Schmid 137-138).

On the other hand, Percy Lubbock proposed another distinction between third-person and first-person narrative modes, creating an opposition between the two modes of narration; in his research, he relied on the dichotomy of the "telling" vs "showing". He singled out the following opposition: "pictorial" mode of narration and "dramatic". The first case is the coincidence of the author and his voice in the narrative, i.e., the author speaks with his own voice; in the second case, the author's voice manifests itself through certain characters. In addition, Lubbock highlighted the flows of the "dramatic" mode of narrative, which is the inability to "reliably" portray the inner world of the actors (characters) and their mental life. He contrasted the "dramatic" narrator with the "dramatic" consciousness, in which the narrative is conducted from the third person, but through the prism of the characters' perception, which would allow changing the "point of view" from one character to another.

As critics note, Lubbock's classification is not as descriptive as evaluative (Ilyin and Tsurganova 28). This allowed scholars to consider the narrative forms in which the author directly expresses his opinion as 'outdated', and to express the author's ability to not interfere with the events described and to not evaluate them in any way, that is, to be "neutral". Some researchers consider the author's "neutrality" to be against the nature of art (Lebedev 129-32). Further development of narrative typologies is based on the degree of "omniscience" of the author/narrator and his intervention or neutrality.

Friedman continues to advocate for consistency in point of view and expresses a somewhat qualified predilection for showing vs telling. Like

Lubbock, he uses this opposition as the principle underlying a range of no less than eight points of view (Friedman 119–31), but at the same time, he adds "omniscience" as a key factor. Friedman points out eight narrative forms:

1. "editorial omniscience" (3$^{rd}$ person narration with an intrusive narrator);

2. "neutral omniscience" (similar to the first, with a less intrusive narrator)

3. "I" as a witness" (minor character as 1$^{st}$ person narrator);

4. "I" as protagonist" (protagonist as 1$^{st}$ person narrator);

5. "multiple selective omniscience" (3$^{rd}$ person narration from the point of view of several characters in succession, as in Woolf's Mrs Dalloway);

6. "selective omniscience" (3$^{rd}$ person narration from the point of view of one character);

7. "the dramatic mode" (3$^{rd}$ person narration in the scenic mode without inside views);

8. "the camera" (like the previous, without a clear distinction).

A note must be made that these categories by default perceive narrators as anthropomorphic figures, which is not always true. There are other types of storytellers, in particular narrators-inanimate-objects and animal narrators. These specific types of narrators have a "specific" perspective (point of view).

Nowadays, a narrative is understood as a polycode semantic plurality, expressed in the narrative structure of a literary text by means of its semiotic code (Savchuk 19-37). It means polysemy and plurality of meaning of literary texts, a postmodern text is an example. In recent years, the term 'linguo-narratology' is increasingly used in research on narrative, primarily in French linguistic tradition. This branch of narratology has developed the practice of considering the need for an inter-paradigmal approach to the study of such a

complex phenomenon as creative text (G. Genette, D. Mengeneau, R. Barthes, etc.). Linguo-narratology is closely related to cognitive linguistics and psychology. It studies the cognitive status of narrative since the text is a system of knowledge that builds the world according to a specific narrative scenario. Moreover, it follows the establishment and description of the ways of creating a narrative, considering the cognitive resources of humans. Being at the highest place in the hierarchy of the narrative and directly participating in the creation of narrative, the position of the narrator is an important object of study for linguo-narratology.

## 1.2 Narrator's perspective in narrative and ways of its manifestation.

First of all, it is necessary to distinguish between the narrator and the author in a narrative. The term "narrator" denotes the inner (textually encoded) speech position of the highest level from which narrative discourse (including fiction) originates and which connects all the characters, actions, and events in a particular narrative. As a result of the dual process of metonymic shift and anthropomorphizing, the term narrator is primarily used to refer to the alleged textually projected person in that position (as noted above, the narrator can be more than just an anthropomorphic figure). However, a narrator, a strictly textual category, is different from an author, a real person. The typology of narrators is defined using the following oppositions: first-person vs. third-person, reliable vs. unreliable, omniscient vs. "Limited", the last category directly depends on the mode of the story, that is, on the "person".

There are two main modes of narration: from the 1st and the 3rd person. Each mode has its own unique linguistic and narratological characteristics. For example, the 1st person singular personal pronoun "I", in the 1st person storytelling mode, can be used both concerning an outside observer (I - event observer) and concerning the main character (I - protagonist). The event observer vs. protagonist illustrates the narrative dichotomy described above: an internal position of the narrator, which implies that the narrator is within the narrative (a narrator is a protagonist or actor), and an external position of a narrator, stands that narrator is outside of the story (the narrator is an outside observer).

The third-person narrator is distinguished by the usage of the 3rd person pronouns (e.g., *she*, *he*, *it*, *they*) in references to the characters, and never through the first and second-person pronouns (e.g., *I, we, you*). This type of narrator provides a great (in comparison with 1st person narrative) flexibility for the author; therefore, this mode is especially popular in fiction. A third-person narrator has only an external voice and is never directly involved in the events of the narrative. The 3rd person narrator allows authors to freely "reveal" the inner world of the characters and present it to the readers. The third-person narrative is characterized by full access to the thoughts and feelings of the characters, in addition, the narrator can comment on psychological processes, as well as explain the cause-and-effect relationships of events and reactions to them, even though the characters may deny any reaction.

First-person and third-person narratives can also create a "symbiotic relationship". For example, a text may host two narrators, as it were, a distant narrator (3rd person) and "I - protagonist" at the same time, switching between

narration modes. With this variant of constructing the narrative, the line between the narrator and the protagonist may be blurred, moreover, the third-person narrative will complement the image of the protagonist with more "reliable details" than if the reader received them from the protagonist himself. In addition, blurring the boundaries between the narrator and the protagonist creates a feeling of the unreliability of the narrative (Murphy and Walsh 67-85). That leads us to another important concept in narratology which is "unreliability". "Unreliability is a concept created by W. Booth, who dealt with the problem of the deliberate use of "unreliability" in a literary text. In literary works, inaccuracy is usually considered a stylistic device, albeit sometimes "unreliability" may occur due to authors' mistakes in fiction, compared to non-fiction stories, where the inaccuracy of the narrative is most often the result of the mistakes of the author himself (Booth 158-59).

According to W. Booth, the narrator is "reliable when he speaks for or acts in accordance with the norms of the work (which is to say the implied author's norms), unreliable when he does not" (Booth 158-59). If the reader discovers an inaccuracy coded by the author in order to evoke irony, the reader creates a narrative distance between the narrator and the author of the text, moreover, a secret unification occurs between the latter and the reader, as it were, "behind the back" of the narrator.

Further explanation on variations of "unreliability" was made by James Phelan. According to Phelan: narrators "perform three main roles—reporting, interpreting, and evaluating; sometimes they perform the roles simultaneously and sometimes sequentially" (Phelan 50). Phelan classifies unreliability by focusing on three axes: the axis of facts; the axis of values or ethics; and the

axis of knowledge and perception, the last having received less attention from Booth than the other two axes.

Modern researchers of the opposition "reliability - unreliability" believe that narrators themselves can change the reliability of any of their statements, citing a lack of information or an inability on their part to understand things. There are many indicators of the factual unreliability of a narrative, including paratextual and intertextual elements, such as a title (e.g., "Diary of a Madman") or a narrator figure clearly falling under the systematic unreliable literary type (trickster, thief) (D'hoker and Martens). In texts with several narrators, inconsistencies in the events they describe indicate that at least one of them is "unreliable,"[4] in the absence of inconsistencies, respectively, indicating the opposite state of affairs (reliable symbiotic relations).

Another crucial opposition to the typology of narrators is the category of omniscience and limited(ness). The knowledge (information) that the narrator may have about any of the characters may be limited to what was obtained from the narrator's sensory impressions, or the narrator may have direct access to the minds of the characters, which is only possible within the framework of fiction.

Some, but not all, anonymous narrators who tell their story in the past tense from the third person are endowed with "omniscience": "Acquaintance, in principle, with the innermost thoughts and feelings of the characters; knowledge of the past, present and future; presence in places where the characters are expected to be unaccompanied [...]; and knowing what happened in several places at the same time" (Rimmon-Kenan 96). However, when the narrator

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[4] For instance, in Faulkner's *The Sound and the Fury*.

becomes personalized, claims to knowledge begin to narrow in scope and appearance to what is possible for a person (if the speaker is not a supernatural being or animal) and markers of modality increase in frequency ("seems", "probably", "as much as possible" can be known") and, therefore, the epistemological authority of such a narrator is greatly reduced. It is worth noting that the third-person narrative is characterized by "omniscience", and from the first "limited" knowledge, although these categories are not strict. First-person narrators can have some degree of "omniscience". Thus, the narrator in M. Proust's magnum opus "In Search of Lost Time" can sometimes reliably report what another person thinks or what happened when someone was all alone.

Ultimately, the typology of narrators in storytelling occurs through the following oppositions:

- perspective (in the person of the narrative)

- degree of awareness (limited and omniscience)

- degree of trustability (reliable and unreliable) narrators

## 1.3 Animal narrator

Gerard Genette was one of the first to address the problem of a specific (animalistic/inanimate) narrator. This term [narrator] is used due to the lack of a more neutral or broader term that will not overly imply the "humanity" of the narrative agent, in fiction it is possible to trust the narrative to an animal or even an "inanimate" object (Genette 74). The appearance of a non-human narrative agent requires reconsideration of the perspective of such a narrator. Developing Genette's concept, William Nelles coined the term "animal focalization" (Nelles, 188-190). Animal focalization manifests itself in different

ways depending on the type of text. In homodiegetic texts, in which the narrator is included in the narrative world, animal focalization can manifest itself differently, ranging from a simple statement of an animal origin (of the narrator) in one sentence to a close combination of structural, thematic, and diegetic elements as well as semiotic markers of animal focalization. Furthermore, in those texts it is also possible for a "dual" narrator to appear, in which both human and animal elements are integrated, this narrator will also have a dual perspective, as illustrated in the following example:

> For a moment I think she knows it's me. But she doesn't, of course. I say "Hello" again and I will eventually pick up "pretty bird." I can tell that as soon as she says it, but for now I can only give her another hello.
>
> (Butler 72)

In this passage from the story "Jealous Husband Returns in Form of Parrot" by Butler, the narrator's thinking is associated not only with the behavior of a parrot but also limited by its mental compatibility. When the wife of the protagonist, who has returned to earth in the body of a parrot, says hello to him, there is a delay in the reaction to stimuli (he will repeat *Hello* even if the wife is already saying *pretty bird*), which will be a marker of "non-human" thought, but at the same time, this narrator is characterized by a human model of thinking and speech.

In heterodiegetic texts, where the narrator is not a character in the narrative world, but is, as it were, above it and has comprehensive knowledge (omniscience) about this world, animal focalization will not have fundamental differences from human focalization. As Nelles states, the problem of cognitive and linguistic inconsistency between the narrator and their character is an

important issue in the creation of an "animal" narrator. "Non-human" narrators can serve many functions in fictional texts. The use of an animal or inanimate object as the narrator can be used to implement a satirical strategy or to create a comic effect. In children's literature, "non-human" narratives can express a didactic function.

In other cases, a special narrator helps to foreground ethical problems, problems of the interaction of humanity with the environment. This often sheds light onto ethically problematic ways in which people relate to their physical environment and other living things, including human-to-human relationships. For example, the monkey narrator in Jan Lauwereyns' story "Monkey Business" (2003) invites one to reflect on the fact of keeping laboratory animals, their condition, and experiments on them, and asks unequivocally whether scientific progress can continue at the expense of the lives of so many animals.

## 1.4 Linguistics framework for analyzing animal narrators

The main goal for this paper is the description and analysis of linguistic peculiarities that appear in texts with animal narrators, or feline narrators to be more precise. To pursue this goal, it is required to establish a theoretical framework that deals with the unique world perception of this type of narrator. A selective perception of the world will be described by linguistic reference theory, associative relations/links (of the narrator) can be analyzed with linguistic theory of reality categorization, metaphorical world modeling as well as actual world perception is governed by the physical position of the narrator and is explicated by the angle of view concept.

A crucial aspect of world perception, in terms of linguistics, is the choice of linguistic units to describe the reality and the events occurring in it. It is worth noting that the text may contain several storytellers and several narrative positions, internal and external, so that the issue of referential choice is actualized not only for the narrator's speech, but also for the "author's" speech. The phenomenon of reference lies in the semantic dualism of linguistic units. On the one hand, linguistic units stand for objects, that is, they denote concepts, and convey some information about an object/phenomenon. On the other hand, they indicate an object/phenomenon, drawing a correlation between the semiotics of a word and the object of reality that it designates. Reference is the correlation of names, noun phrases and/or their equivalents with objects of reality, referents. The process of reference follows the semiotic Ogden-Richards' triangle, Word - Concept - Thing. This triangle represents how linguistic symbol relate to the object it designates. Symbol symbolizes a causal relation to thought or reference. Thought or reference represents other causal relation and adequately refers to referent. Symbol stands for referent. Ogden and Richards developed a contextual theory of signs connecting words and things with "a 'context' that Symbols come to play that important part in our life which has rendered them not only a legitimate object of wonder but the source of all our power over the external world" (Ogden and Richards 47). Thus, the tri-part semiotics—symbol, thought and referent with three relations between them occurred. Ogden and Richards define signs as communicational tool and instrument of thought (Ogden and Richards 23). "All discursive symbolization involves this weaving together of contexts into higher contexts" (Ogden and

Richards 220). Therefore, for a word to be understood and interpreted "requires that it form a context with further experiences" (Ogden and Richards 210).

The phenomenon of reference is determined by three main factors: syntactic, logical-semantic and pragmatic:

- The syntactic factor divides (non-predicative) referential (in the position of actants[5]), which means relations between subject and object and (predicative) non-referential usage of nominal expressions, as in the position of the predicate (where nominal part of speech is a part of the predicate, i.e., the Compound Nominal Predicate[6]) "nominal parts indicate not an object, but its attributes" (Chirkasova 154-156).

- The logical-semantic factor expresses the type of correlation of nominal expressions with a real object or phenomenon. In this category, a reference is allocated to:

  - one representative of the class of objects,

  - to any part of it or to the entire (sub)class that has a certain characteristic,

  - to any representative of this class, as well as "to any potential member of the class of objects " (Mamai)

- The pragmatic factor classifies different types of links according to their relevance to the recipient's "pull" of knowledge. The scholars distinguish three links:

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[5] Subject and object relations
[6] Ex. He is an officer

- the introductory link i.e., the subject of the link is known only to the the speaker(addresser);

-  identifying the link, when the subject of the link is known to both the addresser and the addressee(the speaker and the listener);

- an undefined link, when there is no information about the subject of the appeal to the knowledge pull both of participants in the communication.

Each type of reference can be created by different types of linguistic units. For instance, an identifying reference can be created using deictic and personal pronouns, as well as determiners, which serve as indicators and are used depending on the conditions of the speech situation, but also, proper nouns can be used in their nominative function, and substantiated common noun expressions, which are used in relation to any object, presupposing that their meaning is valid/true.

The process of reference is operated by a large 'pool' of autonomous linguistic units. These include personal, indefinite, negative, and demonstrative pronouns, and nominal expressions (noun phrases), which are divided into proper and common nouns, as well as modifiers (actualizers) to which various kinds of determiners belong (possessive, attributive pronouns, articles, ordinal numbers).

Characteristics of the referent can influence the degree of its activation, so-called factors of activation. Activation occurs when referent is perceived by a listener/reader, i.e., referent becomes active, it defines its status in the speaker's cognitive system (active memory), it affects the referential choice

reduced, full, or mixed (reduced referential unit or full nominal group). There are the following activation factors distinguished by Russian scholar A. Kibrik (Kibrik et al. 173-180):

- the animacy of the referent.

- referent significance in discourse;

- the gap from the place of its previous mention (antecedent);

- the presence or absence of discursive boundaries between a given point and antecedents.

- the role of the antecedent in the sentence.

Actualization by the speaker of the referential-factual, and modal plans of expression of the utterance allows distributing information hierarchically, thereby determining real objects and subjects of present (for the speaker) reality, their characteristics (properties, actions, status, etc.). This actualization also allows us to point out the attitude of the narrator towards the object and subject of speech.

Another aspect of interest in studying animal narrators is metaphorical world modeling, that is, a reflection of the peculiarities of the narrator's world perception. Metaphoric thinking describes the acquisition of new knowledge by comparing two already known objects, that is, metaphoric thinking is a process of subjective understanding of reality.

A metaphor is essentially a model that performs the same function in a language as a word-formation model, but, moreover, the metaphor operates in a more complex and imperceptible manner (Telia 28). Lakoff and Johnson define metaphors as "understanding and experiencing one kind of thing in terms of another" (Lakoff and Johnson 5). Operating with figurative entities brings a

subjective component into the process of metaphorization, and the description of the reasons for the metaphoric shift allows us to identify a special worldview perspective of the speaker (narrator), that is the dependence of their metaphor on extralinguistic factors, based on analogy and association.

Metaphor, in modern linguistics, is considered as a way of comprehending and categorizing objective reality, and a means of manifesting a concept. The metaphor reflects conceptual knowledge about objects, as well as ways of storing this knowledge in the form of frame structures.

Metaphor, as a way of cognition of the world, is an object of study in cognitive linguistics. Russian linguist Artunova notes, "Metaphor not only shapes the idea of thing, but it also predetermines the way and style of thinking about it" (Artunova 411-412). A metaphor conceptualizes the world based on a figurative analogy. Thus, a conceptual metaphor or cross-domain map can be defined "as a standing pervasive culture-wide disposition to conceive one fixed sort of thing (e.g. love affairs), as and in terms of another fixed sort of thing (e.g. journeys)" (Hills). According to cognitive theory, a metaphor is a way of representing one abstract and less familiar area through another, more assimilated in empirical experience, more familiar and more comprehensible. The principles of metaphorization make it possible to transform the existing image of the speaker's world perception to introduce a new category into the representation of already known phenomena.

Categorization is a method of assigning an object to a certain class, that is, a category. Researchers note that linguistic forms objectify different structures of knowledge that are stored in a person's consciousness in a form of categories the actual representation of knowledge in a language is the result

of two main cognitive processes carried out with the help of language - conceptualization and categorization. The categories express significant relationships between the areas of reality and knowledge. Categorization affects not only objects of reality, but abstract concepts, such as sensory images and social stereotypes. Thus, categorization is an important human tool in cognition, comprehension, and representation of reality. On the one hand, the presence of general categories for people is explained by general laws and patterns of human thinking process, on the other hand, the thinking of each individual is unique, which leads to different ways of objectification of seemingly identical categories.

Ultimately, animal narrators are characterized by the special perspective they bring to the narrative, their specific views leaving a bright imprint on the language. Of particular interest are the perception of individual elements of reality, the system of associations, a figurative image of the world, and the categorization of reality by those narrators. Reference theory allows us to identify and observe the change in lexical units that designate objects of reality, depending on their perception by the narrator. The metaphor system will not be viewed as a stylistic device, but rather as a way of reflecting the specifics of the vision of the world by the animal narrator. Features of the categorization and conceptualization of reality also express the special position of the narrator in relation to the narrative world. For instance, Alex Howard's scheme, represented as a picture in his book, characterizes his cat-narrator. The scheme represent a cat's brain with sections responsible for specific thoughts, like mice, IAMs, Nietzsche, she-cats, etc. This scheme serves as an example

of both concept sphere and categorization of the world by Howard's cat narrator mixing both human categories and cat ones.

## Section 2

Narratives, including audio, video, and textual mediums, about animals have figured prominently in the literary heritage of most cultures. Animals are often used as direct narrators too; this device is not an innovation of postmodernity. However, most readers associate such narratives with literature for children or adolescents (the emphasis on the literary text excludes documentary works for this paper). Nevertheless, even those works are not directed solely at a young audience, and it cannot be denied that, considering the possible reading/viewing of such works with the whole family, many authors include in them secondary narrative lines, allusive references and scenes that will presumably be interesting (and correctly recognized) by an adult audience.

For example, *The Lion King* is designed for family viewing but includes both the features of an entertainment musical and the themes of a struggle for power and a political coup d'état. The plot of the conspiracy plan disclosure, in particular, includes a visual and textual reference to the propaganda film *Triumph of the Will* (Pallotta). Another example is the adventure novel *Watership Down* that features adventures of wild rabbits and originally intended for kids, [7]is enlisted as 'not recommended' for the young audience by BBC (Dowell).

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[7] Richard Adams recounted in 2007 that he "began telling the story of the rabbits ... improvised off the top of [his] head, as [they] were driving along". The daughters insisted he write it down—"they were very, very persistent".

Thus, it becomes obvious that there are a number of texts (understood here in a broad sense to include audio and video mediums), that have as a characteristic feature the presence of an animal narrator and that are oriented towards the adult audience".

Such works are in the selection of texts for the analysis within study, additionally filtered by narrator type. Criteria for selection are:

- 1st person limited feline (cat) narrator.

- 3rd person omniscient, where narrative refers directly to the protagonist (cat) and represents a symbiotic relationship (between a 'two-face' unified narrator of actions and a specific narrator of thoughts).

- Text belongs to the category "feline literature" (literature, the central object of which is the representatives of the feline family) with the corresponding feline narrator, or cases when the cat is the protagonist, and their inner/direct speech is mirrored through the 3rd person-omniscient narrator. Although this is not a recognized genre, there are plenty of contemporary literature works that features cats, both as protagonists and narrators (e.g., Warrior Cats series). Thus, the appearance of text where the cat is protagonist but not a direct narrator is possible, though it is not limited to "by proxy" cat narration.

The following sections reflect three key aspects of the analysis, substantiated in the theoretical part of the study: the presence of thematically feline vocabulary, the specific orientation of the character's "angle of view"[8], and other characteristic features of narrator/protagonist world perception, including non-standard categorization and interpretation of reality.

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[8] The concept will be defined and explicated in the corresponding section.

## 2.1 Feline thesaurus

A thesaurus is a collection of concepts or words arranged according to sense ("thesaurus, n." *OED Online*, Oxford University Press). It can be used to describe an idiosyncratic style of authors or single books. However, this study regards thesaurus as a way of naturalizing the perspective of an animal-narrator by introducing a special vocabulary describing it, in other words, this section systematizes information about the vocabulary included in the analyzed works exclusively for describing felines.

The "feline" thesaurus creates a "natural habitat" for the cat narrator, harmoniously integrating it into the narrative. The thesaurus will be considered as a set of vocabulary used by narrators, both by 3$^{rd}$ person omniscient and by 1$^{st}$ person limited narrators, to describe the appearance, movement, sounds and other characteristics of a feline narrator.

The selection for the construction of the present thesaurus is done by manual continuous sampling of fragments from more than 30 English stories/novels/memoirs characterized by the presence of a feline narrator. The list of works analyzed is presented in the "analyzed material"  The samples are proceeded with the following algorithm written in JavaScript (appendix 1). The algorithm counts occurrences of words in a text. A manual verification of instances is performed afterwards, as some of the instances were irrelevant for the present thesaurus.

The first general category of the thesaurus is one of Physical Appearance. One of the first characteristics that one pays attention to when he sees a representative of the feline family in front of them is the coat color. The most basic identification occurs by color. Commonly known elementary names

of color varieties include *black, white, gray, red*, and *ginger.* The following results are used as an example to show the procedure of the analysis performed. The quantitative results for basic colors in *the Library cat* are *black* 44, *white* 39, *red* 18, *ginger* 8, *tortoiseshell* 8. 15 and 10 entries accordingly for black and white are used to describe other things than cats, so black and white are mostly on the same level of frequency. Non-standard colors, that are not solid colors, but a mixture of colors used almost exclusively for describing animals, are *tabby* and *tortoiseshell*. Additionally, in the category of "color" in the analyzed material, much more specific indications of color, were also seen in the analyzed material. They represent a following transition from the most common to the least common usages across the sampled selection, most of which is acquired from the Warrior Cat series due to its large volume of cat description by cats themselves and by a 3$^{rd}$ person omniscient narrator (more than 2000 pages). Raw data output is *gray* 432, *blue* 362, *white* 286, *black* 266 , *brown* 144, *ginger* 68, *yellow* 53, *tortoiseshell* 49, *orange* 45, *red* 34, *flame* 22, *chestnut* 5, *lavender* 3, *sable* 2, *frost* 2 , - with approximately 50% of basic colors (e.g. black, white, blue) used to describe things other than cats. The relative frequency goes as follows:

*gray cat → blue cat → white cat → black cat → brown cat → orange cat → flame cat (red and orange), yellow or beige cat → cream colored cat, brown cat → sable, chocolate, chestnut or sepia*.

The texts also contained names that were extremely rare even for feline geneticists: *a lavender-platinum- or frost-colored cat, ebony oriental shorthair*.

Various attribute descriptors are often found in the analyzed texts, adding other characteristics to the basic color component of the cat's

appearance. The following part of the analysis is qualitative. *The Library Cat* by Alex Howard is an example of contemporary cats' narrative featuring adventures of a thinking library cat and the cat's observations concerning both cats' and human worlds. The protagonist, a thinking cat, when describing his cousin uses: "Saaf Landan Tom was twenty full pounds of pure, swaggering cockney wide-cat - coarse ginger fur, a few nips bitten out his left ear from various fights he'd endured" (Howard 56). And when describing one of the feline beauties met by the protagonist: "Her fur felt like silk" (Howard 61). Description of physical appearance is linked with categories of tactility and color categories as is seen in the above-mentioned examples.

The paws are also described in great detail: "He has one white paw and one black paw with a white tip that makes it look like it has been dipped into a churn of fresh milk" (Howard 1). The description of the paws seems to be relevant also since it can be an indication of the mood of the narrator. In the next two examples, there is an antithesis. A 'de-clawed paw' does not signify aggressive behavior, but "all five claws fully deployed", on the contrary, predicts violence: "Finally, with a de-clawed paw[9], Library Cat gently biffed her on the side of her back while uttering the only icebreaker line he knew: "Prrrrrrrrp?" (Howard 61). In comparison with: "Library Cat had dealt his cousin a smart blow to the neck, with all five claws fully deployed" (Howard 67)

The lexeme *paw*(*s*), in this case, is a tool of manifestation for feline perspective through animalization of the narrative Thus, The Library Cat protagonist uses the following trite metaphor to describe his cousin's behavior: "Also Saaf

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[9] In the context of the text, a de-clawed paw suggests hidden claws rather than removed, as the protagonist uses them later to hit his cousin.

Landan Tom never arrived empty pawed" (Howard 54). The common expression *to arrive empty-handed*, in the perspective of the animal narrator, is transformed into *to arrive empty pawed*. The *hand*, a lexeme typical for describing a person, is changed to *paw*, which in turn is only suitable for describing animals. Another bright example of the animalization of the narrative is the use of *paw* as a verb: *pawing through the papers*, similar to the idiom *flipping through the papers*. Another example is: "Biblio Chat would then vainly admire the pictures of himself pasted up on the local boulangerie window, before clawing them down by the veil of night" (Howard 132). It follows the same pattern described above compare clawing down and tearing down*.* In Norton's book, *Oliver the Cat Who Saved Christmas: The Tale of a Little Cat with a Big Heart*, featuring adventures of a house cat, the narrator, a cat, animalizes *hand* to *paw*, as it is a lacuna in his lexicon: "He's not a bit like your other cat,' the second girl said – and then she put her paw over her mouth and added, 'Oh! Sorry, Rose. I didn't say it to upset you" (Norton 60).

The sounds made by cats are extremely diverse in the narratives and include: *chirping (or chattering), caterwauling, growling, hissing, howling, meowing/mewling, purring, snarling, yowling*. It is important to note that in addition to the indicated lexemes based on onomatopoeia, there are also their variations, reflecting the specific picture of the narrator's world. For instance, The Library cat contain dialectic variations of cats from different parts of the world*:*

"Meow," said Library Cat frostily.

"Eow!" replied Saaf Landan Tom with cheer.

"Meow," responded Library Cat, determined not to succumb to his cousin's sloppy diction.

"EOO!!" replied Saaf Landan Tom, loud and unperturbed". (Howard 51) Another example is: "'Miaou," replied Biblio Chat in his own tongue (Library Cat struggled with French). "Mééiouow", responded Library Cat, attempting his best French accent in the hope of transcending the language barrier' (Howard 83).

The next important part of the thesaurus is the verbs of movement or verbal formations that characterize the features of the movement of felines. Many of them also include indications of *paws*: "He reversed on his paws, his rear end arching up sharply, not breaking his gaze from the line, feeling quite beaten" (Howard 38). Another example is: "He rose and arched his back, blearily stretching his paws before him and lumbered blearily out on to the street to investigate" (Howard 33).

The movement's thesaurus includes: *to go mousing; to nuzzle, to nip, to do coat-preening, and mouse-giving; to do scent marking; to flinch; to biff; to swipe; to scratch; to do gnawing; to do ears twitching backwards*. Such lexical units help to describe both common stereotyped actions, for example, *go mousing, mouse giving, scent marking* (hunting for mice, offering mice, marking a territory), and "combat" encounters with verbs such as *biff*, *swipe*, *scratch*. When describing dangerous moments for the protagonist, *flinch* and *quadrupled in size* are often used. The description "quadrupled in size" (meaning wool on end) is typical mainly for felines, as well as the description of ears twitching backwards, the movement of the ears, which, in principle, is impossible for humans and many other animals.

Nonspecific verbs of movement are also used, which characterize the movement of many animals. For example, to trot, to break into gallop, which are commonly used to describe the movement of horses. The verb *pounce* is used, in its literal sense, exclusively with animals: "Of an animal, bird, etc. .: to spring or swoop suddenly so as to catch (prey) ("pounce, v.3." *OED Online*, Oxford University Press). While the verb *charge* in a sentence mean to rush against or upon, with all one's force" (OED *Oxford English Dictionary*): "he could be an absolute maniac, charging around the flat" (Bowen 154), takes a rare meaning.

Three main groups of verbs/verb phrases can be noted, describing the following characteristics of feline movements: opposition of speed (slow vs quick) and dexterity (smoothness) of movement.

Slow movement is associated with calmness and safety: "Library Cat 3.0 walked alongside the railings - a leisurely afternoon" (Howard, Library Cat 3.0).

The ability of cats to move with stealth is reflected in such lexical units as: *to weave one's way past; tiptoeing quietly out into; slinking away, flowing away, fading away*. For instance: "Library Cat felt moved by her evident despair. Maybe I'll say hello? He tiptoed silently along the foot of her bed" (Howard, 143). Another example is: "Graystripe must have been slinking off for moons to see her," Speckletail hissed" (Hunter 120).

Ultimately, the "feline" thesaurus solves fundamentally important problems for representing the cat perspective in narrative. On the one hand, the thesaurus creates and describes the animal-narrator, thereby "naturalizing" the narrative environment specifically for the representative of Felis catus. On the other hand, thesaurus content tries to solve the problem of the cognitive

and linguistic discrepancy between the narrator and the character, in several ways at once. Firstly, special markers of "dual perspective" appear (human + animal = animal narrator), in particular, by adjusting "anthropomorphic" metaphors to fit feline physiology. Secondly, the narrative world is adjusted for a special narrator by mentioning/describing unique realities (different cat treats etc.). There are several reasons for that:

1) the selection features cats in general, thus, creating well-established thesaurus to describe them and create a narrative universe for them

2) the language is also affected by the presence of the feline narrator itself, 'bending' the language for their needs. The adaptation of language is a matter of degree rather than kind in thesaurus terms based mostly on frequency and quantity of cat things in the texts.

In detail discussion of adjusting the narrative world to fit the perspective of a feline narrator the language change will be discussed in the next sections.

## 2.2 Felid angle of view: categorization of reality and ways of representing the narrator's position

Narratologically speaking, mode of narration is a perspective of a narrator in relation to other characters and events of a story. Mode of narration is an essential aspect of storytelling as it is the primary narrative paradigm. It determines the amount and quality of information that a narrator conveys to a reader. In addition, the mode of narration defines the degree of identification of the reader with the narrator and indirectly with the text, thus the narrative mode

is associated with a perlocutionary effect. For instance, 1st person narration (vs. 3rd person) promotes feelings of coexisting with the other (i.e., social presence), which in turn facilitate persuasion (Nuri et al. 891-905).

Angle-of-view, in addition to this, describes the "angle" from which the narrator perceives the world around them. For example, a bottom-up look subconsciously implies the position of a subordinate, weaker, defenseless position, etc., like a child who has to look up at adults, emphasizing the dominant position of the latter. The top-down angle, on the contrary, implies confidence, domination, superiority of the narrator over others.

This effect is based on photography techniques. In 1987, Robert Kraft conducted an experiment in which participants were shown the same image from different angles, which significantly changed their perception of this image. The participants of the experiment perceived the object as not posing a danger/not hostile when looked from above, the angle "from below → up" gave a diametrically opposite effect (Kraft 291-305). Thus, the influence of the viewing angle on human perception is empirically proven. In addition to visual mediums, perspective can also be used in textual mediums as a stylistic device that directly reflects the worldview of the narrator and/or protagonist.

"Angle-of-view" is primarily manifested in the physical position of the narrator. In the analyzed texts, a cat is obviously smaller than the human world, therefore this cat looks at the world "from bottom to top", which is reflected in the description of the objects themselves:

His bedroom was in the basement, and in order to see the outside

world he was forced to leap upon a low windowsill and raise himself up

> on his hind legs, his forepaws on the windowpane, so that his eye line
>
> was just about level with the pavement outside. (Howard 21)

The protagonist lives in the basement, which already implies a bottom-up look at the world around him. In order to reach the window he has to jump and stand on his legs. The "look up" perception is emphasized with verbs and prepositions with the semantics of "up": *to leap upon* and *raise up*. Limited visual perspective is modeled using the subordinate clause "so that his eye line was just about level with the pavement outside".

A bottom-up viewing angle can suggest danger, which, combined with small size of the protagonist, vividly illustrates his attitude, in this case cat's perspective is framed through a 3rd person omniscient narrator, to what is happening:

> It was a scrappy wee thing. Its coat was thin and weather-beaten and
>
> was flecked with hints of rusty red. But it also had the most piercing,
>
> huge, green eyes, which were currently staring up at me as if trying to
>
> work out how dangerous a creature I was*. (Nicholson 14)

The fact that the feline narrator lives in a world where practically everything exceeds its size leads to the fact that the narrative is replete with a large number of phrases that facilitate the atmosphere of fear:

> From the other corner of the square, a Human was removing poles that
>
> had been attached to the side of tenements and was chucking them
>
> into the back of a lorry. With each almighty clang, Library Cat upped his
>
> pace into a little canter, looking behind himself in fear. (Howard 34)

*Clang* in the perspective of the cat acquires the characteristic of almighty, makes him accelerate his pace and fear for his safety. It should be noted that

hyperbolization often depends on the degree of danger of the object for the protagonist and occurs based on his perspective:

> There in front of him were a variety of Humans, many dressed in bright yellow, while wrestling with pieces of wire and pipe next to a big hole in the ground. They seemed to have dug up a portion of the road for no apparent reason whatsoever. To his right, there was a massive red van from which a great heat seemed to radiate sideward. (Howard 33)

The phrase *a big hole* is used to just describe an object, and the "lexically" exaggerated phrase *a massive red van* is needed to create an image of a danger. Texts may contain a number of epithets denoting size, which convey whether an object is perceived as dangerous by the narrator or not as well as ranging the danger from 'not dangerous' to 'extremely dangerous'. The concepts of size and danger are closely related to each other from the narrator's perspective, which is reflected in the text: "Some were dropping big fat highlighter pens and papers which fanned out into great carpets of white on the floor; others were dodging each other to get to large grey machines which whirred and spat out yet more papers" (Howard 89). Another example is: "As they advanced closer, Library Cat glanced up at the enormous tenement buildings either side and wondered in which direction he'd bolt if things turned sinister" (Howard 60). The adjective *enormous* suggests the possibility of *things* turning out to be *sinister*, which is reflected in the use of subjective modality. Large objects provoke panic caused by the angle of view of the narrator. The "bottom-up" look makes familiar objects become larger, and therefore more dangerous: "a few split seconds later, a series of enormous bangs. Suddenly,

panic descended once again as if Library Cat's authoritative "meow" had merely
paused them in a freeze-frame" (Howard 106).

When the mood of the narrator changes (towards its deterioration), the
choice of lexical units also changes, often gradationally. For example:

> And then he noticed. Cutting in along the radius of his peripheral vision
> was a large plastic circle. The Cone of Shame! wept Library Cat
> inwardly as he envisaged how ridiculous he must look with an
> enormous satellite dish for a head. (Howard 121)

A *large plastic circle* turns into an *enormous satellite dish*, while the size of the
object directly indicates a negative attitude towards the object by the narrator.
The following synonymous array is created: big - large - enormous/massive -
which implies a parallel with such characteristics as: safe - unpleasant -
dangerous.  From the cat's perspective, lots of mundane things are big so he
uses more extreme adjectives of size (enormous) to signal greater danger.

Moreover, distinctive lexical patterns(DLP) [10]can be used to describe a
danger: *hellish, eviscerating, psychedelic, tangy miasma*. These DLPs have a
negative connotation, transforming ordinary fireworks into mind-affecting,
"infernal" explosions:

> The Humans had clearly run mad. In the square, some were lighting
> the tails of the so-called 'firework' mice and standing back as the object
> propelled itself into the stratosphere with a hellish squeak before
> eviscerating its insides in a great psychedelic balloon of fire and colour.
> A tangy miasma sat thickly upon the cold air, while down on the

---

[10] The term is used in Russian Linguistics tradition, basically, it stands for typed lexical units
(for purpose of describing a particular side of an object/concept, etc.). For instance, typed
units to describe the nature, trees.

Meadows, just the other side of the library, a large bonfire had been lit.

(Howard 107)

Relationships with people from the cat perspective may be dangerous. This primarily applies to single individuals, such as veterinarians:

he attempted to engage his brain in the grip of the Green Human, his mind yelled back in a long, spiralling loop of nouns, strung together like a summer bunting: pain!-SURVIVAL-pain!-SURVIVAL-pain!-SURVIVAL-pain!-SURVIVAL-pain!-SURVIVAL-pain!-SURVIVAL-pain!-SURVIVAL-pain! (Howard 199)

Instead of using the direct designation of "enemy" by the narrator, the metonymy *the green human* is used with the noun *grip* (firm hold), which altogether convey the atmosphere of uncertainty and danger, since the angle of view of the narrator does not allow him to avoid danger. The only thing the narrator can see are the green shoes of the vet (green shoes = green human) and his assistant as the vision is limited and the cat cannot avoid the grip of the green human. The metonymy is used as a means of constructing the "level" of the narrator's view; he does not see the whole picture (in this case a person), therefore he uses metonymic transfer. Even an ordinary visit to the veterinarian is a mortal danger for the narrator. This danger appears in the text as an exaggerated repetition: *"pain!-SURVIVAL-pain!-SURVIVAL-pain!-SURVIVAL-pain!-SURVIVAL-pain!-SURVIVAL-pain!-SURVIVAL-pain!-SURVIVAL-pain!"* anticipating the forthcoming suffering of visiting the vet.

Many cat-narrators are positioned as highly cultured representatives of their kind who can be visited by cousins from other cities or countries (see, in particular, Saaf London Tom above and in the section on the perception, when

describing the visit of Biblio Chat from France, or Kuzya, the siberian Cat). For instance, Biblio Chat would paraphrase/mention philosophers like Jacques Derrida: But to answer your query, dear cousin: "the Humans think we remain silent because we are mute. In fact, we remain silent because we are taciturn. Their philosopher Derrida explains this perfectly clearly – they need to pay more attention" (Howard 95).

Most adult cats position themselves as a dominant race, due to both physical features: "They are obviously bigger than us, but we can jump tremendous heights and also leap great divides - much greater distances than any human high or long jumper" (Bradshaw 102-103), and moral superiority:

A brown and white tabby longhair, with an inflated sense of breed, has earmarked Salisbury Crags as the altar of his coronation and is currently swaggering down Marchmont Road like the sole victor of a Jacobite uprising. "I don't know what's going on, but my sheer brilliance and predatory swagger has clearly seen off all the Humans. I can now go where I like, when I like, without the heinous interventions of school children trying to pet me, or students offering me bits of their vile flaky croissants. (Cats Of Edinburg, I am cat)

In situations where felines are "forced" to live in the same environment as human beings, they will certainly take a dominant position:

If you go down to Huddersfield station in Yorkshire, you may be in for a big surprise for greeting you at the 'Customer Information and Assistance' point, waiting patiently to attend to customer enquiries, might not be a bright young woman or a helpful old man dressed in the purple-and-navy uniform of TransPennine Express. Instead, the team

member on duty may be Felix, the Huddersfield station cat. Felix relishes her role in charge of the station – and make no mistake this cat is most definitely the Boss. (Moore 15)

Such a description of the thought process is based on the objective independence of cats as pets. Unlike many other pets, it is widely believed that felines cannot be forced to do what they don't want to do. Almost all entertainment sites on the modern Internet will sooner or later publish on their page's photos of cats or videos with their participation.

In such a fusion of points of view, one of the features of texts with an animalistic narrator (not necessarily feline one) is manifested: their real author is ultimately a person and it is their ideas that the narrator voices, and the choice of one or another animal as the "voice" of the narrative is a way to attract attention to issues that the audience would otherwise prefer to ignore (in detail discussion in the next section).

It is also worth noting that 'angle-of-view' in the case of a feline narrator has an impact not only on the overall perception of objects as large, but also on their other metric dimensions. Thus, in the text of "Library Cat" there appear images of *a cold, long and tangled corridor*, which can be perceived this way only through the perspective of the animal narrator:

Jumping down, he weaved his way past his piles of books and out into the long, cold corridor, its floor glowing with little parallelograms of autumn sunlight. Night had fallen as the two cats nosed their way surreptitiously out of the Towsery and down the long web of narrow, hidden corridors to the library foyer. (Howard 52)

In some cases, the disparity in the scale of the human and feline "perception" leads a reader to erroneous reference to the object of reality or the place where the action takes place. Such misinformation can be deliberate from the standpoint of the author, introduced into the text in order to force the reader to more carefully evaluate the "starting point" of what is happening in the future and constantly keep in mind the location of the narrator and/or protagonist.

In the first chapter of "Dewey: the Small-Town Library Cat Who Touched the World", the scene begins by pointing to a supposedly large area: "There is a thousand-mile table of land in the middle of the United States, between the Mississippi River on the east and the deserts on the west" (Myron 1-2). An attentive reader will notice at the end of the paragraph an indication of the state of Iowa, where the development of the story really takes place: "Let them have the oceans and mountains, their beaches and their ski resorts. I'll take Iowa" (Myron 2), but it is the only one indication of its "human" name is given, neither Dewey nor 3<sup>rd</sup> person omniscient narrator will use human names for places later. Thereafter, Dewey's movements, although described with references to large areas, did not go beyond his hometown. Even the area of the carpet in the room can be a whole dominion:

> Library Cat 3.0 stretched out on the carpet and felt thoroughly pleased
> with herself, thank you very much. - Ha! back in my dominion where I
> BELONG! laughed Library Cat inwardly with a zealousness and relish
> that was slightly alarming, if we're to be honest (Howard Library Cat
> 3.0)

The designation of the carpet as the dominion of the cat, Salisbury Crags (Cats of Edinburg, I am Cat) as the altar of cat's coronation and the chair in the library

as the throne (Howard 77), is an example of renaming objects of reality, considering the categories relevant to the feline narrator. Thus, the areas in the series *The Warrior Cats* are named considering their function in the cat's life (Resting Place, Sunning Rocks), a specific tree or other object that for people is no different from hundreds of similar ones, but for the warrior cats living there is a significant geographic landmark (Cave of Pointed Stones, Deepsands Gorge, The Great Sycamore, The Owl Tree). Various names can be created, the origin of which is not clear to a reader, and should not be, since the reader themself is not a cat (Hunter, *Warriors: The Prophecies Begin*).

Ultimately, the ideas expressed by a feline narrator are in essence human, they still make an effort to "naturalize" the narrative, to create a "natural habitat" for the cat-narrator or cat-protagonist (if the narrative mode is 3rd person omniscient), so that they are refracted from the appropriate angle of view (cat's angle-of-view). A relatively safe object is marked either without designating its dimension, or using the adjective 'big', objects that pose little danger or are simply unpleasant to the protagonist are designated as 'large', objects that pose a danger are marked 'massive/enormous', or are depicted using gradations, hyperboles and DLP.

The animal narrator, due to the special "angle-of-view" and "animal perspective" of the narrative, notices special fragments of reality that a human would not notice. Furthermore, the physical "angle of view" is limited which causes the text to contain "incomplete" landscape sketches characterizing the "animal' perception", in comparison with the more complete, but less detailed "human one".

## 2.3 Specificity of verbalization of "feline" and re-imagination of "human" concepts

Many texts that narrate about life from the standpoint of an animalistic narrator are characterized by a mixture of narration from the third person, which may include "elements of the human world" and its reflection in the linguistic picture of the world, and from the first person, the narrator-animal itself, which offers its own interpretation of what is happening. The most common in relation to the feline narrator is the idea of these two species (homo sapiens and felis catus) as not understanding and perceiving each other as behaving in a strange way:

> Every now and again Bob will do something totally unpredictable. He might – for no apparent reason – decide to drape himself across the back of the sofa, stretching himself out in the most physically impossible position imaginable, seeming to defy the laws of gravity as he sleeps. (Bowen 125)

This notion of strange cat behavior finds a parallel in the feline narrator's perception of human behavior as peculiar:

> I hope you don't mind, but I'd like to point out a few things about what it's like for a cat trying to make his way around that crazy planet of yours. We felines can sometimes feel a little bemused by it all. You see, humans, while often acting with the best of intentions, do have some peculiar ways. (Finden 11)

As seen in the above fragment, the feline narrator describes the world in which he coexists with a person as a *crazy planet of yours*, and in the future, the narrator of the same work characterizes the attempts of people to understand

the behavior of felines as *daft*, emphasizing that such questions would not be answered by any *self-respecting cat*.

> …the next time you wonder where your cat companion has been for the day, instead of asking daft questions that no self-respecting member of the cat world would ever answer, … simply refer to Casper's Rules, which I have reproduced in this book for the benefit of all. (Finden 24)

It is natural for humans to assess what is happening based on their experience and cultural heritage. An identical process takes place in the mind of the feline narrator. Thus, a reader of such texts is invited to re-evaluate what is happening from the new angle (the specificity was described in the previous section). The change in the starting point leads to the "translation" of many phrases and expressions into the "feline" language, which in the lexicological aspect is manifested in the inclusion of the "feline thesaurus" components in the words.

The process of including the feline component into the "human" lexeme occurs according to a principle similar to folk (naive) etymology. Folk etymology gives the language a variety of spellings for words. It can be related to another linguistic process which is analogy and can be defined as the relation of a word to another similar word of completely different origin, regardless of whether the given correlation has any meaning or not. For example, the onomatopoeic *hiccup* might be reanalyzed more scientifically [SIC] as *hiccough* though a false connection to *cough*. In addition, words of Latin origin can often influence the actual English words. For example, the word *island* was originally *iland*, but 's' appeared in the spelling due to its association with the Latin *insula*, which has no etymological connection to the English word. Latin can also affect borrowed

vocabulary. For example, *admiral* does not come from the Latin *admirabilis*, but in its etymology goes back to the Arabic word *amīr*/*emir*, even though at first glance it should have a Latin origin in English. There may also be a folk etymology of meaning, for example, *pantry*, in a naive picture of the world will be interpreted primarily as "storage for pans", and not "storage for bread".

Folk etymology in contemporary texts can be one of the methods of stylization, since "occasional" semanticization leads to a new etymologization, which often has a comic effect, because it creates a special context. By trying to understand a notion a feline narrator re-invents the meaning of the word connecting it to only seemingly related word.(e.g., *Admiral – Admirabilis*) Thus, folk etymology can be a means of constructing a pun in a text.(i.e., a naïve cat's (re)interpretation is a mean of constructing a pun)

The elements of the feline thesaurus/lexicon serve to translate human concepts into feline language.

That was good to hear, too. I was beginning to think it might be OK to go with Martin after all.

'Come on, I'll carry you in next door, shall I? You'll like Sarah. And the children.'

Children. Kitten-humans**.** That'd be interesting. I often used to watch some playing outside the pub, on the village green. Perhaps they'd play with me. At least that'd make the time go more quickly.

(Norton 29)

Having heard the word *children*, Oliver, the cat protagonist of this story, juxtaposes it with his conceptual sphere and, drawing a parallel with the cat

family, deduces the meaning of "kitten-humans" (= small people, not adults). Another clear example is used by the library cat:

> Library Cat's eyes blurred as he saw the second Green Human pour the strange mixture into a thing that vaguely resembled a mouse with a long, straight and extremely sharp tail. He watched the last drop bungee from the end of the container like honey from a spoon. Then they inverted the mouse thing, and pushed the end, sending a little spurt of liquid high into the air.
>
> "You feeling better, Library Cat?"
>
> "M-wah," said Library Cat weakly, his eyes half closed.
>
> Now the first Green Human tightened their grip as the second Green Human walked purposely towards him and then disappeared beyond him. The last thing Library Cat remembered was the pain of a red-hot, sharp fang pushing thickly into his ruched-up fur. (Howard 119-120)

The cat does not have knowledge about syringes and needles, so he uses well-known mice and fangs to 'describe' with the help of 3rd person omniscient narrator what he sees and feels.

A specific example of feline etymologization can be considered not the introduction of the "cat" vocabulary into the "human" one, thus creating the word hybrids, but the isolation of the "animal" component in the composition of a simple word, thus turning it into a complex one.

> Let me break the word down… Well, "Poli-" or "Poly" comes from the Greek prefix "polýs" which means "many", thought Library Cat with satisfaction. Yes, like "Polycarbonates" means Many Car Bonnets, and

"Polyamorous" means many… well… Cat Best Friends… But what about "-tics"?

Was that not a tic I noticed this morning, on my white paw? Those annoying blood-sucking creatures? Yes, thought Library Cat, looking back at the tiny lump on his white leg. They have that annoying trait of continually sucking your blood even when you think you've licked them off.

"Poli-" and "-tics". "Many Blood Sucking Creatures". The Humans recruit many of these Blood Sucking Creatures to Stop them doing Bad Things. Okay… (Howard 44-45)

Feline etymologization of the word *politics* works due to the false morphemic parsing of this word. Using a metaphor, the main character extrapolates the newly acquired etymologization(knowledge) of the word to the political world order, which undoubtedly acquires a satirical effect. Such satirization can be considered as one of the specific features of felid narrative when describing interaction with people. The other example is: "In the beginning of quarantine my mum bought this giant ugly machine. I don't know what it is for, and neither does she. She still hasn't used it" (Dodo: 2021, video medium).

In the above fragment, the cat-narrator expresses a negative attitude towards a senseless purchase, the purpose of which no one understands. In the continuation of the diary, Tasha (the feline narrator of this text) identifies this giant ugly machine (the treadmill) as a clothes rack (her owner, instead of using it as intended, hangs clothes on the treadmill to dry). This change of names from "human" to "feline" is a means of creating a "feline environment" by the author, in which objects are evaluated and named according to their

functionality. Accordingly, many objects of everyday human life acquire new names from a felid point of view: "She is mostly working at her laying down desk" (Dodo: 2021, video medium). This means working on a computer (tablet or laptop) in quarantine conditions in a format remote from the standing desk. Tasha continues: "I do not know if she is weirdly obsessed with me or what, but my owner started collecting over 223 cat houses. She gets more and more delivered every day. This is her one habit I don't mind" (Dodo: 2021, video medium). Cat houses in this case are boxes from parcels in which goods are delivered. Combining the two tendencies:

1) to categorize reality from the cat's angle of view, by the functionality of objects for the narrator;

2) the rethinking of corresponding lexical units;

The feline narrators can introduce into the narrative a specific interpretation of visual referents with their complete reassessment of categories: "Adjacent to all the commotion, the Humans had erected a big triangular notice. To most Humans, this sign would say "Warning: Human at Work". To Library Cat, the sign said, "Warning: Incompetent Human Struggling to Adjust Parasol" (Howard 7). A sign common to humankind signifying road works, the feline narrator perceives "literally" as an "incompetent person" trying to adjust an umbrella. Such a tendency towards "literalization" can be regarded as another manifestation of the "felid angle of view" and as a specific manifestation of the categorization of objects in terms of their functionality to a certain extent.

In another text, Alfie, in communication with his friend Tiger, comments on the 'to let sign', which in the "human" perception means that the house is

available to rent, while in the feline narrator perspective it is a sign to start living with this family/visit it, as well as others who have such a sign.

> A few months ago the current owners had moved out and a 'To Let' sign had gone up. I'd persuaded Tiger to join me to check out the progress of the house on many occasions; I was taught by a wise cat that empty houses heralded new people, and therefore potential families for cats in need. I had used those signs to find the four houses that would soon become my new homes. I am now a doorstep cat; a cat who visits or lives in multiple houses. With so many homes, I could ensure that I was always going to be fed and loved. (Wells 15)

The impression on the reader is enhanced by the 1st person singular mode of narration, which allows one to identify with the narrator. This identification defines a certain social function of such texts with an animal and feline narrator, in particular. The special status of the narrator reduces the critical barrier of perception, which increases the chances of achieving a perlocutionary effect. Criticism on behalf of cats is perceived more positively, and the "feline" philosophy is more actively remembered by the reader.

> Then, just as Library Cat was dozing off to sleep, it hit him. Contentment! That's what the Humans all *really* crave. That's what us cats have and they don't! It's not wealth, fortune, sex and fame that they need, just contentment. And the tragedy is not that they cannot achieve it but rather they don't know that it is contentment that they are craving. They always assume it's something else… another thing that needs to be achieved, or bought, or done… yet they've lost sight of the end goal. They make happiness an invisible mouse and then spend

their entire life chasing it. But they just want contentment. There is no

mouse to chase. (Howard 96)

The metaphorically meaningless haste in this fragment is presented as a "chase" of the mouse, which is a "feline" concept, but one philosophical idea of what a living creature needs for happiness in the general result is presented as universal. Thus, works with a feline narrator can be used by their real author to implement certain concepts. For example, criticizing politicians as "blood-sucking parasites" or senseless purchases of modern shopaholics as well as helping readers to look at the world from a 'different angle' in order to potentially live a happier life: "How much easier each day would be if you took a few lessons from us cats and tried to see things the furry way" (Finden 5).

## Conclusion

This study focused on linguistic features of feline narrative. The non-human narrator [11]is a popular but understudied type of narrator in contemporary English-language literature. The main distinctive peculiarity of this type of narrators is a special perspective, the degree of coverage of the narrated world by the narrator.

Manifestation of the point of view of the felid narrator implies the "naturalization" of the narrative environment for such a narrator by means of the thesaurus. It is worth noting that cat does not have to be a direct narrator as his thoughts and perspectives can be mirrored through a 3rd person omniscient narrator.

---

[11] in context of this study feline narrator

Specificity of the narrative perspective are revealed through "angle-of-view" and animalization of the narrative(thesaurus) as well as animal etymologization(verbalization of feline concepts and (re)interpretation of human ones). Each of the analyzed categories, to a greater or lesser extent, "naturalizes" the narrative environment for a particular narrator and brings together the human and non-human perspectives of a story.

As an assessment of the field's progress in analyzing the narrative perspective of non-human narrators, the paper describes the linguistic foundations of the analysis of the feline narrative, based on the theory of reference, which make it possible to find and fix the change in lexical units, depending on their perception by a narrator; a system of metaphors that reflect the specifics of a character's vision of the world; linguistic categorization of reality, revealing a special position of the narrator in relation to a narrative world.

Analyzing the felid thesaurus, the following constituent blocks were identified: coat, its color and attributive descriptions, sounds made by cats, verbs of cats' movement [12], which are in opposition speed/slowness of movement, dexterity (smoothness) of movement, "excessive"/extensive detailing of names body parts of a cat. The thesaurus normalizes the narrative environment for a particular type of narrator, tries to solve the problem of the cognitive and linguistic discrepancy between the narrator and the character by means of bringing together human and non-human perspectives, in particular, by adjusting human realia to feline physiology.

The "angle of view" is created through a limited visual perspective of the narrative world, i.e., the narrator (or the protagonist mediated throught a 3rd

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[12] Or specifically animal movements that are not used to describe human movements.

person omniscient narrator) is characterized by incomplete but more detailed landscape sketches compared to more complete but less detailed human ones. There is a change in the categories familiar to a human, since they are refracted from the appropriate angle of view, there is an exaggeration of objects in space, marking the dimension and expressing the category of danger/non-danger of objects important to the narrator through mainly measuring adjectives.

Animal etymologization, similar to folk etymologization, is a special (re)interpretation from the standpoint of the specific narrator. Combining the evaluation of reality under the "cat's angle-of-view" in terms of the feline functionality of objects and a corresponding rethinking of lexical units, which gives rise to a complete reassessment of the referent. The "literalization" of human concepts is considered in the work as a manifestation of a feline "angle-of-view".

Of particular interest for further research is a separate consideration of the problem of cognitive and linguistic discrepancy between a non-human narrator and a character in homodiegic (that is, when the narrator and character coincide) texts, its manifestations, and ways to work around it. It is also possible to compare the perspectives of inanimate and animal narrators by the choice of descriptive vocabulary by such narrators.

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# Appendix 1 – coding algorithm

```javascript
const excluded = ["the", "of", "are", "a", "an", "to", "is", ...]

// excludes specific words from the result


function normalizeText(text) {

  const regex = text.replace(/(\s\\n)|(\W+)/g, " ").toLowerCase(); // this is a

regular expression to turn big texts into clean strings.// expected output: 'the

forsyte saga was'

  return regex.split(" "); // function returns an array of all the words from the

text // expected output: ['the', 'forsyte', 'saga', ...]

}

const wordsCountedObject = normalizeText(text).reduce(

  (accumulator, element) => {

    accumulator[element] = (accumulator[element] || 0) + 1;

    return accumulator;

  },

  {}

); // function counts unique words and pushes them into a object (collection)

{key: value}

// expected output: {the: 90,

//   forsyte: 7,

//   saga: 6,

//   was: 5,

//   title: 1,

//   originally: 1
```

```
//   ...}


const sortedWords = Object.entries(wordsCountedObject) // transforms the

object into 2d array expected output: [[key:value],...]

  .sort((a, b) => b[1] - a[1]) //sorts the array into ascending order by higher

value

  .filter((word) => !excluded.includes(word[0])); // removes the specific words

(look excluded above) from the resulting output

console.log(sortedWords); // shows output in console
```

example of the output:

[

  [ 'gray', 146 ],

  [ 'tabby', 108 ],

  [ 'white', 85 ],

  [ 'black', 68 ],

  [ 'brown', 50 ],

  [ 'ginger', 24 ],

  [ 'yellow', 17 ],

  [ 'tortoiseshell', 10 ],

  [ 'orange', 8 ],

  [ 'red', 8 ], [ 'flame', 5 ],[ 'sepia', 1 ],[ 'chestnut', 1 ] ]