

[4, .119]

[9, .79-80; 10, .8].
 [10, .6],
 [19, .19].
 [9, .85; 4, .121; 10, .5],
 [3, .12],
 (referential) (textual) [4, .121].

[9, 74], [10, .5].
 [3, .13, 19; 4, .123; 10, .6].
 [10, .6]. [4, .123]. [4, .123].
 [11, .451; 4, .125].
 [9, .73-74; 4, .126], [4, .126],
 [4, .126].
 (story grammar), [12, .311].
 [12, .54].
 (story)
 (story grammar)
 (text grammar).

„...“ ([16, .77]. [14, .156])
 (/ ())
 [15, .180; 4, .123],
 [11, .451] [4, .125],
 [11, .451; 15, .180],
 ().
 „...“ () [15, .323].
 :

) [9, .58]. () (/)
 [17, .324], [18, .172, 180], [17, .322].
 [3, .13], () [3, .13], ()
 (state clauses) (event clauses).
 () ()

.., *When I think of the home town of my youth, all that I seem to remember is dust – the brown, crumbly dust of late summer – arid, sterile dust [...] I don't know why I should remember only the dust. Surely there must have been lush green lawns and paved streets under leafy shade trees somewhere in town; but memory is an abstract painting – it does not present things as they are, but rather as they feel. And so, when I think of that time and that place, I remember only the dry September and grassless yards of the shanty-town where I lived* (USL, p. 634).

(I), (the home town), (my youth September)

., The story is about a **little old woman** who lived in the **northernmost** part of Alaska. **Unable** to do her own hunting or fishing, she lived on what her neighbors gave her. It was a poor village. The neighbors had **little** to spare (AP, p. 191).

woman little,
old,
northernmost 'furthest north'
[MED: 964],
(),

(to do her own hunting or fishing),
unable ("lacking ability" [COD: 1325], able
- "to have a particular physical or mental skill" [MED: 2]).

., Suddenly there appeared at the classroom door the figure of Santa Claus, carrying a pack over his shoulder. [...] His **scream of terror** **shook us**. We **fell into panic**. Some farmers threw themselves out the windows; the smallest children began to cry, and clung to their mothers' skirts as they fled in wild disorder. Everyone looked for a way to escape (USL, p. 663-664).

(fell into panic)
to shake
(scream of terror),
(farmers, children) (fell). terror ('extreme fear' [COD: 1261])

., All **the smoldering emotions** of that summer **swelled in me** and **burst** – the great need for **my mother who was not there**, the **hopelessness** of our **degradation**, the **bewilderment** of **being neither child nor woman** and yet both at once. And these feelings combined in one great impulse toward **destruction** (USL, p. 638).

the smoldering emotions
to swell, to burst.
my mother who was **not there**; **hopelessness**, being **neither child nor** woman
degradation ("loss of self-respect" [COD: 305]), **bewilderment**
("utter confuse" [COD: 105]),
destruction ("the process of being destroyed, broken down" [COD:

317]),

feelings,

.. Death had been all around ... was gone now. Robert sat limp with relief. No one should ever know he had fallen into the ditch! He presently got to his feet (AP, p. 150).

(got to feet)

(death was gone now).

CONCEPT *BALANCE* IN THE NARRATIVE STRUCTURE OF THE MODERN AMERICAN STORIES

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*The article deals with the textual embodiment of the concept *BALANCE*, which is reflected in the three consequent stages of its realization in the fiction stories analyzed: the initial balance of the characters, its upsetting and recovery. These stages predetermine the narrative structure of the modern American stories by means of the characters' conflict with social/physical environment, with one another (outer conflicts) or with themselves (inner conflicts) manifestation.*

Key words: concept *BALANCE*, consequent stages, environment, conflict, manifestation.

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