Introduction

What is an image? How to create and interprete it? What are the principles of image creating and interpreting? These are the questions that are rather topical and controversial in contemporary linguistic investigations. In this paper we suggest some ways and techniques for character's image interpretation and modelling.

Our choice of modern Amerindian prose as the material for the linguistic and literary investigation is due to the pleiades of Native American Renaissance novelists – Louise Erdrich (Ojibwa), Linda Hogan (Chicksaw), Navarre Scott Momaday (Kiowa), Leslie Marmon Silko (Laguna Pueblo), Gerald Vizenor (Ojibwa), and James Welch (Blackfoot) – promote the idea of ethnocultural renaissance (Lincoln, 1985). They stand for highlighting such concepts as balance, harmony, and cyclicity of life stream, sacredness (Garrett, 1998).

The objective of the paper is in finding the ways how to model the image of the narrator, who belongs to Amerindian culture and highlights the ethnocultural values through the narratives. Construing or modelling the image means creating him in our imagination. The result of that job depends on the methods of investigation, its tasks, and linguistic interpretation of those verbal means which the author uses to create the image, to express his uniqueness and originality, or just the other way round to highlight his/her typical for special period of time traces. Modelling the image of the narrator is based on the theory of perceptions (Berkely, 2008; Gibson, 1966) (figure 1):

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[8]**Authors:** *Volkova Svitlana, Kulish Liana*
Number of characters: *47499*
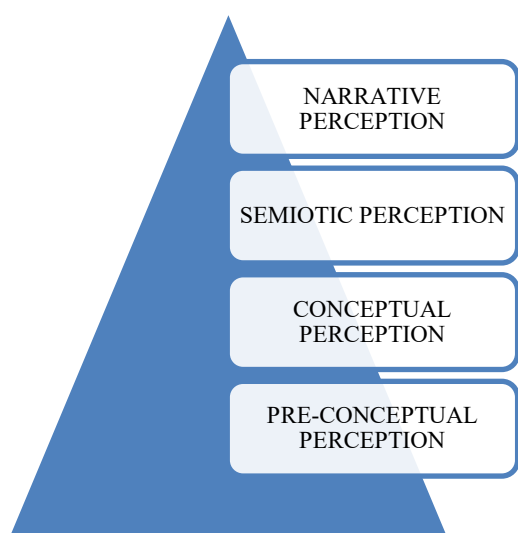***Author's sheets:*** *1,19*

Figure 1. A ladder of modelling the character in the theory of perceptions

From the given above pyramid it follows that the modelling of the image involves 4 main stages (there can be even more than 4 of them) from its creating by the author and construing by the reader/interpreter. Grounding on the theory of perceptions (in psychology) (Berkely, 2008; Gibson, 1966) we state that interpreter percepts the objects of reality or images of possible (literary) world in some ways: pre-conceptual perception (archetypal nature of the narrator and his cultural background), conceptual perception (semantics of the narrator's character, his denotative and connotative, contextual, intertextual meanings etc.), semiotic perception (perception of the image as a sign in the trichotomy: icon – index – symbol), narrative perception (metaleptic perception of the character: in the focus of the world of the representation/telling and the world of the represented/told).

Pre-conceptual perception goes first of all to the theory of Carl Jung's archetypes (Jung, 1960). According to the Swiss psychiatrist Carl Jung archetypes are the models of people, behaviors, or personalities. Archetypes are inborn tendencies that play a role in influencing human behavior. Jung states that the human psyche is composed of three components: the ego, the personal unconscious, and the collective unconscious. According to Jung, the ego represents the conscious mind while the personal unconscious contains memories including those that have been suppressed. The collective unconscious is a unique component in that Jung believes that this part of the

psyche served as a form of psychological inheritance. It contains all of the knowledge and experiences we share as a species.

In Jungian Psychologies (Jung, 2014), the archetypes represent universal patterns and images that are part of the collective unconscious. Jung believes that we inherit these archetypes much the way we inherit instinctive patterns of behavior. Jung explains in his book *The Structure of the Psyche* "(Jung, 1960) that all the most powerful ideas in history go back to archetypes:

This is particularly true of religious ideas, but the central concepts of science, philosophy, and ethics are no exception to this rule. In their present form, they are variants of archetypal ideas created by consciously applying and adapting these ideas to reality. For it is the function of consciousness, not only to recognize and assimilate the external world through the gateway of the senses but to translate into visible reality the world within us.

Jung rejects the concept of tabula rasa or the notion that the human mind is a blank slate at birth to be written on solely by experience. He believes that the human mind retains fundamental, unconscious, biological aspects of our ancestors. These 'primordial images,' as he initially dubs them, serve as a basic foundation of how to be human.

He insists that each archetype plays a role in personality, and that most people are dominated by one specific archetype. The actual way in which an archetype is expressed or realized depends upon a number of factors including an individual's cultural influences and unique personal experiences. Jung identifies four major archetypes, but also believes that there is no limit to the number that may exist. Many different archetypes may overlap or combine at any given time. So, Jung describes the following main types:

- The father: Authority figure; stern; powerful.
- The mother: Nurturing; comforting.
- The child: Longing for innocence; rebirth; salvation.
- The wise old man: Guidance; knowledge; wisdom.
- The hero: Champion; defender; rescuer.

- The maiden: Innocence; desire; purity.

- The trickster: Deceiver; liar; trouble-maker.

Following the Jung's theory and grounding on our archetypal interpretation of fragments from Amerindian literary texts we found out the following archetypes and their verbal representation in the text: Medice (wisdom, knowledge, treatment), the Circle (cycling of life, balance and harmony), and the Great Spirit (Eagle, God, power). Their archetypal nature goes back to the religious and mythological understanding by Amerindians the sacredness of the Creator/Creators, Great Spirits of the Upper and Lower Worlds, the totemic animals, plants and other objects of the reality. This knowledge is embodied in the heroes, human-being and unhuman-being characters of the pieces of literary art.

Conceptual perception of image creation – as well as text creation – involves considering all the structurally determined and semantically fixed parameters of lexemes which take part in the image formation directly or indirectly. A notable example here is attempts at text analysis based on the properties of so called key words. Anna Wierzbicka (2005), researching the deep relations between key words and cultural environment, states that the purpose of her analysis is not to 'But the question is not how to prove whether or not a particular word is one of the culture's key words, but rather to be able to say something significant and revealing about that culture by undertaking an in-depth study of some of them. If our choice of words to focus on is not 'inspired' we will simply not be able to demonstrate anything instead'. Obviously, the researcher's goal is to establish the specific cultural components of word meaning which would extend our knowledge of the semantic structure of a word.

Semiotic perception of the character as a sign in the trichotomy icon – index – symbol makes it possible to classify the three kinds of relationships a sign can have with its referent. Iconic relations are based on similarity and resemblance. Indexical relations are connected through physical or environmental contact. Symbolic relations are stipulated or agreed upon but otherwise arbitrary.

An indexical relation is one in which the sign has some sort of environmental contact or contiguity with the referent. Smoke as a sign of fire, a windsock as a sign of

the strength and direction of the wind, pointing with your "index finger" to the door are all examples of indexes. The key to understanding the index is to realize that it is a marker – it is tied by its physical proximity or environmental influence to that which it stands for. In sentences like, "They are on that table" or "Go there and take it" that and there are indexical markers. Some colors are also indexical markers of prediction or warning as it with yellow color, and prohibition with red color, and allowance is marked with red color. Indexes often require attention to their context in order to function as it is with 'PUSH' and 'PULL'.

Symbolic relations are simply based on consensual agreement that "this" will stand for "that". Symbols are often the result of an explicit code, linguistic or otherwise, and always the result of either habitual or repetitive cultural practice (Skaggs, 2017). Symbols make culturally agreed-upon connections between the sign and its referent. Virtually all words in a language are symbolic (the exception being onomatopoeic words – they are iconic). In a symbolic relation, there is neither a resemblance nor physical/environmental connection, but simply an agreed-upon relation. It's like when writer's name is printed on the cover of the book. This printed name functions symbolically: the letters do not look like the writer. Typography works through consensual agreement – for readers these glyphs stand for certain speech sounds, and those speech sounds (symbolic ones) stand for the writer.

All symbols require such repetitive experience or explicit education of the recipient in order to be understood. But as Steven Skaggs mentions in his book "Fire sings. A semiotic theory for graphic design" (Skaggs, 2017):

The central point is this: in practice, a single visent often serves all three signs/referent relations – icon, index, and symbol. What changes is the situation: the framing of the semiotic moment, its context, and the person who is receiving the message. So rather than proclaim "this is a symbol", it is often better practice to use the adverbial form: in the situation before us, something is iconic of this, indexic of that, symbolic of such and such (Skaggs, 2017, p. 60).

Narrative perception of the narrator's image goes to its narrative metalepsis which is realized in the focus of the world of the representation/telling and the world of the

represented/told (Hanebeck, 2017). As such, extratextual (or extrarepresentational), exegetic or diegetic signs, characters are distinguished by the contexts in which they appear. After Julian Hanebeck (2017) we understand metalepsis as the transgression between the domain of the signifier (the world of the representation/telling) and the domain of the signified (the world of the representation/told). Projecting such understanding on the types of the narrators one may suggest the metaleptic tree. It is grounded on a summary of Nelle's (1997), Fludernik's (2003), Klimek's (2011), Ryan's (2006) and Hanebeck's (2017) typologies, yet it also introduces new facet offering such dimension as ethnocultural (as a category that subsumes ethnomarked figurative means, ethnocultural metaphor or metonymy, or something like that, and ethnocultural-based events) and reversive metalepsis (in reverse perspective focus, when the boundary between that is told now and was told before is so vivid that the meaning of one character is projected and explained through the other's). The devision into types, as Hanebeck notes, structures and systematizes the metaleptic potential of narrative – a potential which has to be realized in the event of understanding metalepsis (Hanebeck, 2017, 84). Similarly, Fludernik lucidly comments on the problematic nature of a binary logic that supports the distinction:

The distinction between 'real' and 'metaphorical' metalepsis, between an actual crossing of ontological boundaries and a merely imaginative transcendence of narrative levels, is a fine one. The critical impasse that is here seen to rear its head is additionally aggravated by the insight that the ontology of narratological levels exists only in the mind of readers and critics (2003, p. 396).

Fludernik states that the transgression of diegetic levels consists in the fact "that the projected simultaneity metaphorically moves the narrator into the realm of the fictional world" (Fludernik 2003, p. 387). One can consume that it is the narrator who exclusively acknowledges (the creation of) this "projected simultaneity" of worlds that are logically and temporally distinct in conventional storytelling. We consider the narrator as the substance who is a third element in different diegetic levels. It is he, the narrator, who tells the story, who takes part in the story, who characterizes the story and who is the channel of storytelling itself. We aim at modelling his character and

interpreting his personality.

Methodology

The paper suggests integrative facet of interpreting the image of the narrator and taking into account his ethnocultural personality the paper studies the means of its verbal realization in contemporary prosaic Amerindian texts. Such integration of methods is in applying the methods of culturological, conceptual and semiotic, narrative, stylistic analyses and multimodal approach.

Culturological analysis aims at studying the basis of Amerindian mythology, their world understanding and world perception, cultural values and archetypes, which are rooted in the conscious of the ethnos and realized in the texts by means of lexical and stylistic devices. Studying the concept of narrator itself and revealing the ethnocultural concepts which are actualized in the speech of the narrator to make the ethnocultural canvas of the text was possible by applying the conceptual and semiotic analysis. The knowledge about the narrator as an ethnocultural sign was summed up by means of using the method of semantic, syntactic and stylistic analysis. Narrative analysis helps to define the narrative tools which the narrator uses in his speech to make his storytelling interesting, amusing and timeless. Thus, narrative structure, narrative techniques and narration itself are in the focus of the given research. Narrative analysis is grounded on the theories suggested by Wolf Schmid (2010), John Pier (2014), Michael Toolan (2014), Svitlana Volkova (2018). Multimodal approach is the most effective when it is needed to explain the narrative technique used by the narrator. In the given research it is the technique of sketching which is useful in producing the narrative called storytelling.

Results

Following jung's archetypes

In storytelling, an archetype is a character who represents a specific set of universal, recognizable behaviors. Carl Jung, one of the forefathers of psychoanalysis, suggested that they are part of the human collective unconscious. He believed that these recurring figures are part of the mythmaking fabric that is common to all humans.

If we are to believe Jung and Joseph Campbell's theory of the Hero's Journey

(2008), stories and myths are an intrinsic part of human development and evolution. They are a teaching tool, a way to warn each other of dangers and the simplest method of examining human behavior and better understanding one another. Like the terms used in Campbell's *The Hero of a Thousand Faces* (2008), Jung's archetypes sound somewhat biblical (animus, wise old man, devil, et al), which can make it hard to apply them to contemporary stories. Later in this article, we'll feature some of our favorite archetypes, giving them names more suitable for a wider range of storytelling. Every character archetype has a unique set of strengths, flaws, and desires which drive their stories. Some of these archetypes are seemingly gender-specific, which is perhaps a result of gender roles that span back millennia.

If take, for instance, the *Warrior* who is the man with a plan. Armed with a particular set of skills and the sheer force of their will, the hero will conquer the enemy and carry the day. This incredibly competent character will usually suffer a crisis of confidence at their lowest ebb – which they must overcome if they are to rise once more. Or, another one, such as the *Creator* who is a character, for whom nothing is more important than the need to make something. In many stories, a creator will be an artist of some sort – willing to sacrifice their own well-being and relationships in the pursuit of this greater abstract goal. Because of their single-minded vision, *creators* often pay the greatest personal price. And, at last one may take the *Mentor*. The protagonist might encounter some sort of mentor character, who will prepare them for the trials ahead. Sometimes this mentor is a parent. Other times, it might be a wizard or a suburban Karate teacher. Whatever form they take, they are there to guide our hero through the unknown. The original purpose of this archetype was probably to convince younger generations of people to listen to their older, frailer tribe-mates.

One may interpret the images of Amerindian storytellers or narrators, their personality, turning to the archetypes which are their preconception base. These are the archetypes of Great Spirit, Medice and Full Circle which find their verbalization in the narrator's speech directly or metaphorically by means of different lexical units (table 1):

Table 1. **The archetypes, their meaning and verbalization in the prosaic texts**

ARCHETYPE	ARCHETYPAL MEANING	VERBALIZATION
GREAT SPIRIT	Somebody who creates everything on the Earth, influences its development and regulates any changes.	"We were told by the **Creator**, this is your land. Keep it for me until I come back"; "We are travelling toward the end of land, to a place called Ria de Celestrum, Estuary of Heaven" (Linda Hogan, *Dwellings*, p. 77); "**Honor father sky** and **mother earth**" (Linda Hogan, *Mean Spirit*, p.361); "Sometimes I think that is the way to go. That **old man** made sense to me. I remember him always when I go out on cold nights and stand on the ice and listen to the wolves" (Louise Erdrich, *The Painted Drum*, p.121).
MEDICE	Harmony and balance in the world of nature and a man, as well as in the relationship between nature and a man	"Honor father sky and mother earth. Look after **everything**. Life resides **in all things**, even the **motionless stones**. Take care of the insects for they have their place, and the plants and trees for they feed the people. Everything on earth, every creature and plant wants **to live without pain**, so **do them no harm**. Treat all people in creation with **respect**, **all is sacred**, especially the bats" (Linda Hogan, *Mean Spirit*, p.361).
FULL CIRCLE	The way of right relationship, four sacred directions, the power of relation	It takes a lifetime to see things clearly, **a true picture of our road**; we are **trapped in scene after scene**; to find **my way** through our daily quarrels, surprises, and small events here on **this road** (Louise Erdrich, *The Panited Drum*, p. 4-5); "Live gently with the land. We are **one with the land**. We are **part of everything in our world**, **part of the roundness** and **cycles of life**. The world does not belong to us. We belong to the world. And **all life is sacred**" (Linda Hogan, *Mean Spirit*, p. 361-362).

Conceptual and semiotic perception

The concept of narrator and his representation in modern Amerindian literary texts. Concepts are always in the focus of linguistic study. Nowadays Ukrainian linguists turn their focus of investigation to such aspects as methodology of concepts' reconstruction in linguocognitive and linguoculturological facets, contrasting and comparing the ethnoconcepts' actualization in different languages, concepts in different types of discourses and narratives, concepts in author's picture of the world (*Concepts and Contrasts*, 2017). And it is not the whole list of present-day key interests within the study.

The scientific discussions devoted to sharing the knowledge about different types of concepts (social, cultural, ethnocultural, etc.) sometimes provoke conducting the conferences focusing on the concept in multimodal facet. So, for instance, 2018 Conference of American Semiotic Society "**Signs of Resilience in a Complex World**" (October 2018, KY, USA) was devoted to the sustainability and thrivability of our culture, environment, society, and politics. The concept of RESILIENCE was analyzed much more than a fashionable buzz-word. Following the idea that originally developed as an ecological concept *resilience* is congruent with the maintenance of semioethnical responsibilities. One of the main points of discussion at the conference was the resilience of semiotic consciousness and the important contributions of semioticians to the understanding and renewal of the lifeworld. So, nowadays we need to develop semiotic habits that allow us to learn how to navigate through the transmodern world creatively.

Narrator in Amerindian prosaic texts is the character who is treated as a sign of the ethnoculture and at the same time the narrative tool that transfers the ethnocultural values in his storytelling, and it is his speech that becomes the sphere of verbalization and actualization of the ethnocultural concepts (table 2):

Table 2. Ethnocultural concepts, which are actualized in the speech of the narrator

THE NAME OF ETHNOCULTURAL CONCEPT	ETHNOCULTURAL MEANING	MEANS OF VERBALIZATION
BALANCE AND HARMONY	American Indians believe that we have four aspects to our nature: the physical, the mental, the emotional, and the spiritual. Each of these aspects must be equally developed in a healthy, well-balanced individual through the development and use of volition.	*here and there, people and nature, the circle of holiness, pipe smoking, standing with the wind, the place of spirit, the painted drum*
SACREDNESS	American Indians teach that each thing, animal, plant, bird is sacred and symbolic. According to the their teachings even silence is sacred. In silence, person may speak to the Great Spirit and ask him for the help.	eagle feather, stone, mountain, smoke, spider, wolf, horse, the world of air, the four watches, tree, *the silence of its creation*
MEMORY	The way of right relationship, four sacred directions, the power of relation	time, eagle feather, a shoe box, a whiff of smoked hide, exquisite doll, ceremonies and rituals, Native Drum ceremony, the Ghost Dance ceremony, the Pipe Ceremony, the Purification Ceremony, the Vision Quest, the Sundance, the Naming Ceremony, the Smudging, the Winter Dance

If take, for instance, the novel "The Painted Drum" by Louise Erdrich the first thing that comes to our mind is about the meaning of the drum in Amerindian understanding. Just like many things in the Native American culture, the drum is used to bring balance and renewal to a person through participation in dancing, singing or

listening to the heartbeat. The drum is referred to as both the instrument and the group of people gathered around it to play and sing. American Indian drums are constructed of a wooden frame, or a carved and hollowed-out log, with deer, elk, horse or buffalo hides stretched taut across the opening by sinew thongs. Traditionally, Native American drums are two to three feet in diameter. The drum is considered sacred and is to be treated with great respect by anyone who comes in contact with it. Each drum has a keeper to ensure no one approaches it under the influence of alcohol or drugs. Nothing is ever set on a drum, nor does anyone reach across it. Many drum groups bless and name their drums in special ceremonies before sounding them at a powwow. Gifts are often designated to the drum, and many have their own ceremonial medicine pipes. Some drums even have their own song, which is sung as a warm-up at the beginning of the powwow (available at: http://aktalakota.stjo.org/site/News2?page=News Article&id=8913).

The Native American culture has always been a big believer in the circle of life and many believe that the drum beat represents the heartbeat of the animals that went into making the drum and also of Mother Earth herself. This is why the drum is played so often in powwows and spiritual and religious ceremonies. Drum beats used in these ceremonies come from a variety of different drum types made with various woods and animal hides. In the ceremony, the beat of the drum is significant, as is the drum itself. It is honored and held to be scared. There are even certain rules and expectations of the drum bearer and anyone who comes in contact with the drum during the ceremony. Such understanding of the drum as ethnocultural symbol is explained in different sources from Amerindian culture (Garrett, 1998; Jean, 2002) and is realized in literary texts by means of narrator's storytelling:

*She [Elsie] closes her eyes, presses two fingers to the space between her eyebrows. I watch her carefully because she does this when she is trying to form a thought. I am quiet. Finally, she speaks. She talks a long time, and I can only sum up what she says: **The drum is the universe.** The people who take their place at each side represent **the spirits** who sit **at the four directions**. **A painted drum,**

*especially, is considered **a living thing** and **must be fed as the spirits are fed**, with tobacco and a glass of water set nearby. Sometimes a plate of food. **A drum is never to be placed on the ground**, or left alone, and it is always to be covered with a blanket or quilt. **Drums are known to cure and known to kill**. **They become one with their keeper**. They are made for serious reasons by people who dream the details of their construction. No two are alike, but **every drum is related to every other drum. They speak to one another and they give their songs to humans**. **I should be careful around the drum**. She is bothered by its present in the collection* (Louise Erdrich, *The Painted Drum*, p. 42-43).

In the given above abstract from the novel *The Painted Drum* by Louise Erdrich one can get some knowledge about the symbolic meaning of the drum. First thing focused on here is that the drum is the universe and it is personified (it is a living thing, which should be fed as the spirits are; the drums speak to one another and give their songs to humans). The narrator highlights the significance of this object referring it to the rank of the spirits. The narrator personifies the drum, telling that they should be fed. One more important thing about the drum, which is foregrounded by the narrator in this abstract, is that a drum is never to be placed on the ground and that drums are known to cure and known to kill. That also illustrates that the sacredness of the drum is put on the high step of sacred knowledge and actualizes the ethnocultural concept SACREDNESS. The concept of HARMONY AND BALANCE is actualized when the narrator tells about the drum as the tool, which unites everything in the universe and every drum is related to every other drum and transfer knowledge about the world, about the life and about universal values. At the end of this abstract the narrator, who retells the words told him by old Amerindian woman Elsie about the drums, concludes that everybody should be careful around the drum.

Narrative perception

Narrative model of the narrator. Narrative *design* of the character is rather topical nowadays, especially if touching the postmodern literature and analyzing the linguistic

means of modelling the image of the character. As Jean-Francois Lyotard (1979) mentioned, "In postmodernism, we have two types of knowledge: narrative and scientific, of which neither can be judged as true". Farouk Seif (2019) develops Lyotard's idea and states, that our world seems to be dominated by absolute knowledge (Seif, 2019). But all knowledge (including visual, musical, kinetic, and mixtures of these) – what Lyotard (1979) calls the "emancipation narrative" – is a kind of meta-narrative, a kind of social system of interconnection between events, making sense of past, present, and future, and making meaning of the paradoxical lives of human beings beyond paralogical reasoning that does not conform to the rules of logic (Seif, 2019, p. 31).

Amerindian narrative is classified as a storytelling (Lincoln, 1985). The art of narrative is, by definition, an aesthetic enterprise, and there are a number of artistic elements that typically interact in well-developed stories. Such elements include the essential idea of narrative structure with identifiable beginnings, middles, and endings, or exposition-development-climax-resolution-denouement, normally constructed into coherent plot lines; a strong focus on temporality, which includes retention of the past, attention to present action and future anticipation; a substantial focus on characters and characterization which is "arguably the most important single component of the novel" (Lodge, 1992); a given heterogloss of different voices dialogically or monologically at play – "the sound of the human voice, or many voices, speaking in a variety of accents, rhythms and registers" (Lodge, 1992); possesses a narrator or narrator-like voice, which by definition "addresses" and "interacts with" reading audiences; communicates with a Wayne Booth rhetorical thrust (Booth, 1983), a dialectic process of interpretation, which is at times beneath the surface, conditioning a plotted narrative, and at other times much more visible, "arguing" for and against various positions; relies substantially on now-standard aesthetic figuration, particularly including the use of metaphor, metonymy, synecdoche and irony (White, 1973). As Hayden White states, his own analysis of the deep structure of the historical imagination of the 19th century Europe was intended to provide a new perspective on the current debate over the nature and function of historical knowledge (White, 1973).

As for Amerindian narrative besides all those mentioned above features it is also enmeshed in intertextuality, with copious connections, references, allusions, similarities, parallels, etc. to other literatures, and commonly demonstrates an effort toward a description of identity development with an effort to evince *becoming* in character and community. As for the image of the narrator he may be masked under the image of one of the personages or perform different parts:

- narrator-observer: "*They lived at first in the <u>mountain</u>. They did not yet know of <u>Tai-me</u>, but this is what they knew: There was a man and his wife. They had a beautiful child, a little girl whom they would not allow to gout of their sight. But one day a friend of the family came and asked if she might take the child outside to play. The mother guessed that would be all right, but she told the friend to leave the child in its cradle and to place the cradle in a <u>tree</u>. <…>*" (Scott Momaday, The Way to Rainy Mountain, p. 22);

- narrator-culturologist: "*There the land itself ascends into the sky. These <u>mountains</u> lie at the top of the continent, and they cast a long rain shadow on the sea of grasses to the east. They arise out of the last <u>North American wilderness,</u> and they have wilderness names: <u>Wasatch, Bitteroot, Bighorn, Wind River</u>*" (Scott Momaday, The Way to Rainy Mountain, p. 23);

- narrator-personage: "*I have worked in the <u>mountain</u> meadow bright with <u>Indian paintbrush, lupine, and wild buckwheat</u>, and I have seen high in the branches of a lodgepole pine the male pine grosbeak, round and rose-colored, its dark, striped wings nearly invisible in the soft, mottled light. And the uppermost brunches of the <u>tree</u> seemed very slowly to ride across the blue sky*" (Scott Momaday, The Way to Rainy Mountain, p. 23).

All these three types of the narrator 'work' together within one story called *The Way to Rainy Mountain* by our contemporary Amerindian writer N. Scott Momaday. The first one, narrator-observer is not the doer of the action or participant of the events. In his speech he uses personal pronoun *they*, which he repeats from sentence to

sentence. But as the observer he gives some details about the family, he uses lexical units which serve to identify ethnocultural symbols (mountain, Tai-me, tree). The narrator-culturologist focuses the reader's attention on the landscape, the place of action. As the place of action is mountainous region he uses the word *mountain* (which is the symbol of Great Spirit in Amerindian mythology), describes in details the surrounding (North American wilderness) and makes the reader know the names of the mountains, which are originally Amerindian (*Wasatch, Bitteroot, Bighorn, Wind River*). Narrator-personage tells the story from the 1st person singular that is a marker of his American Indian identity. He also tells about mountainous region using the word mountain. What combines all these three narratives within one story? The word *mountain* serves as a trigger which activates some associations and provokes the reader to consult the dictionary of symbols or mythological references to come to know that mountain is a symbol of Great Spirit in Amerindian mythology (Bopp, 2004).

The novel *The Painted Drum* by Louise Erdrich gave us a ground of interpreting the narrator as one sketcher. To *sketch* means *to draw a picture quickly and with few details; to make a general plan of something with only a few details* (Macmillan English Dictionary *For Advanced Learners*, 2002, p. 1337). Sketching refers to methods of visualization or representation of design ideas that support fast and flexible exploration. Sketches are flexible, quick, and inexpensive visualizations or representations. Their explorative nature often makes them the first step in explorative prototyping. In their most common form, sketches are prepared using pen and paper by making quick and low fidelity visualizations of an initial idea or concepts within seconds or minutes (available at: https://www.thisisservicedesign doing.com/methods/sketching). Sketches can be created using almost any medium as long as they are quick to produce, inexpensive, and support exploration. For example, processing – an easy to learn programming environment for designers and artists – explicitly calls its programs sketches (Reas and Fry, 2014). Open hardware prototyping platforms like Arduino – which brought hardware tinkering to the masses – often use the term sketching in hardware (Holmquist, 2006).

We use the term sketching in modelling the image of the narrator who makes his

storytelling look like sketching. Let's illustrate it on the fragments from the novel *The Painted Drum* by Louise Erdrich:

The Place (our identification):

"*Over the years our town, famous for the softness and drama of its natural light, has drawn to itself artists from the large cities of the eastern seaboard. They have usually had some success in the marketplace, and can now afford the luxury of becoming reclusive. Since New Hampshire does not tax income, preferring a thousand other less effective ways to raise revenue of **stone** sculpturing masters, wealthy **stone** artists find themselves wealthier, albeit slightly bored. <...>*".

Artist's way of living (our identification):

"*At any rate, one such artist lives down at the end of our road, in a large brick cape attached to a white clapboard carriage house (now studio). Kurt Krahe – last name correctly written with an umlaut, a vampire bite above the a – is a striking man. Formerly much celebrated for his work in assemblages of **stone**, he has fallen into what he calls the Zwischenraum, the space between things. <...>*".

Artist's appearance (our identification):

"*Kurt's hands are oddly, surprisingly, delicate and small; they remind me of a burly raccoon's hands, nimble and clever. His feet are almost girlish in their neatly tied boots, a contrast to the rest of him, so boldly cut. I'm always curious about the **stones** that Kurt chooses for possible use. I inspect the ones he's kept, and I think, I know, sometimes, what it is about them that draws him. He says that the Japanese have a word for the essence apparent in **a rock**. I ask him, why don't the Germans? He says he'll think one up. I suppose that I love Kurt for his ability to see that essence, the character of **the rock**. Only, I wish sometimes that I were **stone**. <...>*" (Louise Erdrich, The Painted Drum, p. 6-7).

Louise Erdrich is a very skilled master in ethnocultural narrative making. It is one

abstract in her book, but in this one abstract the narrator passes from one sketch to another, making sketches about the place of living and working the hero, then goes on telling about his way of living and finishes with describing his appearance. This is not the whole list of sketches as we have taken only the fragment of the first chapter titled *Revival Road* of the novel *The Painted Drum*. Our task here is to show the method of sketching in a literary text. Despite the narrator passes from one sketch to another in narrating the story, the coherence of all the sketches is vivid and realized by means of lexical triggers which are literary details and serve as images-symbols. They are: *stone* (metonymic image of the mountain, the symbol of Great Spirit); *the rock* as the symbol of the central point of the universe, which links the lower world with the upper one). The function of the narrator in this narrative is to tell about the life, values, interests of contemporary Americans who have their Indian roots using small and large, important and less important elements to make as if background of the drawing, called sketching. Using such a technique in narrative helps to make a timeless story, a page-turning narrative. In this novel, the drum provides a powerful healing metaphor, as the author's easy use of language spins out multilayered storytelling at its finest.

Conclusion

Native Americans are writing prolifically, particularly the women, who correlate feminist, nativist, and artistic commitments in a compelling rebirth. Yvor Winters put N. Scott Momaday with five of the greatest American poets, including Emily Dickinson. Louise Erdrich may belong with O'Connor, Fitzgerald, Hemingway, and Welty. It is not often, indeed seldom, that a writer word for word, character by character, action to action, story following story, surprises, upsets, terrifies, delights, saddens, and amazes a reader – this one does (Lincoln, 1985).

We absolutely share the words by American literary criticist Kenneth Lincoln. Novels by modern Native American writers captures the reader from the first to the last line and inspires on thinking about the beauty, balance and harmony in the world. The

poetics of their works is made of ethnocultural spirit, ethnocultural values and way of thinking.

Based on the complex of methods such as archetypal, linguocultural, ethnolinguistic, conceptual and semiotic analysis, multimodal approach the focus of our linguistic analysis was concentrated on the character of the narrator whose image is sometimes quite different even within one novel. This fact is explained by the number of Amerindian tribes whose cult objects, animals, traditions, values and beliefs vary depending on the region of the reservation. Native American writers highlight the ethnocultural values and way of world perception and understanding by means of their storytelling, created characters and plots.

In our paper we are trying to model the image of the narrator according to the way of their storytelling, linguistic means they use to introduce their stories to the reader. We did not put a task of working out the typology of the narrators as this aspect is quite developed in modern narratological studies. For instance, Percy Lubbock (1921) differentiated only four types of narrator or perspective and Norman Friedman (1955) reached eight, Wilhelm Füger (1972) managed to find twelve types. As a schema that can have merely heuristic meaning, a typology of the narrator must be simple, according to Wolf Schmid (2010), and may be based on only the most elementary criteria: 1) mode of representation – explicit/implicit narrator; 2) diegetic status – diegetic/non-diegetic; 3) hierarchy – primary/secondary/tertiary; 4) degree of markedness – strongly marked/weakly marked; 5) personality – personal/impersonal; 6) homogeneity of symptoms – compact/diffuse; 7) evaluative position – objective/subjective (Schmid, 2010).

In our present we aim at explaining the type of narration more than the type of narrator itself. But the criteria suggested by Wolf Schmid remain the most important in identifying and describing the personality of the narrator. We study the image of the narrator in the focus of his role in storytelling and making the ethnocultural frame of the storytelling. We have concluded that the narrator is sometimes masked and functions as if he were one of the leading characters. According to Schmid's classification if the narrator is primary or secondary one or of some mixed type. Going

further, our observation is that as the narrator-sketcher, for example, he sometimes tells the story about himself or about his previous self (diegetic narrator). The diegetic narrator appears in the narration and in the narrated story. But in all these two cases his function is to make the ethnocultural frame of the text, to show his Amerindian identity and personal participation in the events. The non-diegetic narrator does not narrate about himself as a character, instead narrating exclusively about other people, as it is in the case with the narrator-mask.

Each type of the narrator is treated in the paper as a sign of ethnoculture and interpreted through the prism of lexical and stylistic devices which verbalize ethnocultural values. Frequency and repeatedness of the words serving as markers of ethnocultural symbols, values or artefacts, depend on the region of living of American Indians. Thus, if the events unfold in the mountainous region then such images-symbols as eagle, mountain, rock, stone (which are the symbols of Great Spirit) dominate in the narrator's telling.

We have not paid much attention to semiotic modelling of the narrator's image. It will be the aspect of our further investigation.