

## CHAPTER «PHILOLOGICAL SCIENCES»

### IDENTIFYING ALLEGORY IN *THE MOON AND SIXPENCE* BY WILLIAM SOMERSET MAUGHAM APPLYING *ANTCONC* SOFTWARE

Marta Karp<sup>1</sup>  
Yustyna Holubets<sup>2</sup>

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**Abstract.** The article aims to research allegory from the perspective of literary stylistics as practice of analyzing the language of literature using linguistic concepts and categories, with the goal of explaining how literary meaning are created by specific language choices and patterning, the linguistic foregrounding, in the text (M. Toolan) [1]. Allegory is particularly connected to the literary content of a literary work. Therefore, its study intends to be held exclusively in consideration of context. Thus, the *purpose* of this research is to determine the lexical and semantic features of allegory and their communicative function in the novel *The Moon and Sixpence* by William Somerset Maugham. For this purpose, the following *methods* are involved: the method of literary stylistic analysis; hypothetical-deductive; descriptive; and quantitative analysis with the help of *AntConc* software. Conventionally accepted interpretations of allegory in the novel are based on the symbolism of the moon and sixpence, Charles Strickland's prototype and one's vocation as an artist. Other aspects of allegoricality are provided, particularly the religious and philosophical ones, as well as the idea of pure artistic pursuit, the symbolic nature of the island, leprosy, and evil forces. The communicative function of allegory is investigated through specific quotes from the novel as a two-facet concept, revealed directly from the author to the reader and

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<sup>1</sup> Candidate of Philological Sciences, Associate Professor, Associate Professor at the Department of Applied Linguistics, Lviv Polytechnic National University, Ukraine

<sup>2</sup> Student, Lviv Polytechnic National University, Ukraine

indirectly through the communication of characters. Allegory functions as an informative, expressive, emotive, and stimulative tool. It is also used for criticism, ridicule, public opinion formation, and communicating the socio-historical background of Maugham's life. Thus, *results* of the survey showed that conventional interpretations stimulate more subjective alternative ones. The latter creates a foundation for further expansion of the research. *Practical implications.* The research aims at generating considerable interest in terms of how allegoresis might contribute to new allegory rendering. Some individual hypotheses on allegory in "The Moon and Sixpence" are suggested as a contribution to further examination of the unconventional novel's meaning. *Value/originality.* A challenging area in the field is the scale of influence allegory possesses on text comprehension in an immediate relationship with the deepness and ambiguity of the allegory itself including its communicative function realization.

### 1. Introduction

Present-day stylistics has developed a thorough fundamental base for most figures of speech and stylistic devices. However, literature as an art field is a set of specific products of unique aesthetic value worth examining individually instead of paraphrasing theoretical aspects. More focus needs to be set on the practical application of existing knowledge on literary works and extending the empirical foundation for further studies. Moreover, this is beneficial for intellectual stimulation and developing literary work comprehension skills. Thus, the research intends to provide an example of an allegory interpretation of a specific novel.

The object and subject of the paper is the notion of allegory and its main lexical and semantic features in the novel *The Moon and Sixpence* by William Somerset Maugham. Thus, the research focuses on identifying the main characteristics of allegory realized in the specific literary context, as well as the communicative function it serves in the literary work. This involves a detailed analysis of linguistic and stylistic units through which allegory is expressed with comprehension and interpretation of the text, enabled with the help of quantitative data examination and visualization performed by tools for corpus text analysis. The research aims at arousing considerable interest in terms of how allegoresis might contribute to new allegory renderings above the well-established interpretations. While

utilizing simple technologies for gradual interpretation of texts, a reader can approve or oppose the conventionally accepted variants of decoding. Conversely, the latter, along with primary associations, become the basis for further expanding other meanings of the text, confirming the commutative and unrestricted nature of understanding allegorical texts.

The theoretical framework of the study is based on deconstructivism as a key theory in allegory interpretation [2, p. 24]. The theory questions the singleness of the accepted meaning, defined by the author or critics. Literature is subjective and circumstance-dependent; correspondingly, the same text communicates different ideas with each new reading session. That proves the multilevel nature of allegorical texts, comprising external and internal forms, subtext and supertext, respectively.

## 2. Theoretical background

This research paper seeks to address the lexical and semantic features of allegory in William Somerset Maugham's *The Moon and Sixpence*. To achieve the stated aim, though, it is vital to start with the theoretical background and examine the term definition based on a literature overview. It might be problematic to provide an exhaustive list of scientists who have contributed to the study of allegory. Since expressive means and stylistic devices are connected to literature and texts, most of the analysis of literary artwork will be partially or wholly mirrored by the former scientific studies experience [3; 4; 5; 6]. As a result, it is possible that later linguistic research has a certain degree of cumulateness of previous traditions and findings in both theoretical and practical aspects. On that account, this research work is concerned with modern scientists interested in allegory, such as William Yarrow, Isidore of Seville, Randy Allen Harris, Sarah Tolmie, Peter Crisp, Kip Wheeler, Yurii Kovaliv, Roman Hromiak, Vasyl Teremko, and Olexandr Tkachenko.

William Yarrow uses the term allegory to refer to indirection. He writes the following: "It is writing about one thing under the guise of writing about something else. ... Any kind of writing in disguise... is indebted to allegory" [7, p. 1]. He describes the usage of allegory as a literary work in which ideas are represented indirectly by people, events, or places. Isidore of Seville has provided the etymological definition of the word allegory: "Allegory (*allegoria*) is 'other-speech' (*alieniloquium*), for it literally says one thing, and another thing is understood" [8, p. 63].

Stanley, traces the history of the term allegory and provides profound research on the evolution of its meaning in different periods. He points out that the nature of allegory has not been the same. Being mostly verbal in the Middle Ages, it had a biblical interpretation. Later, in the Renaissance period and after, allegory began to involve visuality and higher-seeing [9, p. 2].

Randy Allen Harris and Sarah Tolmie focus on allegory as a cognitive notion: “Allegory refers to a characteristic configuration of intentionally assembled linguistic features guided by the artistic strategy of allegoresis; that is, to a genre” [10, p. 111]. Here, the term allegoresis is understood as a cognitive process of interpreting, a reading technique, and a specific artistic strategy. Peter Crisp draws a distinction between allegory and extended metaphor, as well as allegory and symbol through the prism of cognitive semantics. He points out that, unlike extended metaphors, “Allegory... contains no direct target reference” [11, p. 116]. The main difference between the notions lies in the correlation between mental spaces and issues of reference. While extended metaphor establishes blending, allegory refers to potential fictional situations. Crisp claims allegory to be a super extended metaphor with language referring to the metaphoric target removed. On the other hand, the allegory-symbol opposition is based on the continuous and occasional nature of the narrative, respectively. Consequently, allegories are more structured than symbols as “the text functions continuously as a metaphorical source domain” [9, p. 334].

The term *allegory* is not exhaustive in one sense only. In history, the two dominant variants have been established. That is an allegory as a writing style and a hermeneutic concept. In literature, allegory usually refers to any piece of writing that has a dual meaning. According to Kip Wheeler’s definition, narrative here serves as an extended metaphor, with ideas, characters, and events represented both literally and symbolically. The correlation of multiple non-literal concepts results in the formation of moral meaning, which is frequently superior to the literal one. Rather than being a genre, allegory is a way of interpretation and understanding [12].

In Ukrainian linguistics tradition, several definitions of allegory can be found as well. Yurii Kovaliv has put forward the following variant: “Allegory is a kind of other speaking, the basis of which is a comparison, a two-dimensional artistic image based on an associative reinterpretation of the phenomena and objects essence in their totality” [13, p. 49]. He notes

that allegory in a broad sense can include all literature. It also determines the artificiality level of text, which is perceived as “different”. In their dictionary of literary terms, Hromiak, Kovaliv, and Teremko suggest a similar definition. They describe allegory as a way of dual literary representation of real people, phenomena, and objects through specific literary figures with respective associations [14, p. 24]. Oleksandr Tkachenko uses the term allegory to denote “a principle or artistic expressiveness type realized through the embodiment of specific imaginary idea in an objective image” [15, p. 96]. He traces the evolution of allegory through millennia and concludes that the allegory exists in all forms, genres, and literature types as a special kind of “other-speaking.” It is fair to say that some Ukrainian scientists provide a brief explanation along with their definitions, often providing a limited set of the most vivid examples only. Thus, such genres as fable, parable, and sermon, typically of ancient Greek and Bible (theological) nature, are mentioned. Nevertheless, some researchers provide more extended examples of later times, e.g., drama, poems, and novels by both foreign and national authors.

Ukrainian and foreign scholars agree on at least one prevailing idea, which is the result of Western linguistic influence, rather than an independently formed tradition in Ukraine. That is the conceptualization of allegory as other-speaking, prompted by the etymology of the word itself. The obvious conclusion may be drawn. Different scientists formulate different definitions of the term allegory. However, while the meaning lying under the notion has often been nonidentical in the diachronic perspective, scientists still seem to come to a consensus about the dominating definition variant of their period. Thus, according to modern tradition, allegory is a literary stylistic device, the so-called other-speaking, that stands for disguised narrative functioning on literary and symbolic levels. It is a dual representation of specific phenomena through certain literary figures based on corresponding associations.

### 3. Methodological background

Allegory, functioning on the symbolic level, is indispensably interrelated with the literal layer of the narrative. Therefore, linguistic analysis of allegory is not possible without that of the text. The text phenomenon research is being carried out with the help of different methods. It involves context-

based interpretation, often indicated as a stylistic analysis. Nevertheless, those two approaches are not identical since the former is a prelude to the latter. Induction is viewed as having a details-to-whole direction in interpreting analysis. On the contrary, literary stylistic analysis demands the comprehension of the text as a complete piece for further examination of individual constituting units [16, p. 11]. As a result, stylistic analysis, which is best applied to literary texts, is justified in being designated as the primary research method.

Literary stylistic analysis is a central method used in the study. It aims at establishing specific patterns of usage in literary texts to further interpret their meaning and stylistic value. The purpose is to identify the stylistic features in question and use them as an adjunct to understanding the possible meanings in the novel. The element analysis investigates the external and internal structure, i.e., form and meaning, as well as the function of a specific stylistic feature. It is conducted in three stages: identification, description, and explanation. The analysis might be started with a conventional interpretation of the literary work, succeeding by discovering new meanings and testing their plausibility. A logical extension of text interpretation supported by different figures of speech samples provides confirmation or disproof of the hypothesis stated. Two approaches differing in their centre of attention were used. One focuses on extralinguistic factors, including the author, the story background, and the character's prototype. The other deals with linguistic elements relevant to the phenomenon of allegory [17, p. 33]. All the approaches mentioned above make a significant contribution to stylistic analysis. The decision to use them is notably justified by stylistic analysis needs, and their results are its tools.

Exploiting the hypothetical-deductive method enables theories' development and verification. Literary text interpretation is individual and subjective. Furthermore, it demands whole text comprehension. It would be impossible to understand the allegory embedded by the author solely through specific words and phrases isolated from context. A gradual, complex, detail-oriented approach to the identification of the meaning hidden underneath the surface story is required. The hypothetico-deductive model method offers an effective way to test theories and hypotheses [18]. Hereby, gradational analysis and factual confrontation were used to approve or disprove primary predictions concerning allegory in *The Moon and Sixpence*. For the reasons

already mentioned, it is reasonable to recognize the hypotheses in question as those unable to be fully confirmed or denied. In this case, both conventionally popular theories embodied in the novel allegory and fundamentally subjective ideas implied by the reading were confronted.

Statistical significance was analyzed using the *AntConc Software*. It is a freeware toolkit for corpus text analysis, downloaded from <https://www.laurenceanthony.net/>. For the current study, two of seven tools were used. The first is the Concordance tool, which shows search results in KeyWord in Context (KWIC) format, which is suitable for analysing words or phrases used in the text alongside a fixed number of words preceding and following them. It provides resources for a more in-depth examination of the context [19, p. 3]. That is especially relevant when working with figures of speech analysis since they produce a supplemented non-literal meaning. For the purposes of quantitative data collection and visualization, the Plot Tool was used. It presents the frequency and positions where the result appears in the text.

Regarding the collection of data, the following main methods were selected: the first is the *descriptive* approach. The aim is to collect data without any intervention. The study involves explaining the phenomenon of allegory in general and in *The Moon and Sixpence* specifically, as well as interpreting the data received from other research methods. The approach involves gathering all relevant information before trying to establish any hypothesis. Secondly, the study is qualitative. Since allegory analysis is difficult to conduct numerically, the main priority is a deep understanding of specified examples of this figure of speech and their meanings rather than accumulating large datasets. For these purposes, the *qualitative* approach was used. It is especially beneficial when studying small samples, which accurately meet the needs of the current research. The third data collection method is *quantitative*. Although tropes-oriented studies are more often interested in the individual features of each sample representative, as mentioned above, a more mechanistic understanding of the topic is required. Despite the small sample of allegory expected, the research involves attempts to collect the data and analyze it statistically with further descriptive methods used. This is needed for hypothesis testing and a more systematic interpretation of the results. According to the demands of the study, reviewing and extracting from both primary and secondary data took

place. The former involved retrieving original information from the literary text with the intention of answering the coursework question, i.e., allegory and data related to it. The latter aimed to study already existing knowledge provided by other researchers related to the subject.

In the first stage, the theoretical framework of allegory in primary sources was researched. At the second stage, the secondary sources concerning allegory and stylistic analysis of *The Moon and Sixpence* were studied, based on which the traditional interpretation of the novel was defined. At the third stage, other facets of other-speaking were developed as a gradual, detail-oriented process involving stylistic analysis and hypothetical-deductive approaches, reinforced by quantitative data analysis in *AntConc*.

Finally, all the above-mentioned methods arrange one general complex approach to the analysis of lexical and semantic features of allegory in the novel *The Moon and Sixpence* by William Somerset Maugham. Their logical sequence comprises all the main research stages, from data collection to interpreting and summarizing the results, as well as examining the influence of found data on overall text comprehension with derived hypotheses testing.

#### **4. Lexical and semantic features of ALLEGORY**

Allegory is the unity of lexical and semantic components. Its distinctive feature is the reflection of specific content that is not limited to the text. When based on a prototype, allegory is conventionally represented by the following: the concept is equal to the prototype depicted through an artistic image. The latter represents a class of objects, generalising the content. Objects preserve their literal meaning and contain a more important semantic layer, called subtext. Therefore, allegorical interpretation demands attentiveness and a detailed-oriented approach to reading to comprehend the surface meaning, i.e., the subtext, and identify the writer's idea – supertext. Symbols and extended metaphors are common markers of other-speaking, serving as a medium of non-literal meaning transfer.

Cognitively, allegory is perceived through the analogy of abstract and concrete concepts, which enables comprehension of overly complex moral and philosophical issues through simpler concepts. Thus, allegories are associative rather than accidental. The emotive combination of an artistic image and an abstract notion is considered the true value of this figure of speech.



There are at least four main dimensions of allegoricality in the novel "The Moon and Sixpence," including Charles Strickland's prototype, the pursuit of 'beauty and one's vocation,' the symbolism of money and art opposition encoded in the title, as well as theological and philosophical aspects. The central symbols of *The Moon and Sixpence* are encoded in the title, although there is no direct mention of the moon nor money in the text. The general idea of the novel is based on Maugham's inspiration from a review of his book *Of Human Bondage*, particularly by the lines "Like so many young men, he was so busy yearning for the moon that he never saw the sixpence at his feet" [20, p. 92; 21]. Thus, the moon and sixpence stand for the opposition of the materialistic and artistic worlds.

According to the writer, his main character, Charles Strickland, had a prototype – a French artist named Paul Gauguin, the founder of primitivism. They both left their comparatively stable careers for art, lived in Tahiti, found themselves in union with nature, and died from a disease at the end of their lives. Nevertheless, it is impossible to estimate how many details of the story are based on facts. One of the differences is revealed through the personal characteristics of the prototype and the protagonist. However, the author justifies the arrogance and Strickland's controversial human qualities at the beginning of his book: "To my mind, the most interesting thing in art is the personality of the artist" [22, p. 1]. A writer's job is to tell an exciting story, and Maugham follows his beliefs when creating Charles Strickland.

The artist represents W. Somerset Maugham's idea of the Beauty pursuit and dedication to art as the grand goal of man. Abandoning financial stability and life achievements, Strickland chooses the moon. He is portrayed as an ideal artist, detached from everything earthly, including fame and public opinion, in favour of creativity. The pursuit of Beauty and self-realization ends in Tahiti, where the main character is freed from his chains and obtains his true self, reaching the peak of his genius. According to Maugham, one's real personality is revealed through art.

Conventionally, the main theme of *The Moon and Sixpence* is defined as the pursuit of beauty, which creates a striking combination with the realist character of the novel. One of the main ideas of the novel, or moral, as Maugham calls it, is the true purpose of an artist in any craft, as revealed in the following passage: "The moral I draw is that the writer should seek his reward in the pleasure of his work and in release from the burden of his thought" [22, p. 65].

The “other-speaking” is also revealed through the concept of an island. The first time it appears in the novel is in the narrator’s conversation with Strickland, when the latter states he could not write on a deserted island where no one would read and praise his work. “Sometimes I’ve imagined an island lost in an endless sea... there I think I could find what I’m looking for” [22, p. 77]. This passage reveals the rarity of genius, an ideal artist created by Maugham as opposed to himself. For most people, a fameless life and art as an innate nature unrelated to earning are insufficient. Further, the narrator critically analyses Strickland’s choice of moving to Tahiti. In this favourable environment, the painter’s spirit was finally embodied in art and creativity.

The allegorical nature of the island is also revealed through the repeated mentioning of an unexplainable feeling of familiarity and instantaneous magnetism toward the foreign land. Strickland once remarked, “I knew right away that there was the place I’d been looking for all my life” [22, p. 173]. Tiare, the woman telling the narrator about the painter’s life in Tahiti, described the massive phenomenon of people returning to the island and never leaving it again, as they could not live anywhere else. A similar story has the narrator’s friend Abraham, once a promising doctor, who happened to visit Alexandria and instantly recognized never-before-seen places. There he spent the rest of his humble life. Another friend, Captain Brunot, left everything for a quiet life on an island too. He declares faith in God as the only reason for his happy and simple path. Thus, the religious theme of the novel is supported by Providence’s principal to his vocation.

Maugham directly points to the symbolic significance of the island. His further philosophical reflection reveals and summarizes the main idea. Some people are born in the wrong place, which is the principal reason for their lifelong suffering until they feel foreign lands are more like home than their homeland. Called by mysterious bonds, one then finds peace and their true self. Such an allegorical interpretation denotes the search for real vocation, which is not imposed by origin, society, or circumstances.

The word “island” is used in the novel twenty-six times. The analysis was conducted with the help of the *AntConc* software, specifically the Plot tool, based on the corpus of *The Moon and Sixpence*. Table 1 demonstrates positions where the word appears in the text, illustrating that the story narrative logically develops the idea of vocation pursuit and Charles Strickland's stage of life in Tahiti (see Table 1).

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Table 1

**Frequency and plot of the word “island” occurrence**

| Freq | NormFreq | Dispersion | Plot |
|------|----------|------------|------|
| 26   | 340.052  | 0.537      |      |

Another significant indicator of allegorality is the theological and supernatural aspects of the novel. A human being has always been the central focus of literature, especially in theological texts, where spiritual and physical unity prevail. The cooperation of soul and body defines the human essence. However, the soul is hierarchically superior to the flesh. In turn, the harmony imbalance has a significant impact on general physical health [23, p. 3].

Historically, diseases have been viewed as coming from evil forces. The mediaeval Church established a definite connection between sickness and sin. In biblical literature, sin is defined as a soul disease, and body disease originates from sin. For this reason, the symbolic portrayal of pain and suffering often stood for punishment and a sign from above urging the sinner to repent. It could also acquire the meaning of testing. Physical healing, accordingly, was understood allegorically as a spiritual one.

Christian theology claims the possession of evil spirits over a man to be a direct influence of such forces, whereas a disease is the consequence of human will. Throughout the novel, Strickland is described as a possessed, insane person, unable to resist mysterious forces that chase him with some illusionary aim. This is expressed as a fact – the writer claims to be unaware of reasons, being left with blind guessing together with the reader. Strickland’s destiny is predetermined by this power, yet his life path and choices lead to a tragic ending.

The words and phrases expressing evil forces or pure madness of the

lead character used in the text are “he’s not into himself,” “he was mad,” “vehement power,” “possessed of a devil,” and “Charles Strickland had a devil,” “A primitive force that existed before good and ill, strong, and overmastering, took over his mind against his will and possessed his disembodied, tortured, tormented spirit” [22, p. 96]. The same power urged Charles Strickland’s genius to leave his dull life as a stockbroker and start over because of the “I’ve got to paint” [22, p. 44].

The words “spirit,” “power,” “devil,” “force,” “possessed,” “forces,” and “evil” are used in the novel seventy-four times in total. The above-mentioned words were entered into the *Advanced Search* section of the *Plot tool*. The aim was to provide frequencies and plots of positions where the words appear in the text. Table 2 illustrates that the most frequent word was “spirit”, which, however, was often used in irrelevant contexts to the allegory (see Table 2).

Table 2

**Frequencies and plots of usage words “spirit,” “power,” “devil,” “force,” “possessed,” “forces,” and “evil” in the text of *The Moon and Sixpence***

| Freq | NormFreq | Dispersion | Plot |
|------|----------|------------|------|
| 24   | 313.894  | 0.721      |      |
| 15   | 196.184  | 0.638      |      |
| 11   | 143.868  | 0.684      |      |
| 10   | 130.789  | 0.635      |      |
| 7    | 91.552   | 0.628      |      |
| 4    | 52.316   | 0.447      |      |
| 3    | 39.237   | 0.491      |      |

Similar observations apply to “power”. The *KWIC tool* with the same words was utilized for context examination (see Table 3). Thus, the most representable and frequent sample significant for the study is “devil,” which unambiguously characterizes the forces tormenting Strickland’s genius, which appears in the text eleven times.

In the allegorical depiction of sickness, sense organ diseases predominated – blindness, deafness, and skin infections. Typically, such sudden conditions would vanish no less unexpectedly because of the protagonist’s metamorphosis [23, p. 4]. In Tahiti, Charles Strickland suffers from leprosy. People infected with this disease were considered unclean in the past; thus, they were isolated from society. Some distinctive symptoms observed in patients are skin lesions, thickening of the facial skin so that it gets a lion-like image, and possible poor eyesight.

Table 3

**KWIC of “power” and “spirit”**

|    | <b>File</b>               | <b>Left Context</b>  | <b>Hit</b> | <b>Right Context</b>  |
|----|---------------------------|--|------------|---|
| 33 | in the moon...<br>eng.txt | was impressed. I seemed to feel in him some vehement           | power      | that was struggling within him; it gave me the                |
| 34 | in the moon...<br>eng.txt | it once more under the hammer. Perhaps Charles Strickland's    | power      | and originality would scarcely have sufficed to turn the      |
| 35 | in the moon...<br>eng.txt | with humiliation at the hands of a common sailor. His          | power      | depended on his prestige, and first one, then another,        |
| 36 | in the moon...<br>eng.txt | was, but went silently. He seemed to have lost all             | power      | of will; he was like an obedient child. "Has                  |
| 37 | in the moon...<br>eng.txt | was that he was passionately striving for liberation from some | power      | that held him. But what the power was and                     |
| 38 | in the moon...<br>eng.txt | a spiritual force he has sometimes felt, they lose the         | power      | they have abused. But Stroeve, the unconquerable buffoon, had |
| 39 | in the moon...<br>eng.txt | the treasures of our heart, but they have not the              | power      | to accept them, and so we go lonely, side                     |

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(Continuation of Table 3)

|    | File                      | Left Context   | Hit    | Right Context  |
|----|---------------------------|--|--------|--|
| 40 | in the moon...<br>eng.txt | little about him at that time, and Strickland had no           | power  | to explain himself. I remember what he said about        |
| 41 | in the moon...<br>eng.txt | and she hated Strickland because she felt in him the           | power  | to give her what she needed. I think she                 |
| 42 | in the moon...<br>eng.txt | liberation from some power that held him. But what the         | power  | was and what line the liberation would take remained     |
| 43 | in the moon...<br>eng.txt | truth in what he said. Unconsciously, perhaps, we treasure the | power  | we have over people by their regard for our              |
| 44 | in the moon...<br>eng.txt | himself. He seems to me to be possessed by some                | power  | which is using him for its own ends, and                 |
| 45 | in the moon...<br>eng.txt | and passionate, from the work of your hands? Everyone likes    | power. | I can't imagine a more wonderful exercise of             |
| 46 | in the moon...<br>eng.txt | but feel that here, trying to express itself, was real         | power. | I was excited and interested. I felt that these          |
| 47 | in the moon...<br>eng.txt | to appeal to his sympathies by every means in my               | power. | She was weeping freely. I was extraordinarily touched. I |
| 48 | in the moon...<br>eng.txt | I begged Stroeve to behave more wisely. His want of            | spirit | was exasperating. "You're doing no good at all           |
| 49 | in the moon...<br>eng.txt | fact, he continued to see with the eyes of the                 | spirit | an Italy of romantic brigands and picturesque ruins. It  |
| 50 | in the moon...<br>eng.txt | ever since differently, as though there were in them a         | spirit | and a mystery which I am ever on the                     |
| 51 | in the moon...<br>eng.txt | and yet no stranger than the way in which the                  | spirit | of God has seized men, powerful and rich, pursuing       |
| 52 | in the moon...<br>eng.txt | early connection with the earth, seemed to possess yet a       | spirit | of its own. If he affected her at all,                   |

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(Continuation of Table 3)

|    | File                      | Left Context  | Hit     | Right Context   |
|----|---------------------------|---|---------|---|
| 53 | in the moon...<br>eng.txt | a note of hope. It seemed to emphasise the unconquerable      | spirit  | of man. But I could not manage it. Somehow                      |
| 54 | in the moon...<br>eng.txt | angry mate, and, like a true Englishman, rejoicing in the     | spirit  | of the Mercantile Marine. There were often odd jobs             |
| 55 | in the moon...<br>eng.txt | it was a very pretty example of the triumph of                | spirit  | over matter, and so my digression has at least                  |
| 56 | in the moon...<br>eng.txt | on. I would have given much to be a disembodied               | spirit  | so that I could see them in the privacy                         |
| 57 | in the moon...<br>eng.txt | of soul, to set it down. I saw a tormented                    | spirit  | striving for the release of expression. I turned to             |
| 58 | in the moon...<br>eng.txt | I'm not of any importance." "You have no more                 | spirit  | than a mongrel cur. You lie down on the                         |
| 59 | in the moon...<br>eng.txt | a few more by Shelley, discovered vast realms of the          | spirit  | that none had explored before. Mr. Crabbe was as                |
| 60 | in the moon...<br>eng.txt | the wisdom of life." To me it was his broken                  | spirit  | that expressed itself, and I rebelled against his renunciation. |
| 61 | in the moon...<br>eng.txt | where you expect to find a final release from the             | spirit  | that torments you. I see you as the eternal                     |
| 62 | in the moon...<br>eng.txt | a moment I had an inkling of a fiery, tortured                | spirit, | aiming at something greater than could be conceived by          |
| 63 | in the moon...<br>eng.txt | you feel so extraordinarily pure. You feel like a disembodied | spirit, | immaterial; and you seem to be able to touch                    |
| 64 | in the moon...<br>eng.txt | strange. It is as though in this far country his              | spirit, | that had wandered disembodied, seeking a tenement, at last      |
| 65 | in the moon...<br>eng.txt | had suggested, he brought candles, and meat-juice, and a      | spirit- | lamp. He was a practical little fellow, and without             |

(End of Table 3)

|    | File                      | Left Context   | Hit       | Right Context                                     |
|----|---------------------------|--|-----------|---|
| 66 | in the moon...<br>eng.txt | me that I felt slightly outraged at his lack of      | spirit.   | Perhaps he guessed what was in my mind, for       |
| 67 | in the moon...<br>eng.txt | manner in which he lived a life wholly of the        | spirit.   | When the small sum of money which he brought      |
| 68 | in the moon...<br>eng.txt | envelope, and I was in the presence of a disembodied | spirit. " | Let us go and look at your pictures," I           |
| 69 | in the moon...<br>eng.txt | envelope, and I was in the presence of a disembodied | spirit. " | Let us go and look at your pictures," I           |
| 70 | in the moon...<br>eng.txt | his body at times wreaked a fearful revenge on his   | spirit.   | The satyr in him suddenly took possession, and he |
| 71 | in the moon...<br>eng.txt | overcome my desire, but I hate it; it imprisons my   | spirit;   | I look forward to the time when I shall           |

It is fair to say, since blindness was caused by leprosy, no miracle healing could be expected. Whatever the reasons are, be it because of Maugham's preferences for realism or his character's unwillingness to repent, the disease leads to death, and the metamorphosis of Charles Strickland as a sinner does not happen. Incidentally, in addition to blindness and the loss of human form symbolized through facial skin lesions, the main character gets isolated from the society that accepted him, on the land where he seemed to have found what he sought. The possible meaning the author tried to convey here is that there is no real heaven on Earth and man can never find peace if life lasts.

Another interesting marker that favours the allegory of leprosy as a punishment that Strickland deserves is a curse uttered by his former wife at the beginning of the story: "I would like him to die miserable... I hope he will rot with some loathsome disease" [22, p. 57]. These words sound natural and inconspicuous in the context of the betrayed wife's resentment, for emotive effect. However, the novel is full of Maugham's little hints and clues that acquire the form of predictions and cannot be overlooked as coincidental or causeless.



Another symbol empowering the allegory is the stench of the sick or dead, which appeals to the belief in the imperishability of the saints. In the novel, Dr. Coutras feels a strong unpleasant smell when he enters Strickland's room: "The stench that assailed him turned him horribly sick" [22, p. 200].

If considering the disease allegory in the light of a test from Providence rather than punishment, in Medieval literature, it was often interpreted as a conscious torment of the body for spiritual enlightenment to obtain. The continuous oppression of flesh enables a deep understanding of the universe as God's creation, otherwise unavailable to most human beings.

Charles Strickland was an inborn ascetic. His stockbroker's life, his indifference to comfort and poverty in Paris, and his simple life with the aborigines in Tahiti all reflect the same asceticism as the mad genius. On the island, it finally obtained the form of something natural and inherent to primitive man, who found the desired peace in the Garden of Eden, untouched by fame and wealth. Thus, the life of misery, evil forces, possession, and suffering reaches a climax in Tahiti with the final test of disease and death. Charles Strickland reveals the secrets of human nature, the afterlife, and spirituality, expressing them through his final masterpiece, and being freed from the power tormenting him all his life.

The painter's final work was "beautiful and frightening," depicting a primitive forest and people – Adam and Eve in the Garden of Eden. It gave an impression of "hidden depths of nature" secrets, "unholy for men to know" [22, p. 202]. Limited in time and chased by blindness, Strickland knew it was his last chance to express all the knowledge he had and die with his artistic potential fulfilled.

One more facet of *The Moon and Sixpence* is a philosophical one. An allegory is a powerful tool in philosophical texts that helps generalize and broaden the picture of the object in question, taking it further from the reader. Conversely, it can bring the material closer to the reader's focus. Thus, writers use allegory as a scaling instrument, expressing general concepts through specific ones and vice versa. In such an occurrence, allegory possesses exclusively non-literal meaning, which excludes literal understanding of a philosophical text since it appeals to the philosophical matter, not the artistic images. Therefore, when encountering an allegory, a reader must switch from direct meaning comprehension to figurative meaning comprehension.

The three main distinctive features of philosophical allegory are defined by all the above. They are the shift in scale consideration, the singleness of figurative meaning, and the conveying of concepts [24, p. 85]. Consequently, a writer can cause a strong emotional response from the audience, combining stimulation of both intellectual and aesthetic reactions while avoiding excessively dry and abstract ideas.

*The Moon and Sixpence* is a peculiar blend of the author's main plot narrative and philosophical passages. While the plotline is a complex multidimensional allegory with the external form of Strickland's life and path story through the words of a writer-observer, Maugham erases the line between himself and the "I" of the novel. The narrator is given the authority to voice the thoughts and judgments of the author, not only concerning characters or events but also conveying more general and abstract ideas about the worldview in general. It is in such passages that the author puts forward the most powerful messages, often hinting at the central and side morals of the novel.

One such philosophical reflection conveyed with the help of allegory is the idea of human solitude. "Each one of us is alone in the world. He is imprisoned in a tower of brass, and can only communicate with his fellow by sign, and the signs have no common value, so their sense is vague and uncertain" [22, p. 147]. Here, philosophical allegory is expressed as an extended metaphor, with the immediate explanation of the main idea following the figurative form, i.e., the illiteral meaning.



There are more controversial and subjective variants of decoding allegory regarding the scale of interrelation between Maugham and his characters, including the narrator, Charles Strickland, and Dirk Stroeve. All of them represent diverse types of artists and are alter-egos of the author himself. Reversely, they might be parts of genius. The "I" of the story represents the voice of reason, Strickland stands for immoral genius, and Dirk is a non-gifted yet financially independent painter. They represent different sides of the same personality. This hypothesis reveals another significant allegory of an artist's identity and life path.

This interpretation might be supported by an examination of parts of the story plot where the corresponding characters are present (see Table 4). Charles Strickland, as the main character of the novel, is mentioned with even distribution throughout the whole text. All the other characters are

connected to him in one way or another. His identity changes from a typical family-oriented person with a stable career to a completely possessed artist. This shift is gradual in nature, yet Charles Strickland remains a mystery till the very end. This fact brings attention to the people surrounding him along this path, giving significance to other characters' actions as a viable way to explain Strickland himself.

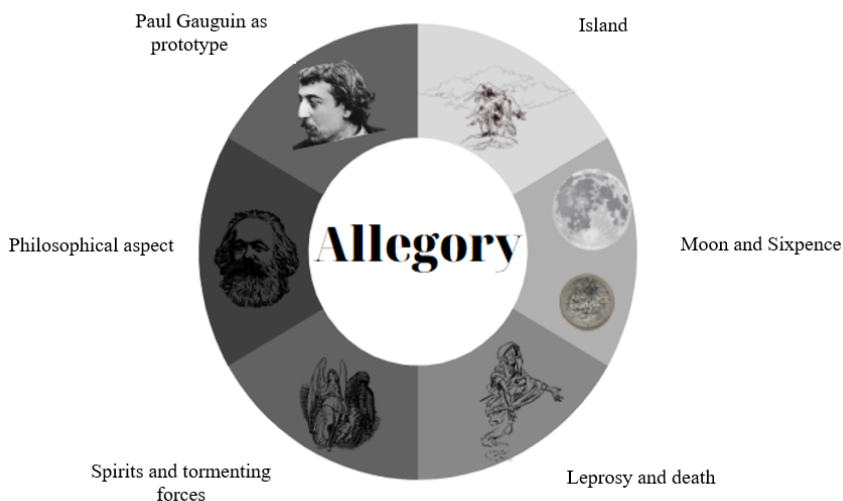
Table 4

**Plots of occurrence of words “Strickland” and “Dirk” in the text**

| DocID | DocPath                   | Doc-Tokens | Freq | Norm-Freq | Disper-sion | Plot  |
|-------|---------------------------|------------|------|-----------|-------------|---|
| 1     | in the moon...<br>eng.txt | 76459      | 467  | 6107.849  | 0.906       |  |
| 2     | in the moon...<br>eng.txt | 76459      | 69   | 902.444   | 0.565       |  |

Dirk Stroeve might be representing the mediocrity of Strickland's talent. Stroeve is also openly ridiculed by common sense (narrator). Stroeve also recognises himself as a mediocre artist yet acknowledges Strickland's genius at the stage when no one else seems to notice it. Hence, being Charles' truly devoted admirer, he gradually yields to the genius and gives up his workshop, wife, and eventually his ambitions as an artist. It is therefore not coincidentally that Dirk returns to his homeland in Amsterdam after witnessing Strickland's masterpiece and disappears from the story. That symbolises the development of Charles Strickland from a mediocre artist to a genius.

In conclusion, the allegory of the novel is multifaced (see Figure 1). The subtext is based on the main character's prototype, whereas the supertext is realized as the story of his life evolves. The other-speaking is revealed through the moral and philosophical introspections of the narrative regarding events taking place in the plot and some related abstract ideas. A significant indicator is the presence of supernatural elements like “spirit,” “force,” “devil” and topics such as the pursuit of beauty, oneself, altruism, reunion with nature, art undriven by fame or money, and the religious aspect of disease as punishment or test.



**Figure 1. Facets of allegory in novel**

The symbolism of *The Moon and Sixpence* is manifested through the images of the title, revealing the main idea of the novel. The Moon and Sixpence allegoricality are analogy-driven on basis of shape, colour, and subjectively size. At the same time, Moon is associated with the sky, space, and something distant, huge, and permanent. Coin means insignificance of money. Another important symbol is the island, depicting a place where man finds one's true self and vocation. Simultaneously, it is the final stage of plot development.

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### 5. Communicative function of ALLEGORY

Allegory has a strong communicative function and thus is a common tool in rhetoric and argumentation. The main communicative aspects of allegory are descriptive, informative, persuasive, imperative, expressive, and stimulative. Hence, it enables one not only to tell and show but also to form public opinion concerning some crucial topics with enlightenment or propaganda aims. Other-speaking is often based on stereotypes and the current political or social system's norms, which become targets of criticism or ridicule.

Depending on the context, the unity of notion and meaning is an important aspect of communicative function. The feature or property that is the association base forms differently for the same concept depending on the general context. Rhetorical figures are used not only in direct author-reader communication but also in the form of dialogues between characters. Here, they perform the functions of expressing an attitude towards the subject of conversation and interlocutor, evaluating the persuasiveness and appropriateness of the interlocutor's utterance, and avoiding direct criticism, lying, or rudeness.

At the beginning of his novel, Maugham wrote extended reflections on contemporary literary trends and the general laws of art development. One of his tools was a short story with a moral-like conclusion. It shares some common features with fable and parable, depicting the author's observation of social and artistic phenomena. The story describes George Crabbe, a famous English poet, who authored moral stories in rhymed couplets. The French Revolution caused a shift in literary styles and forms, yet he continued authoring his stories, preserving his manner. Maugham also offered a subjective critique of young writers, concluding that he would keep his writing style and manner if it were for his own pleasure.

The moral of the story is ambiguous. On the one hand, the world is constantly changing, which is an indisputable law of nature. Consequently, people like Crabbe seem like fools, being excessively stubborn and protective of their preferences. Thus, a conscious choice of devoting one's vocation is conservatism. However, those considered fools may be wise as they willingly submit to the change of time and give way to new generations. Others are called unwise for trying to imitate the latest trends despite their age. In fact, art enables anyone to be wise and right in following their choice, be it the moon or sixpence.

Aphorisms and proverb-like phrases function as extended metaphors with morals in dialogues and the narrator's philosophical or critical reflections. A vivid example is Rose Waterford's remark on Mrs. Strickland and her sympathy in conversation with the narrator. The latter states that some people who have the gift of compassion overuse it only to apply their talent, often making the situation worse for their prey. And while Mrs. Strickland was not that kind of person, she enjoyed helping others. In response to this observation, Rose Waterford comments, "Milk is genuinely nice, especially with a drop of brandy in it, but the domestic cow is extremely glad to be rid of it. A swollen udder is extremely uncomfortable" [22, p. 14] – "Ах, як приємно сьорбати молочко, особливо – капнувши туди бренді! А от дійна корова сама рада його позбутися, бо її розпирає набрякле вим'я" [25, p. 35].

The interpretation seems confusing. One of the possible meanings is that compassion, like cow's milk, is not useless for the person expressing it the same as for the people receiving it. When no one milks a cow, it suffers. Therefore, accepting help from others helps them as well. Interestingly, "to milk" in English and "доїти" in Ukrainian have a figurative meaning of using someone. The allegorically of the passage communicates that most traits of human character, which bring benefits to society, cannot be held back for too long and thus must be used from time to time.

The following are other examples that have a form like authorial aphorisms: "It is always distressing when outraged morality does not possess the strength of arm to administer direct chastisement to the sinner" [22, p. 25]. This is the narrator's critical remark concerning Colonel MacAndrew's promise to beat Strickland if there is a chance. "When a man falls into the water, it doesn't matter how he swims, well or badly: he's got to get out or else he'll drown" [22, p. 45]. With the help of this phrase, Charles Strickland explains that he must paint. Another is that "Only the poet or the saint can water an asphalt pavement in the confident anticipation that lilies will reward his labour" [22, p. 46]. It communicates the narrator's realization that it is impossible to convince Strickland and meaningless to try further.

The last three paragraphs of the novel contain two powerful allegories. The first one is a phrase uttered by Robert Strickland as a reaction to the story of his father's life and last years in Tahiti – "the mills of God grind slowly, but they grind exceedingly small" [22, p. 210], which everyone except for the narrator interprets as a Bible quotation. In fact, though, it

is a famous aphorism meaning the inevitability of slow but certain divine punishment, which emphasizes the allegory of Strickland's leprosy because of his sinfulness.

The second allegory lies in the narrator's remark, "My Uncle Henry, for twenty-seven years, Vicar of Whitstable, was on these occasions in the habit of saying that the devil could always quote scripture to his purpose. He remembered the days when you could get thirteen Royal Natives for a shilling" [22, p. 210]. The Royal Natives are a type of oyster valuable in England and France, and Whitstable is the English coastal town where the oysters were harvested. Laurence Wright suggested that the meaning behind the phrase is an expression of proud nostalgia for the last three decades of the 19th century, when Whitstable was a leader in the oyster trade before the industry was destroyed [20, p. 91; 21].

The "My Uncle Henry" phrase reveals the sameness of the narrator's and the author's identities, whose uncle, Reverend Henry McDonald Maugham, indeed was the Vicar of Whitstable in the last third of the 19th century. According to Wright, the author detested Whitstable as a dull, conservative, and commercial town. The effect is enhanced by the archetypal connotation of oysters as closed and secretive, which is transmitted to the image of the city. The writer's attitude is projected onto his characters Charles Strickland's abandonment of a stockbroker's stable life. On the contrary, Paris is portrayed as the embodiment of liberty, sophisticated society, and art.

In combination, the two passages logically complement each other. The first describes the Stricklands and most of high society, who reveal their ignorance by ostentatious piety and excessive eloquence. The second extract serves to give authoritativeness to Uncle Henry's words: "the devil could always quote scripture to his purpose." This function is realized on the cognitive layer, whereas the other level of meaning provides a reference to the author's identity and social realia. The uncle's description in fact communicates his respectability in status and age, and hence wisdom and life experience, which make his remarks reasonable.

The Ukrainian translation is modified and adapted for the target audience: "А дядько мій пам'ятає ще ті часи, коли за один шилінг можна було купити не те, що десяток, а цілих тринадцять добірних колоніальних устриць" [25, p. 226]. The word order and sentence structure support the intended emotional implication of Uncle Henry's phrase corroboration by

emphasizing his age and competency. In addition, another interpretation emerges from the comparison of “десятка” and “тринадцати” of oysters per shilling. Nothing can prevent price fluctuation and the destruction of once-prosperous industries; the moon, however, shines invariably for all time and generations. The law of money-moon opposition is a constant, which makes the novel topical irrespective of era and country. The last sentence is particularly emphasized and thought-provoking as it logically summarizes the allegory of the whole novel.

In those and other passages, the novel reveals the shortcomings of high society, for example, by describing boring and pretentious gatherings and small talks. Sarcastic remarks by Strickland and the narrator about social norms and specific people communicate critique and ridicule, which are inappropriate for Maugham to express through the lens of allegory. “But again, I held my tongue, for who am I to argue with a knight?” [22, p. 178]. Sarcasm and irony are used to express dissatisfaction with general beliefs about art, life's purpose, and the superiority of the moon over sixpence.

Furthermore, Maugham generalised women as predominantly negative characters and ridiculed their shortcomings, for instance, Mrs. Strickland's dependence on public opinion, women's pretentiousness, foolishness, and obsession with love. “What poor minds women have got! Love. It's always love” [22, p. 42] and “But women are very unintelligent” [22, p. 51]. The Ukrainian translation conveys an even more judgemental connotation with the words “курячий розум” [25, p. 61] and “безголові” [25, p. 69].

The writer also criticizes the literature of that time, romance novels for women, depicting love as the centre of life. He names it the unreality of fiction. According to Maugham, love is just one of the stages, usually not the most important one, while women demand from men the impossible. For many, like Charles Strickland, love is one of the chains of enslaving spirits.

Considering these facts, the communicative function of allegory in *The Moon and Sixpence* is multifaceted. It is realized through Maugham's expression of his central beliefs and attitude toward the fundamental concepts in the novel, general social phenomena, and art as a field of human activity. An important aspect is ridicule and criticism of high society, ignorance, materialism, ostentatious piety, literature for women, and love. Allegory manifests itself in various forms, either with a direct indication of its morality or through ambiguity and veiled forms. It obtains a form of



aphorism in narrative speech and dialogues, performing functions such as informative, expressive, emotive, revealing attitude and intentions, indirect utterance, as well as referring to the social-historical realia of the author's life. At the same time, allegory appeals to the reader's mental stimulation and conveys emotion, that is, the aesthetic value of this figure of speech.

## 6. Conclusions

Allegory is defined as a stylistic device expressing disguised narrative on literary and symbolic levels and depicting abstract ideas through narrative elements based on associations between the referent and its representation. While the field of application, peculiarities, and interpretations of allegory differ in the diachronic perspective, the notion of "other-speaking" seems to be the unifying fundamental of the notion.

The research methods included a total text analysis on literal and non-literal layers. The main approach was stylistic analysis. The hypothetical-deductive approach was used to enable possible allegory interpretations and verification. The *AntConc* Software was used for statistical and illustrative purposes. As a result, the study provided *descriptive*, *quantitative*, and *qualitative* data from primary and secondary sources.

The findings of this study indicate that the allegory in *The Moon and Sixpence* by William Somerset Maugham is multifaceted. The subtext tells a story of Charles Strickland's life through the perception of the narrator. The supertext includes various aspects of allegory application. The ones most intricately connected to the plot are the main character's prototype, the painter Paul Gauguin, and the author's identity expressed through the "I" of the story. The two central symbols of the novel are the *Moon* and *Sixpence*, which express the general idea of the story – the opposition between pure art and the materialistic world. The idea is further developed into the pursuit of *beauty* and creativity for one's own pleasure as an artist's life purpose. Another significant symbol is *Tahiti*, where Strickland became his true self as an ascetic and a genius. The word "island" has been used in the story twenty-six times. Allegoricality is also expressed through the presence of supernatural forces tormenting Charles Strickland's soul, specifically the words "spirit," "power," "devil," "force," "possessed," "forces," and "evil" that appear in the text seventy-four times in total. Another powerful symbol of the religious aspect of the allegory is a disease as punishment and test.

Finally, there is also a philosophical aspect to allegory, where the narrator's reflections express some abstract ideas concerning art, solitude, etc.

The communicative function of allegory in *The Moon and Sixpence* comprises *descriptive*, *expressive*, *informative*, and *stimulative* aspects from the author's perspective. Allegory is used for criticism and ridicule purposes, revealing the shortcomings of high society, materialism, ignorance, and ostentatious piety, literature for women, and love. An important aspect is also providing references to the social-historical realia of Maugham's times.

The significance of the study findings is that some alternative interpretations of allegory in the novel are suggested because of more thorough analysis and personalized text comprehension. Moreover, research has shown that word frequencies and *KWIC* can be used for determining the number and relevancy of symbols in the text. The *Plot tool* is useful for visualization purposes, particularly for establishing the correspondence between the plotline of a literary work and the linguistic elements, including symbols and characters, used in specific sections of the text. Another significant part is the analysis of the form's allegory obtains and their functions in concrete situations. The unitary supertext meaning comprises smaller units such as fable-like stories, aphorisms, sarcastic remarks, etc. Thus, the paper is valuable from a long-term perspective for generalizing viewpoints concerning allegory features and methods in the present linguistic tradition.

The findings significantly extend the scope of allegorality in *The Moon and Sixpence*. As suggested by Sidikovna, the novel is based on the main character's prototype, through whose story Maugham depicts the pursuit of beauty, the problem of humanity and art, and the moon and sixpence opposition as the main themes of his story [26]. Nevertheless, there are some deeper indicators of other-speaking, such as the symbol of the island, leprosy, supernatural forces, and a philosophical aspect. Wright's investigation into criticism expressed through God's grinding phrase that "Maugham highlights the gentle comedy of the two women" is fully justified [20, p. 89; 21]. Similarly, the research concluded that the communicative function of allegory is also expressed by referring to the writer's origin, his attitude towards society, and its rules. Despite this, allegory is also used in dialogues in the form of extended metaphors or proverb-like phrases that imply the speaker's attitude towards the matter of communication.

The research results indicate that allegory is a multidimensional notion. Despite having one meaning strictly defined by the author, the real extension of implications is hardly limited. Therefore, allegoresis should be incorporated into educational programmes as a significant practice of text comprehension, which will stimulate critical thinking, creativity, and logical association development.

The current study clearly has some limitations. Although based on some scientific work, it remains highly subjective. That relates to limited sources of information due to the lack of previous studies in the chosen area and the researcher's cultural background. The latter indicates the possibility of significant allegory elements being overlooked by the foreign audience. Another shortcoming is the quantitative data provided. Restrictions in allegory examples and the small sample size do not benefit a thorough statistical analysis.

Further work needs to be carried out to establish the scale of interrelation between Maugham and his characters, including the narrator, Charles Strickland, and Dirk Stroeve. All of them represent diverse types of artists and are alter-egos of the author himself. Similarly, female characters in Strickland's life might symbolize various stages of the life of a man and an artist. The hypothesis that Mrs. Strickland represents the dull life of a commoner with great artistic potential, Blanche Stroeve is a momentary uncontrollable passion that accompanies a mediocre artist on his way to genius, and Ata symbolizes accepting oneself and reaching a harmonious life is a promising field for future research. This idea reveals another significant allegory.

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