STAGE DIRECTIONS AND THEIR ACTUALIZATION IN ADJOINING CONSTRUCTIONS AND COMPOSITE SENTENCES

СЦЕНІЧНІ РЕМАРКИ ТА ЇХНЯ АКТУАЛІЗАЦІЯ В ПРИЄДНУВАЛЬНИХ КОНСТРУКЦІЯХ І СКЛАДНИХ РЕЧЕННЯХ

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ABSTRACT

Up to now, far too little attention has been paid to the problems of text morphology, identification of means of joining separate sentences and supra-sentence entities to form larger text units and to the study of linguistic units that are their constituent parts. Even less attention is turned by linguists to the examining of extralingual means and their actualization in text units (which are investigated by us on the example of adjoining constructions (ACs) and composite sentences). Few studies in this regard are limited to the analysis of only stage directions within the frameworks of the ACs with coordinating relationship and compound sentences, as well as only in drama works. Thus, the ACs with subordinating relationship and complex sentences as well as texts of the other genres and functional styles are excluded. However, it has long been known that both linguistic and non-linguistic means of communication are interconnected and interdependent. Accordingly, without taking into account the latter, the content of the utterance may be incorrectly decoded by a reader. Thus, it is not enough for a linguist to confine himself to analysing only speech material. One must also take into account physical actions (gestures, facial expressions, etc.), intonations that carry a certain communicative load and in a real text turn into verbal form for their visual perception.

It is noted that in the AC there occurs a formal separation and, at the same time, semantic adjoining of parts of one complex utterance. Unlike compound sentences which are not divided into parts by a stage direction, the cases of segmenting of complex sentences are registered (just as it occurs in the ACs). The conclusion was drawn about the universality of separating properties of the interpositively located stage directions in relation to the AC and CSs in terms of form with maintaining the semantic unity of their parts.

__Keywords__: adjoining construction, base utterance, adjoined part, adjoining conjunction, graphic means, stage direction.

Introduction. Up to now, far too little attention has been paid to the problems of text morphology, identification of means of joining separate sentences and supra-sentence entities to form larger text units and to the study of linguistic units that are their constituent parts. Even less attention is turned by linguists to the examining of extralingual means and their actualization in text units (which are investigated by us on the example of adjoining constructions (ACs) and composite sentences). Few studies in this regard are limited to the analysis of only stage directions within the frameworks of the ACs with coordinating relationship and compound sentences, as well as only in drama works (Дмитренко, 2002; Дмитренко, Захарова, 1994; Дмитренко, Солощук, 1995). Thus, other ACs, genres and functional styles are excluded as well as other non-verbal elements of text formation. However, it has long been known that both linguistic and non-linguistic means of communication are interconnected and interdependent. Accordingly, without taking into account the latter, the content of the utterance may be incorrectly decoded by a reader. Thus, it is not enough for a linguist to confine himself to analysing only speech material. One must also take into account physical actions (gestures, facial expressions, etc.), intonations that carry a certain communicative load and in a real text turn into verbal form for their visual perception.

The methodology of research. Along with modifiers and alternation of connective words (linguistic means of explication of an author's illocutionary purpose), non-linguistic ones (stage directions and various graphic means) fulfil an equally important role in determining the pragmatic orientation of ACs and complex sentences (CS) (Богдан, 2011: 106; Bohdan, 2018: 10-11). Of overriding interest are those stage directions that register a break in communication or the development of an action. This interest is caused by the fact that the second part of an AC (which is called an adjoined part (AP)) is a syntactically separate statement and, accordingly, joins the first part (which is called a base utterance (BU)) after a significantly longer pause than that, existing between the parts of a CS. It is generally known that such a peculiarity focuses the recipient's attention on an AP and gives it special significance. However, if an additional pause marker in the form of a stage direction (*Silence as the line goes dead; Silence, after a moment; There is/after a long) pause; She pauses*) is placed next to an AP, a CS, or their part, then the pause assumes even much greater significance.

In relation to an AC and CS, stage directions were singled out by us in three positions: initial, medial and final. In doing so, an author places these extralingual elements of communication according to his/her pragmatic intention, which can have a significant effect on the perception of a message by an addressee.

The researchers of the compound sentences and ACs with adjoining CWs that are homonymous to coordinating conjunctions emphasize the following peculiarities of the stage directions in initial position: 1) the stage directions are placed before the compound sentences as a single unit, but if they precede an AC, then they are located between a BU and an AP, which emphasizes the nonsegmented character of a thought in a compound

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sentence and its segmented character in an AC; 2) in an AC, we can observe only formal separation of its parts by a stage direction and a concurrent adjoining of an AP to a BU; 3) in most cases, the ACs that are preceded by a stage direction are more expressive than those used without them. This expressiveness is caused by a lengthened pause that increases informative 'value' of the content of an AC. The content of APs in such ACs is often absolutely unexpected because they were not planned by the logic of action development (Дмитренко, Захарова, 1994: 39).

Having investigated, in this regard, CSs and ACs with adjoining CWs, we have come to the conclusion that these provisions are largely relevant to these syntactic units too, but with an adjustment for their peculiarities. For example, we have discovered such CSs, the parts of which, unlike those of compound sentences, can be separated by a stage direction:

(1) When I arrived in this country to take over the management of the Syndicate Plantation ... [Chops at grass with crop] this place was empty (T. Williams).

Despite the formal division of the CS into two parts in (1) (even taking into account the suspension points – an additional indicator of a long pause), the thought in this statement was not really segmented and was fully formed by the speaker in his mind before it was expressed. The functional role of the stage direction here is 'rhemetization' of the further part of the utterance, which is important from the standpoint of the speaker. Thus, in this regard, ACs with adjoining CWs and CSs are less different from each other than the coordinating structures and exhibit their variable qualities to a greater extent.

It should be noted that the stage directions are found not only in the texts of dramatic works. Both in prose fiction and journalism, there are regular occasions of use of an author's speech – statements that perform the same functions as stage directions of various semantic types in a play (silence, introductory, action ones, etc.), except that they are not formally separated with square brackets. Therefore, taking into account the functional role of the author's commentary, we also place it among directions (as in, for example, (2) and (3):

(2) "Actually I rather enjoy cooking myself[BU]." She looked up. "When I'm not at work"[AP] (J. Fowles).

(3) 'No one will find out, if you keep quiet[BU].' A thought struck me. 'Unless, that is, you've told anyone already that you'd bought it?'[AP] (D. Francis).

In the examples given above, the utterances similar to an action stage direction (*She looked up*) and a silence one (*A thought struck me*) are structural components of the ACs that syntactically divide these complex units into two parts. The second parts of the ACs (joined after the pause and actions) that are marked with full stops and stage directions are clearly unplanned – the speakers did not have any intention of continuing their messages beforehand, and the additional information (example 2) and precise definition (example 3) emerged only in the course of their conversation. An excellent confirmation of this is in (3) – a thought suddenly came to the speaker and even puzzled him): *A thought struck me*. Thus, such ACs, the constituents of which were "moved apart" by a stage direction, are really capable of influencing strongly the emotions of readers. In this

case, the emotional function of ACs is explicitly manifested by the expressiveness and unpredictability of the content of the other parts of these constructions.

As evidenced by the linguistic material, the pause, that is quite often indicated by a stage direction in the interposition (when it "moves apart" a BU and an AP), leads to the formation of a semantically non-coherent AC. This can be explained by the fact that a break in an action or communication that gives time to consider the first, already expressed part (AP), to evaluate its (sometimes paradoxical) content, to recall, in this connection, some new important information and to move to the other macrotheme as in (4):

(4) [Do you really want the Manchester and Birmingham hordes here?"
Bel grins. "Good question.] Ask Comrade Rogers.**[BU]**"

He flaps a hand at his wife. "Only because the package tour is precisely what France has not got to offer**[AP]**" (J. Fowles).

In the example above, the content of the distantly positioned AP of the AC does not correlate with that of the BU, which may be explained by a complex of interrelated reasons, one of which is an extended stage direction that separates them. So, when a stage direction divides an AC into half (is in interposition), the situation is completely different than is the case of a complex sentence – the first part of the message (BU) appears at the beginning, and then all of a sudden after the pause as a result of a stage direction – the second (AP). In this case, we have only a formal syntactic division of a message into two parts and, at the same time, their semantic coherence to form a unified whole (Дмитренко, 2002), even though its parts are often semantically non-coherent. In this case, the content of an AP simply does not logically follow from the content of a BU (does not satisfy our presuppositional expectations). As a result of this process, there often occurs a "switch" to the other thought (macrotheme) and, accordingly, a new suprasentential unit begins. Thus, a stage direction helps an AC and a CS to demarcate the lower boundary of a suprasentential unit, intensifying their text-forming (compositional and text-unfolding) function.

A comparison of our observations of syntactic "behaviour" of stage directions in the medial position relative to an AC and a CS with the results of researchers of coordinating structures gives us the right to reach a conclusion on the universality of segmenting properties of the interpositively located stage directions relative to the ACs and complex sentences in the formal aspect and, at the same time, maintenance the semantic unity of their parts (Богдан, 2003).

It is important to note that the second parts of ACs (APs) that are placed after a stage direction are adjoined rather than parcelled units. In our view, a deliberate division of a message by a long pause is not natural for communication, which is reliable evidence that adjoining rather than separating properties are inherent in the adjoining CWs. Therefore, a stage direction plays the role of an additional marker of an AC identification.

A stage direction in the final position (relative to an AC or a CS) also adds considerable weight to the opinion expressed in them, contributing to its full assessment, for example:

(5) When he was frightened and I knew when and what of, because his hands would shake and his eyes looked in, not out, I'd reach across a table and touch his hands and say not a word, just look, and touch his hands with my hand until his hands stopped shaking and his eyes looked out, not in, and in the morning, the poem would be continued. Continued until it was finished!

[The following ten speeches are said very rapidly, overlapping.]

CATHARINE: I – couldn't! (T. Williams).

The CS, after which the stage direction is placed, is also highlighted by the author with another extralingual means – italics (to emphasize particular words), which is a signal of the importance of the content of the statement and the necessity of extralingual emphasis of this CS by an actor (with an intonation, gestures, etc.). The elongated with the stage direction pause actualizes the completion of the suprasentential unit and transition to a new macrotheme. According to our observations, the syntactic combination of "AC with adjoining CWs+stage direction" at the completion of a suprasentential unit is a regular occurrence, i.e. a stage direction, together with an AC or CS, can be used as one of the delimiters in determining the boundaries of text segments, in particular, those of a suprasentential unit. Thus, a stage direction reinforces the function of text demarcation executed by an AC at the end of a suprasentential unit.

Moreover, the analysis showed not only active use of stage directions as optional components of ACs with adjoining CWs but also a reverse process, to which linguists did not pay special attention to – the use of ACs within the framework of the stage directions themselves. In this case, the structural peculiarity of an AC is always the contact position of a BU and an AP, and the function of content compression dominates all other functions of an AC and a stage direction as in (6):

(6) BABY DOLL: Yes, otherwise I can't get out of the car...

SILVIA: Okay.

[He raises his legs so she can get out[BU]. Which she does, and continues...[AP]]

BABY DOLL: Yes, I would cry and cry...Well... soon after that I left school (T. Williams).

The pragmatic goal of the author in this stage direction (which is the same size as the AC) – to give the reader as brief as possible explanation of changes in the situation, the behaviour of actors on stage, etc. – is achieved with the help of the use of ACs, since these units "have the ability to include in the main story line some additional information in the most rational form, thus serving the same purpose of economy and compression of information" (Егорова, 1983: 35). That is, in order to provide further clarification or addition, it is enough to use not the whole sentence but only its most important part (rheme) adjoined by an adjoining CW. Thus, traditionally neutral in terms of expressiveness stage directions acquire new features in modern English, take a direct part in a communication process and perform the function of expression and, at the same time, content compression.

Thus, stage directions within the framework of the ACs with the adjoining CWs and CSs help to reproduce modality, pragmatic purpose and increase the meaningful capacity of a work of literature. The practical value

of non-linguistic means is intensification and clarification of linguistic means of influence on an addressee as well as amplification of functions of ACs and CSs in a text that are not explicitly expressed or have a weak manifestation in vocabulary. Without taking into account these means, the content of the statement may be incorrectly decoded by an addressee.

In **conclusion**, it should be noted that in this investigation, the aim was to determine the difference between the position and functioning of stage directions in the ACs with adjoining conjunctions on the one hand and complex and compound sentences on the one hand. In the AC there occurs a formal separation and, at the same time, semantic adjoining of one complex utterance. Unlike compound sentences which are not divided into parts by a stage direction, the cases of segmenting of complex sentences are registered (just as it occurs in the ACs). The conclusion can be drawn about the universality of separating properties of the interpositively located stage directions inside the AC and CSs in terms of form with, at the same time, maintaining the semantic unity of their parts. A further study with more focus on the position and functioning of the other extralingual means within the frameworks of the ACs and composite sentences is therefore suggested.

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АНОТАЦІЯ

Незважаючи на важливість вирішення одного з актуальних питань сучасної лінгвістики – виявлення засобів поєднання окремих речень та надреченнєвих одиниць у текстові одиниці більшого розміру, – і дотепер недостатньо уваги приділяється проблемам морфології тексту та вивченню мовних одиниць, які є його складовими частинами. Ще менш уваги приділяється лінгвістами дослідженню екстралінгвальних засобів і їхній актуалізації в текстових одиницях (які розглянуто на прикладі приєднувальних конструкцій (ПК) і складних речень). Нечисленні дослідження в цьому плані обмежуються аналізом тільки сценічних ремарок у межах ПК із сурядним зв'язком і у складносурядних реченнях, а також тільки в драматичних текстах, не враховуючи ПК із підрядним зв'язком і складнопідрядні речення, а також тексти інших жанрів і функціональних стилів. Однак давно відомо, що і мовні, і немовні засоби комунікації в процесі говоріння взаємопов'язані та взаємозалежні. Відповідно, без залучення останніх зміст усього висловлювання може бути неправильно декодований читачем. Таким чином, лінгвістові недостатньо обмежитися аналізом тільки мовлення. Слід брати до уваги

також і фізичні дії (жести, міміку), інтонації, які несуть певне комунікативне навантаження, і в реальному тексті для візуального сприйняття переходять у словесну форму.

Відзначається, що у ПК спостерігається формальне роз'єднання, але одночасно з цим і семантичне приєднання частин одного складного висловлення. На відміну від складносурядних речень, які ремарка не ділить на частини, випадки розчленування складнопідрядних речень зафіксовано (подібно тому як це відбувається у ПК). Зроблено висновок про універсальність членувальних властивостей інтерпозитивно розташованих ремарок по відношенню до ПК і СПР у формальному плані при збереженні семантичної єдності їхніх частин.

Ключові слова: приєднувальна конструкція, базове висловлення, приєднувана частина, приєднувальний сполучник, екстралінгвальний засіб, ремарка.