Романські мови

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ПРЕСКРИПТИВНІ МОВЛЕННЄВІ ЖАНРИ В ПОСТМОДЕРНОМУ АНГЛОМОВНОМУ ДИСКУРСІ ІЄНА МАК'ЮЕНА (НА МАТЕРІАЛІ РОМАНУ І. МАК'ЮЕНА «СПОКУТА»)

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PRESCIPTIVE SPEECH GENRES IN THE POSTMODERN ENGLISH DISCOURSE OF IAN MCEWAN (BASED ON THE NOVEL "ATONEMENT" BY IAN MCEWAN)

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Чайковская Н. Прескриптивные речевые жанры в постмодерном англоязычном дискурсе Иена Макьюэна (на материале романа И. Макьюэна «Искупление»). Цель исследования. В статье охарактеризированы прескриптивные речевые жанры современного англоязычного дискурса Иена Макьюэна с точки зрения лексического, грамматического и стилистического аспектов. Достижение цели исследования предполагает подбор **методов исследования**: дескриптивно-эмпирический (предусматривает описание особенностей прескриптивных речевых жанров), метод сплошной выборки (для выделения конкретных примеров прескриптивных жанров с целью определения их особенностей), сравнительный (для сопоставления и сравнения различных поджанров и выделение их отличительных черт). **Научная новизна**. Впервые предпринята попытка системно охарактеризовать прескриптивные речевые жанры в современном англоязычном дискурсе, определить их лексические, грамматические и стилистические характеристики. **Выводы.** Исследована прескриптивных речевые жанры в постмодерном англоязычном художественном дискурсе Иена Макьюэна, приведены их основные лексические, грамматические и стилистические особенности.

Ключевые слова: *речевой жанр, коммуникативная цель, прескриптивный речевой жанр, диалог, стилистический прием.*

The attention to speech genres among modern linguists has increased significantly. The concept "genre" has become the object of study of such branches of linguistics as sociolinguistics, pragmalinguistics, stylistics and text linguistics, communicative-functional linguistics, linguistic anthropology, cognitology, as well as within the framework of rhetorics, poetics, cultural studies, ethnography and folkloristics. The origin of this theory belongs to the Russian scholar M. M. Bakhtin[1]. However, the studies of the specific types of speech genres, the prescriptive genres in particular, in our opinion, require further research that determines the topicality of our research.

Analysis of recent researches and publications. Many Ukrainian and foreign linguists dedicated their works to the problem of speech genres, e.g. M. M. Bakhtin, F. S. Batsevych, T. V. Yahontova, T. V. Shmeliova, V. Ye. Goldin, K. F. Sedov, M. Yu. Fedosiuk, S. Haida, J. Swales, R. Hassan, and others. Speech genre is interpreted widely: as a unit of speech, as a kind of functional style, as a form of verbal communication, as a kind of speech, which depends on the communicative situation. Polish scholar B. Witosz identifies the following modern achievements in the field of theory of genres: 1) destruction of the boundaries between literary and practical genres; 2) recognition of the complex (multigenre) structure of the utterance; 3) "loosening" of the text frame and its genre model; 4) recognition of direct oral communication area of various forms of communication (contemporary discourse analysis, philosophy of a dia-

logue); 5) underlining of the status of genre theory of conversational genres, and the use of scientific typology[2].

Aim of the article. This article aims at investigating the prescriptive genres, describing their basic characteristics, determination of their lexical, grammatical and stylistic features in the modern artistic discourse of Ian McEwan.

The problem of speech genres war raised by the Russian scientist M. Bakhtin in his monograph "The Problem of Speech Genres". Among the Ukrainian scientists the most significant contribution belongs to F. S. Batsevych, who, in our opinion, gives the most accurate, complete and unambiguous definition of speech genre (SG). According to his studies, SG is one of the most important categories of communicative linguistics, together with discourse (text) and speech act (message). SG is a speech unit, a complex synthesis of messages (speech acts), combined by the communicative tactics of the sender, the model of the addresser and the addressee, the communicative purpose, the communicative meaning, the specific genre of tonality, "ringed" by the previous and the following speech genres. It is a part of the discourse, a typical way of building a language code associated with certain situations and is created to deliver the specific content (communicative meaning). The group of speech genres forms a functional style of a language. The fluency in a certain language and culture is impossible without mastering the system of speech genres inherent in this language[3].

There are three main approaches to the problem of SG:

[1] Bakhtin M. Problema rechevyh zhanrov [The genre issues], Literaturno-kriticheskie statji, Moskva, Khudozh. lit., 1986, P. 428−473.
[2] Witosz B. Genologia lingwistyczna [The linguistics genealogy], Katowice, Wydawnictwo Uniwersytetu Śląskiego, 2005, 261 p.
[3] Batsevych F.S. Slovnyk terminiv mizhkulturnoi komunikatsii [The dictionary of terms in multiple], 2009, URL: http://terminy-mizhkult-

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lexical, stylistic and situational. T.V. Shmeleva gives the wide description of each one. The first lexical approach is based on the interpretation of the SG names and their semantics. It is based on the word use analysis in the specific language situations. However, the results of the study from this point of view cannot be exhaustive, because different SGs might have the same name and, on the other hand, one genre might have different names. The second approach is stylistic, which lies in the analysis of the text, its composition and use of specific vocabulary, etc. The third approach corresponds to the concept of M. M. Bakhtin the most. It is based on the fact that SG is a model of the utterance, and therefore the SG study requires the defining the models and studying their implementation in various speech situations[4].

The most well-known criteria to allocate and classify the SGs were the SG model by T. V. Shmeleva. This model is used to describe all the SG. It is expressed by a series of questions aimed at determining the following characteristics of SG: communicative aim; a concept of the author (addresser); a concept of the recipient (addressee); dictum; the factor of communicative past and future; formal organization or linguistic embodiment of the genre[5].

Communicative aim is considered to be the main feature, the basis of the genre typology. For its definition, T. V. Shmeleva uses the following concepts: a world of information, evaluation of real events and social relations implemented in conventional forms[6]. Communicative aim was choose by N.D. Arutiunova together with the intention of speaking to form the basis of her concept. According to the communicative aim she allocates: an informative dialogue; prescriptive dialogue; a dialogue-exchange of views with the purpose of making decisions or finding truth; dialogue-resolving interpersonal relationships; "small talk" genres, among which there are emotional, artistic and intellectual[7].

Prescriptive dialogues constitute a significant proportion of all speech genres. It contains a request, an order, a promise or refuse to perform a certain action. Communicative aim is viewed to motivate the addressee to perform a certain action. The addresser assumes its unconditional execution (concept of the addresser) and has a certain influence on the addressee, and the recipient undertakes to perform the action or not (the concept of addressee), that is, in some way, to respond to the incentive. Communicative past is proactive and contributes to a certain situation, and communicative future is predictable: it is either agreement or refusal. Dictum shows the situation that contributed to the emergence of a specific order or request, and linguistic embodiment is a further implementation or a failure of motivation. For example,

«He paused to gather his courage. "It's a divorce!" …

"How *dare* you say that."
" 'S true," he mumbled and looked away. …
"If you hit me," he said quickly, "I'll tell The Parents."
…
"You will never *ever* use that word again. D'you-hearme?"»[8].

Prescriptive dialogues may also be called imperative. They may contain the following SGs: an order, request, advice, threat, persuasion and so on. In the previous example, a threat (*If you hit me,"…"I'll tell The Parents.)* and an order ("You will never *ever* use that word again.") can be seen. These SG are realized through such linguistic devices as the use of imperative sentences, subjunctive mood, future and future-in-the-past tenses and modal verbs (should, mustn't, etc.).

In the novel "Atonement" by Ian McEwan, the examples of the following prescriptive (imperative) SG can be seen: a request, e.g. *"I was wondering if you'd do me a favor," he said as he came up to her. "Will you run ahead and give this note to Cee?" "I'll be there in a few minutes," he started to say...* [9]*; a* proposal, e.g. *"You really ought to come and stay with me and look around."*[10]*; a* persuasion, e.g. *Leon was saying to her, "How about this? I'm good at voices, you're even better. We'll read it aloud together."*[11]; a prohibition, e.g. *"No secrets at the dinner table, boys…*[12]; an order: *"…You'll apologize, or go now to your room."*[13]; a threat, e.g. *"Darling, if this continues, I must ask you to leave the table."*[14]; advice, e.g. *"You could be a little less expressive toward your sister."*[15]; direction, e.g. *"Nurse, you'll go and help apply the Bunyan bags to Corporal MacIntyre's arms and legs. You'll treat the rest of his body with tannic acid. If there are difficulties, you'll come straight to me*[16]*."*

According to the analyzed examples, we can define the prescriptive genres peculiarities. At the lexical level, for example, the use of such verbs as *wonder, insist, mind, do a favor,* adverbs *really, one more time, now, straightaway* (especially for giving strength to the statement), and also the words *please*. Regarding grammatical features, we allocated some features of prescriptive SG:

1) the use of modal verbs*: would, should, could, ought to, must, might, need, and* modal expressions *had better*;

2) the use of questions using the modal verb *will*, especially for requests;

3) the use of the Past Continuous to give the effect of politeness;

4) the wide use of Future Simple, in the sentence independently, and as part of the subjunctive mood (First Conditional);

5) the use of the subjunctive mood (First Conditional and

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[4] Shmeleva T. V. Model rechevogo zhanra [The model of speech genre], *Zhanry rechi* [Genre of speech], Saratov, College, 1997, Vol.1, 212 p, P. 88.

[5] Ibid., P. 95.

[6] Ibid., P. 96−99.

[7] Arutiunova N. D. Dialogicheskaya modalnost i yavlenie tsytatsyi, Chelovecheskiy faktor v yazyke. Kommunikatsyia, modalnost, deixis, Moskva, Nauka, 1992, P. 52−79.

[8] McEwan I. Atonement, London, Vintage, 2002, P. 57.

[9] McEwan I. Atonement, London, Vintage, 2002, P. 94.

[10] Ibid., P.110.

[11] Ibid., P.111.

[12] Ibid., P.139.

[13] Ibid., P.127.

[14] Ibid., P.141.

[15] Ibid., P.140.

[16] Ibid., P. 302.

Second Conditional);
6)   the use of auxiliary verbs to strengthen the statements;
7)   the use of negative particles *no, not*, for prohibitions;
8)   the use of nominal sentences;
9)   the use of imperative and exclamatory sentences.

From the stylistic point of view, prescriptive genres are characterized by the use of graphic stylistic devices, in particular the use of italics for logical and emotional strengthening: "You'll be in this play, or you'll get a clout, and then I'll speak to The Parents. "If you clout us, *we'll* speak to The Parents" "You'll be in this play or I'll speak to The Parents."[17], and phonetical stylistic devices, e.g. alliteration: *"You. Yes you. You'll do" [j]*[18]; the vulgarisms and slangs are widely used on the lexical level of the novel, e. g. *"I'll be quite honest with you. I'm torn between breaking your stupid neck here and taking you outside and throwing you down the stairs."*[19] Among the syntactic stylistic devices we would like to mention repetition: *"Put away your guns, Messieurs." "Put away yours.*[20] and polysyndeton which is also considered as its type.

Summary and prospects for further research. Based on the described above, prescriptive genres are a set of specific linguistic phenomena specific to the situation. Their features depend on the distinctive communicative purpose. Extralinguistic conditions of the situation (the intention of the addresser, dictum) are implemented by using certain language clichés, phenomena and concepts. Prospect of further researches we see in the detailed study of other types of speech genres and comparing them with each other.

Чайковська Н. Прескриптивні мовленнєві жанри в постмодерному англомовному дискурсі Ієна Мак'юена (на матеріалі роману І. Мак'юена «Спокута»). Мета дослідження. В статті охарактеризовано прескрептивні жанри сучасного англомовного дискурсу Ієна Мак'юена. Матеріалом дослідження послугував роман «Спокута», який став переможцем Букерівської премії. В ньому яскраво представлені приклади прескриптивних жанрів, що зумовлено сюжетом роману. На основі опрацьованого матеріалу та власних спостережень зроблена спроба представити основні особливості прескриптивних жанрів з точки зору лексичного, граматичного та стилістичного аспектів. Досягнення мети дослідження передбачає підбір **методів дослідження**: дескриптивно-емпіричний (передбачає опис особливостей прескриптивних мовленнєвих жанрів), метод суцільної вибірки (для виокремлення конкретних прикладів прескриптивних жанрів з метою визначення їх особливостей), порівняльний (для співставлення та порівняння різних піджанрів та виділення їх характерних рис). **Наукова новизна.** Вперше здійснена спроба системно охарактеризувати прескриптивні мовленнєві жанри в сучасному англомовному дискурсі, визначити їх лексичні, граматичні та стилістичні характеристики. Теорія мовленнєвих жанрів особливо актуальна у сучасній лінгвістиці, тому ми подаємо детальний опис прескриптивних жанрів у сучасному тексті. **Висновки.** Досліджено прескриптивні мовленнєві жанри у постмодерному англомовному художньому дискурсі Ієна Мак'юена, наведено їх основні лексичні, граматичні та стилістичні особливості.

Ключові слова: мовленнєвий жанр, комунікативна ціль, прескриптивний мовленнєвий жанр, діалог, стилістичний засіб.

Чайковська Наталія – викладач кафедри іноземних мов ВДНЗ України «Буковинський державний медичний університет». Коло наукових інтересів: жанрологія та стилістичний аналіз дискурсу.

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[17] McEwan I. Atonement, London, Vintage, 2002, P. 12.
[18] Ibid., P. 220.
[19] Ibid., P. 341.
[20] Ibid., P. 198.