

SECTION VI. PROBLEMS OF TEXT LINGUISTICS, DISCOURSE STUDIES, AND DISCOURSE ANALYSIS

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SYNTACTICAL-STYLISTIC DEVICES AS EMOTIVE-EXPRESSIVE COHESIVE FACTORS OF THE BELLES-LETTRES STYLE TEXT STRUCTURE ORGANIZATION

The syntactical means as stylistic expressive-cohesive devices of the belles-letters style text structure formation are traced. The manifestation of the stylistic means on the syntactical level due to coherence category realization within the supra-phrasal unity is considered. The functions of stylistic markers as expressive-emotive intensifiers and activators of implicit deeper meanings codified within the belles-letters style text unity are analyzed.

Keywords: stylistic means, syntactical cohesive devices, coherence category, supra-phrasal unity, structural emotive patterns, implicit deeper meanings.

The specificity of the internal belles-letters style text system research, its formal materialization and contentive filling (V. Dressler, M. Halliday, I. Halperin, R. Hasan, O. Moskalskaya, E. Selivanova, H. Solhanyk, A. Zahnitko, etc.) determined by the list of the coherence category realization linguistic means (cohesion / coherence) allow to trace both structural and semantic peculiarities of the cohesive belles-letters style text whole organization within the supra-phrasal unity (SPU). The existed attempts of the text structure analysis concerning its stylistic means and devices manifestation on the syntactical level are lack of their interpretation as strong formal cohesive factors of the text unity, on the one hand, as well as their being the most prominent expressive identifiers and explicators of the emotive-communicative and contentive-informative layers of the text structure, on the other hand. Thus, the **purpose** of the study is to qualify the stylistic devices manifested on the syntactical level as significant cohesive formal markers and determinant expressive representatives of the belles-lettres style text structural and sense-emotive organization. The analysis of this issue demands the consideration of the following **tasks**: 1) to trace the cohesive structural stylistically marked patterns determined by the grammatical type of the coherence category representation within the belles-lettres style supra-phrasal unities; 2) to identify the syntactical stylistic means and devices as primary expressive indicators and major emotive explicators of the dynamic content development of the analyzed belles-letters style text whole and its deepest implicit-informative and sense-communicative ties. The **novelty** of the research is defined by the necessity to distinguish stylistic devices as principal cohesive expressive grammatical-syntactical and communicative-informative factors of the belles-letters style text unity formation.

According to A. Hill, the connection between sentences within a text boundaries is provided with the different stylistic means such as ellipsis, syntactical parallelism, interrogative sentences, gradation, etc. (quoted by [Селіванова 2010: 468]), that are mostly realized on the syntactical level.

To E. Berehovskaya's mind, the differentiation of all the means of the coherence category representation within the belles-lettres style text structure is carried out in regard with the two main principles: *symmetric* (lexical repetition, lexical (syntactical) parallelism, etc. which enhancing the expressivity of a text continuum cause the stability, fixation, consistency and logical development of its organizational formal-contentive structuring) and *asymmetric* (they are inversion, ellipsis, rhetorical question, parcelling, segmentation, etc. which intensify the emotionality of a text and provoke its tension functioning in a reversed order, giving the impression of a structural chaos and

thus breaking the state of a syntactical placidity within a phrase by means of a language symmetry deliberate destruction) ones [Береговская 2003: 90].

At that, the problem of distinguishing stylistic devices as both cohesive syntactical-grammatical and emphatic-expressive markers of the belles-lettres style text unity is immediately related to these two basic principles – either symmetric or asymmetric – of the belles-lettres style text structure formation.

Therefore, there is a strong necessity to define the essence of a phenomenon ‘a stylistic device’ (SD) according to I. Halperin’s interpretation: ‘It is a conscious and intentional intensification of some typical structure and / or semantic property of a language unit (neutral or expressive) promoted to a generalized status and thus becoming a generative model’ [Гальперин 1981: 30] and that statement formulated by V. Kukhareenko: ‘The language is viewed as the code to shape the information into the message, and the supplier of the information, respectively, as the encoder’ [Кухаренко 2000: 10]. The latter gives all the grounds to consider SDs as a special language code that helps the reader to catch the conceptual idea of the text codified in it by means of the linguistic markers determined by the coherence category realization on different language levels.

Thus, taking into consideration I. Halperin’s definition of a stylistic device, E. Berehovskaya’s approach to the differentiation of all the linguistic means of the coherence category representation within the belles-lettres style text unity in accordance with the symmetric and asymmetric vectors and V. Kukhareenko’s assertion concerning the nature of SDs as a specific emphatic-emotive language code with the help of which it is possible not only to trace the principles of the belles-lettres style text whole structural formation, but to elicit its essential conceptual-informative and implicit-contensive sense ties which are strongly intensified and activated being expressed by these SDs correspondingly, we, in our turn, regard SDs to be a prominent cohesive emphatic-emotive grammatical-structural factor, referring to its most expressive manifestation just on the syntactical level, as well as a sense-informative activator of the implicit deeper relations within the belles-lettres style text unity formal-contensive organization.

As a result, the symmetric realization of SDs on the syntactical level is represented by lexical and syntactical parallel repetitions (they are also different types of the lexical repetition – whether synonymic, antonymic, derivational, hyponymic, rephrasing or thematic).

One of the most emphatic symmetric SDs is *lexical repetition* (or *lexical parallelism*), used when the speaker is under the stress of strong emotion: *She wanted to help him. He made a call upon her pity and tenderness that no one had ever made before, and the pity was not so much derogatory of him as maternal in her. Her pity could not be of the common sort, when the man who drew it was so much man as to shock her with maidenly fears and set her mind and pulse thrilling with strange thoughts and feelings* (London 2004: 59) (the structural-formal coherence of the sentences within the SPU boundaries is provided with the expressive lexical parallel repetition represented by the lexeme *pity* that activates the deeper sense of the main characters’ tender, tremulous and affectionate attitude to each other).

Moreover, lexical repetition (parallelism), in regard with the placement of a repeated component either at the beginning or at the end of a sentence, may be distinguished as follows:

Anaphoric repetition: *Poetry, however, was his solace, and he read much of it, finding his greatest joy in the simpler poets, who were more understandable. Poetry, like music, stirred him profoundly, and though he did not know it, he was preparing his mind for the heavier work that was to come* (London 2004: 57) (the lexical anaphoric repetition *poetry* determines the structural cohesion of the sentences within the SPU as well as their emphatic meaningful-contensive integrity that grounds on the protagonist’s greatest desire to succeed in writing as a career).

Epiphoric repetition: *It was true, it was an unusual kiss. There had been no quick, vigorous lip-pressure such as should accompany any kiss. It was the kiss of a tired woman who had been tired so long that she had forgotten how to kiss* (London 2004: 43) (the cohesive grammatical-informative combination of the sentences of the SPU is witnessed by the emotive epiphoric word-

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lexeme *kiss* which reveals the tragedy of hard-working people who almost forget what it means to be a human being deathly exhausted with a constant toil).

Another variety of repetition that tends to intensify the impact of an utterance and functions as an important cohesive grammatical-semantic marker of the text structuring is a *synonymic* one: *Strength! Strength was what she needed, and he gave it to her in generous measure. And when he had gone, she would return to her books with a keener zest and fresh store of energy* (London 2004: 70) (the structural-communicative interrelation of the sentences within the one SPU is based on the repetition of the synonymic lexemes *strength – energy* as the activators of the implicit deeper meaning of the vital necessity for each person to love and to be loved).

In order to strengthen the given information and to attract the recipient's attention the author is usually inclined to use *antithesis* as a prominent stylistic emotively and expressively coloured device by contrasting some significant for the context concepts: *But Martin could not come down from the height. Not even the bestiality of the allusion could bring him back to earth* (London 2004: 97) (the antonymic opposition of the two lexemes *height – earth* provides, on the one hand, the formal cohesion between the elements of the analyzed SPU and their contentive integrity within the latter boundaries, on the other hand, that is determined by the covert meaningful sense of a person's boundless happiness when being in love).

Though, the SD which really predominates in the belles-lettres style text structure is a *syntactical parallel construction* (mostly complete) represented by an identical, similar syntactical structure in a close succession of two or more sentences within the SPU: *Every page of every book was a peep-hole into the realm of knowledge. His hunger fed upon what he read, and increased. Also, he did not know where to begin, and continually suffered from lack of preparation. The commonest references, that he could see plainly every reader was expected to know, he did not know* (London 2004: 48) (the parallel complete construction *he did not know* serves as a cohesive grammatical marker of the two sentences within the SPU on the syntactical level that intensifies the main character's emotional state of mind based on nothing but the understanding of his own illiteracy and ignorance). Another SD that grounds on *parallel (anaphoric) rhetorical questions* appears to be rather important from the structural and informative points of view: *It was their ignorance that astounded him. What was the matter with them? What had they done with their educations?* (London 2004: 230) (the anaphoric parallel rhetorical constructions of both sentences within the SPU are organized structurally by means of the special question word *what* actualizing at the same time the protagonist's negative feelings and emotions aroused by the ignorance of the students who he considered to be rather well-bred and educated).

It is evident that the conceptual-informative content of the belles-letters style text structure provides the development of the text unity continuum with the tendency to the emotive-psychological narration of the events (the intensification, development, resolution of inner conflict) that are often expressively and emotively marked being represented by the destruction of the typical cohesion forms on the syntactical level as a textual-formative factor.

It is all about the tendency of the coherence category indicators realization to the asymmetry manifested by incomplete syntactical constructions: *incomplete sentences* (IS) *proper* and contextual, parcelled, abandoned, segmented and *elliptical* ones [Загнітко 2001: 72]. The reason for its representation is the emotive tension provoked by the main characters' inner-psychological state that causes the sense-emotive expressive dominants functioning in the belles-lettres style text unity with the tendency to syncretism within the actual syntax boundaries – the increase of the quantity of syntactically and logically incomplete phrases; the destruction of the SPU integrity, etc. [Загнітко 2001: 72].

This well-grounded thought coincides with the other scholars' considerations: '... segmentation, parcelling, incomplete sentences appear to be the expressivity intensification and the new information actualization (rheme) means' [Бобрикова 2008: 14] or '... incomplete constructions (ellipsis, parcelling, syncope, segmentation, contextual incompleteness) are tightly connected with the lexical-syntactical environment of the text which they are based on in the plane

of content as well as in the plane of expression, and beyond which they are deprived of the meaning being not recognized adequately from the formal point of view' [Бабенко 2005: 190].

Just IS (*parcelled, abandoned, segmented and elliptical*) are regarded to be specific markers of the cohesion typical forms destruction that function as prominent emotive representatives of the sense intensification of the belles-lettres style text formation and basic expressive-emphatic activators of its most significant implicit-informative ties.

Thus, the characteristic of *parceling* is a conscious separation by the author of the fragment from the basic part, the intention to actualize the parceling with the emotional-influential and intensifying-emphasized informative aim [Бобрикова 2008: 13]: *Life was to him like strong, white light that hurts the tired eyes of a sick person. During every conscious moment life blazed in a raw glare around him and upon him. It hurt. It hurt intolerably* (London 2004: 363) (the emotional expressive narrative of the text message is witnessed by the presence of the parcelled parallel structures *It hurt – It hurt intolerably* that intensify the prominent meaning of the whole SPU – the fighting attempt to overcome the desire to survive by the person who is about to commit suicide).

Elliptical sentences predetermining the absence of the main parts of a sentence – either subject or predicate – emphasize the emotive filling of the imparted context and indicate the implicit conceptual-informative meanings contained in it: *How different was her palm! He thrilled deliciously at the remembrance. Like a rose-petal, he thought; cool and soft as a snowflake* (London 2004: 40) (the elliptical postpositive sentences represented just by one simile with the omission of the main parts of a sentence explicate the implicit deep meaning of the protagonist's admiration for the girl as a fairy, divine, goddess).

One of the wide-spread destructive-asymmetric means of the belles-lettres style text structure formation is *stylistic inversion* that aims at attaching logical stress or additional emotional colouring to the surface meaning of the utterance [Гальперин 1981: 204] by means of indirect word-order (either the placement of the object at the beginning of the sentence, the attribute in postposition, the predicative before the subject or the adverbial modifier at the beginning of the sentence, etc.): *The bubbles rubbed and bounded like tiny balloons against his cheeks and eyes as they took their upward flight. Then came pain and strangulation* (London 2004: 367) (the stylistically inversed predicate *came* in relation to the subjects *pain* and *strangulation* reveals the implicit conceptual idea of the considered belles-lettres style text unity – the character's torments and misery, which he experienced all his life, do not even leave him at the moment of his death).

In conclusion, it should be pointed out that symmetric-asymmetric SDs such as lexical, syntactical parallel repetition (parallel (anaphoric) rhetorical questions), stylistic inversion, ellipsis, parceling, etc. are considered to be strong cohesive grammatical-syntactical markers of the belles-lettres style text unity organization as well as its most emphatic, emotive and expressive means from the stylistic point of view functioning as special linguistic codifiers of the essential implicit deeper meanings and senses which the conceptual-communicative idea of the belles-lettres style text whole is based on.

Thus, the consideration of the coherence category formal markers representation on the syntactical level within the belles-lettres style text unity structuring as strong stylistic emotive-expressive devices witnesses the possibility to penetrate into the most deepest covert senses of the analyzed belles-lettres style text whole, to realize its conceptual content and to catch the main idea conveyed due to various stylistic-syntactical patterns. The problem of structural formation and contentive filling of the belles-lettres style text unity determines the necessity of enlarging upon the prominent markers of its organization by means of their exploring on all the linguistic levels and examining from the stylistic, semantic, pragmatic points of view.

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Простежено синтаксичні засоби як стилістично-експресивні зв'язувальні чинники формування художньо-текстової структури. Розглянуто вияв стилістичних засобів на синтаксичному рівні реалізацією категорії зв'язності в межах надфразної єдності. Проаналізовано функції стилістичних маркерів як експресивно-емотивних інтенсифікаторів та активаторів імпліцитно-глибинних смислів, що закодовано в рамках художньо-текстового утворення.

Ключові слова: стилістичні засоби, синтаксичні зв'язувальні чинники, категорія зв'язності, надфразна єдність, структурно-емотивні зразки, імпліцитно-глибинні смисли.

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CONCEPTUALIZATION OF GENRE OF REVIEW IN SCIENTIFIC DISCOURSE: GENRE-BASED APPROACH

The article is devoted to the conceptualization of speech genre of the review in the scientific discourse throw genre-forming characteristic of the communicative purpose. The author considers the dependence of peculiarities of language realization of genre model from the dynamics of changing of the communicative needs of the discourse community. The communicative requirements of the scholars correct the set of communicative purposes of genre according to actual necessities of the academic community.

Keywords: speech genre, review, scientific discourse, model of genre, discourse community, communicative purpose.

Modern linguistics consolidates many approaches and fields of studying the language phenomena. Anthropocentric paradigm in the linguistics that proclaim indissoluble unity of language and the native speaker of that given language sets scientists thinking about overall research of communicative processes. The problems of speech activity from the point of communicative view in genre studies are working out. The field of genre studies resides in cross-