

С. Є. Перепльотчикова, канд. філол. наук, доц.
Київський національний університет ім. Т. Шевченка

**Паралелізм як прийом організації художнього тексту
у романі Реї Галанакі "Ультиматум смиреності"**

У статті досліджуються особливості вираження ідейно-художніх домінант роману грецької письменниці Реї Галанакі "Ультиматум смиреності" за допомогою такого прийому організації художнього тексту, як паралелізм. Розглянуто специфіку актуалізації ідеї неоднозначності реальності за допомогою лексичних та синтаксических паралелізмів, композиційного паралелізму та паралелізму зміни точок зору. Подано тлумачення назви роману, яка є паралелізмом Януса, та проаналізовано можливі варіанти її відтворення у перекладі.

Ключові слова: паралелізм, організація художнього тексту, стиль, Рея Галанакі, назва роману, переклад, оповідь

С. Е. Переплётчикова, канд. филол. наук, доц.
Киевский национальный университет им. Т. Шевченко

**Параллелизм как приём организации художественного текста
в романе Реи Галанаки "Крайнее смирение"**

В статье исследуются особенности выражения идейно-художественных доминант романа греческой писательницы Реи Галанаки "Крайнее смирение" при помощи такого приёма организации художественного текста, как параллелизм. Рассматривается специфика актуализации идеи неоднозначности реальности при помощи лексических и синтаксических параллелизмов, композиционного параллелизма и параллелизма точек зрения. Представлено толкование названия романа, являющееся янусовым параллелизмом и проанализированы возможные варианты его передачи в переводе.

Ключевые слова: параллелизм, организация художественного текста, стиль, Рея Галанаки, название романа, перевод, повествование.

УДК 811.111(342.9+42)

Yu.A. Vasik, PhD, Associate Professor
Taras Shevchenko National University of Kyiv (Ukraine)

POLITICAL SPEECH: RHYTHM AND RHETORIC

The article focuses on the study of rhythmic organization of the English political speech, which is predetermined by its communicative pragmatic dominant, genre peculiarities, and the interaction of two anthropocentres. The

role of rhythm in realization of the rhetorical potential of a political speech has been determined.

Key words: *rhythm, political speech, rhetoric, rhetorical effectiveness, persuasion.*

Investigation of the mechanism of realization of political rhetoric leads primarily to the study of functioning of a political speech as an important social genre, immersed in a semiotic sphere that reflects different ways of conceptualization of reality by means of sustainability and variability balance naturally reproducing the rhythm of the space-time continuum.

Modern political linguistics focuses on the problem of effective communication (A.D. Belova, M.P. Dvorzhetska, H.H. Pocheptsov, A.P. Chudinov) studies the problem of political speech genres (M.D. Huley, V.Z. Demiankov; O.I. Sheyhal) and peculiarities of their functioning (K.V. Pishchikova; T.A. Skuratovska, O.S. Fomenko). However, an important place is occupied by a comprehensive study of political discourse in the plane of interaction of semantic, pragmatic, and prosodic levels of its structure.

Rhythmic organization of political speeches as a basic rhetorical factor is the communicative appropriateness of combinability and change in the information capacity of the verbalized context components, characterized by specific configuration of semantic resources, stereotyping of mental images and certain level of correlation of semantic and prosodic levels, preconditioning the effective rhetorical model of an oratorical speech. It determines topicality of the study of the rhythmic organization of the political discourse in terms of integration of semantics and prosody as important components of the receptive scheme of political communication.

Thus, the purpose of this article is to study the rhythmic organization of political speeches in a rhetorical sense.

The purpose of this article involves solving the following tasks:

- 1) to identify the main peculiarities of a political speech as a prototype genre of political discourse;
- 2) to establish the role of the audience in creating rhetorically effective political discourse;
- 3) to justify the role of rhythm in the realization of the political orientation of a political speech.

Political discourse is a special kind of discourse used in the field of the domestic and foreign activity, with a special focus on the speech impact and communication aim [Филатова 2004, 10]. It is a specific dimension of perception of reality, which adapts facts of the outside world to a certain ideologically predetermined perception, that is why, in this type of discourse, a structural system of argumentative texts is particularly important [Рожкова 2003, 123].

The degree of centrality or marginality of any genre in the field of political discourse is determined by how it meets the basic intentions of political communication. In this case, parliamentary debates, slogans and voting as well as political speeches should be considered as prototype genres.

The political speech as a genre of political discourse belongs to the institutional kind of communication [Чудинов 2006], which, unlike personal one, has a rigidly fixed status of each communicant. In addition, it should be noted that a public speech is traditionally the main object of rhetoric. In our view, the rhetorical approach provides an opportunity to examine all elements of an effective political speech. Throughout the long history of rhetoric, understanding of its subject, objectives, internal structure underwent major changes. Thus, the classic understanding of the science of rhetoric as persuasion, proposed by Aristotle, was already reinterpreted by Quintilian for whom persuasion acts as a possible, but not the main purpose of the speech of the speaker. From "the art of speaking well" (*ars recte dicendi*) rhetoric turns into the art of eloquence (*ars pulchre loquendi*).

Modern scholars of theoretical rhetoric greatly expanded the object of their research. So, for example, Yu. Rozhdenstvenskyi considers rhetoric as "a way to harmonize the interests of the speaker and the audience" [Рождественский 1997, 10], stressing the communicative component of persuasion. According to S. Onufriiv, rhetoric is, above all, the art of persuasion [Онуфрів 2005, 102].

For our study, however, there is no problem in choosing between the classic and modern definitions of rhetoric, because its object is a public speech, which is based on the belief and impact on the audience. In this connection, S. Gindin's definition seems the most appropriate: "It is advisable to associate the term "rhetoric" with two

meanings, narrow and wide. On the one hand, we still do not have another term for the name of the complex discipline that studies oratory. It is the object of understanding of "rhetoric" in the narrow sense. On the other hand, the object of rhetoric can be any variety of verbal communication, considered in the aspect of a certain predefined impact of the message on the recipient" [Гиндин 1986, 364]. In other words, the current rhetoric can be interpreted as the science of conditions and forms of effective communication. Thus, within our research aimed at studying public speaking, a narrow definition of rhetoric is most appropriate.

In modern rhetoric and linguistics, audience plays a leading role in assessing the effectiveness of public speaking [Почепцов 2001, Фоменко 1998]. Selection of optimal characteristics of the persuasive discourse is preconditioned by the peculiarities of cognitive structures of specific audience [Наговицын 2005, 26]. Feedback as a recipient response to the message helps an addresser (politician) gain insight of the recipient, determine the level of effectiveness of his/her arguments, achieve a communicative aim [Бацевич 2004, 67]. Depending on how the speaker's plan coincides with the audience assessment, the main goal of communication – voluntary accession of the audience to the main statements of the speaker's speech – is achieved.

An important feature of political speech is its interactional nature; it is aimed not so much at expression, but at persuasion. Thus, according to S. Ivanova, "public speech is a monologue in its form and a dialogue in its essence. The degree of availability of characteristics of a lively conversation determines the level of impact on the audience" [Иванова 1978, 7]. A public speech, like any other kind of a genre, "involves two participants of the communication situation; it actually tries to avoid unilateralism, wants to be bilateral, interactional and escapes monologue" [Данилина 2004, 9]. A talented politician is able to enter into a dialogue with all strata of the society. According to O. Sheyhal, an interactional character of a democratic political discourse lies in its fundamental polemical nature. A polemical nature is implemented in pragmatic principles of cooperation and competition [Шейгал 2004, 61]. Thus, the political speech that

exerts an impact on the recipient is co-produced by the addresser with the addressee.

Obviously, the direct involvement of the audience in the communication process creates a sense of personal accessibility and the reality of what is happening. In this case, we believe that the key role is played by the emotional impact on the audience. An effective impact on the listener provides for a mandatory appeal to emotions, because they are always "closer" to the human perception of the world [Кудрявцева 2005, 59]. It follows that a political speaker can control the audience with the help of speech means that affect the subconscious and emotional state of listeners. As a result of observations, important factors in a systemic impact of the discourse, to which an addressee primarily reacts include 1) imagery and 2) symbolism of the message, 3) phonosemantics and 4) rhythmic organization, 5) thematically linked vocabulary 6) key words, etc. [Лисичкіна 2007, 199].

Thus, speech rhythm refers to these very means of information emotionalization of impact [Лисичкіна 2007]. With properly organized rhythm, it is possible to exert an impact on physiological rhythms of recipients, leading to their deepening into the right psychological state [Крижанівська 2007, 183]. So the focus should be given to the study of rhythm which depends on the perception of the recipient, it means that it is necessary to study the phenomenon of rhythm in the context of receptive semantics that can serve as the base for some integral theory of persuasion.

Even the ancient philosophers noted that "style will be pleasant, if it successfully combines common words and words of limited use, if it has rhythm and persuasion based on compliance [Аристотель 200, 117]. A text optimal in its content part upon perception must meet the optimal form of its expression, i.e. optimal rhythm-phonetic structure [Наговицын 2005, 383]. Melodic pictures are ready-made forms that are stored in human memory as a certain intonation stock of the native language. They are the basis of social influence in speech communication, our hearing relies on them, on their basis, we perceive and comprehend a speech correctly, assess it [Наговицын 2005, 90]. Thus, the rhythm is a fundamental component of

rhetorical discourse strategies, a sensitive and subtle indicator of rhetorical techniques regulating an impact on the audience.

Clarity of rhythm is primarily caused by temporal commensuration, which may be called emotional and aesthetic. Clarity of a periodic series exerts an emotional and aesthetic impact on the recipient, which is reflected in the fact that a speech properly organized in terms of rhythm is perceived easily and does not cause uncomfortable or complicated perception [Антилова 1990, 131]. Rhythm organizes the audience as a whole, provokes unison reactions and gives a sense of collective belonging.

To convince audience, the speaker should attract listeners' attention with power and sonority of the voice, which is the main communication channel, because the speaker's voice modulations reflect the speaker's attitude to the recipient [Кодзасов 2000, 502–518], tune up listeners to his/her rhythms, leading through the emotional ups and downs to unite with the audience in a single body that thinks and feels in unison [Саенко 2000, 210]. In other words, the key condition for the speaker is harmonization of relations between participants in discourse.

Harmonisation of communication between the speaker and audience provides accessibility and ease of perception of the speaker's message. In this case, language means of a public speech, both lexical and grammatical and prosodic, relate to the specific situation of communication.

Thus, public speaking is a special type of discourse, created under the laws of rhetoric, focused on persuasion that preconditions its integrative nature [Сагач 2000, 76].

Characteristic features of the oratorical style predetermine peculiarities of specific embodiments and existence. First of all, an oratorical speech is a kind of public living speech. An inherent feature of the oratorical style is target orientation, called a rhetorical intention. Depending on the nature of the audience, purpose and genre, the speaker chooses the style of speech, involving a sum of artistic devices of the theme presentation.

Public speaking is a vivid and diverse conglomerate of verbal, mimic and other means of expression. A special role in forming

public speech expressiveness and realization of a direct impact on the audience is played by an impressive prosodic colouring of a political speech, manifested in increasing and varying basic prosodic parameters. In a political speech, prosody serves as a conscious and deliberate tool of a direct impact [Сагач 2000, 12].

In our understanding, the rhythm along with other linguistic means plays a leading role in the political orientation of a rhetorical speech. Rhetoric is a philological science that studies the principles of building of an effective speech [Мурина 1997, 9], appropriateness of which, in our opinion, is provided by rhythm that is a wise and complex rhetorical mechanism being so necessary that without it there would be neither movement nor force in eloquence. Rhythm as a dynamic complex of interaction of language levels is able to intensify the perception of the listener, reflecting the speaker's intention.

Integrity of an oratorical speech is the unity of its subject – the main idea of the speech, its main theme – and of meaningful parts of a various structure and length. A speech may exert its influence only when there are clear semantic relations, reflecting consistency in the presentation of opinion. Confused, inconsistent statements do not reach the goal, they are not appropriate in terms of rhetorical communication. At best, listeners remain indifferent; at worst they do not understand the point [Виноградов 2004, 59].

It is rhythm that plays a leading role in ensuring the integrity of the discourse. Overall tone of the speech, understanding its semantics depend on the regulated rhythmic interaction of language levels. As a result of integrative processes, structural integrity reveals dynamics of discourse [Москальчук 2003, 189]. Rhythm as an integrative factor performs a synthesizing role.

The composition of speech must meet complex requirements, including, on the one hand, a strict sequence of presentation, coherence, subordination, coordination of all parts, on the other hand, personality and depth of the thought. Speech irreversibility determines its construction, and the fact that it is difficult to keep in memory a speech as a whole predetermines its construction which is fundamentally different compared to written speech. Coherence of oratorical speeches is provided by cohesion, retrospection and

prospection, links that ensure consistency and interdependence of individual parts of oratorical speeches, refer listeners to prepositive content of information or prepare for post-informational background that will unfold in the following parts of the speech.

Consequently, the text is an open unbalanced integrative system [Москальчук 2003, 30]. Integration processes are dynamic in their nature, but the result of their action is fixation of the total integrity of the linguistic object, i.e. its total statics and determination, its form. They allow deploying a certain semantic programme in a linear sequence of linguistic signs until the moment when a person who creates the text, succeeds in its implementation [Москальчук 2003, 28].

The discourse unfolds dynamically in time and because of physiological limitations, it cannot be processed completely simultaneously: only units that do not exceed the capacity of a short-term memory can be processed [Ягунова 2005, 90]. That is why political speeches are characterized by repeatability of different in size units of delimitation of the semantic space. Thus, the political speech is a discourse of a balanced, harmonious diversity that provides adequate delimitation of the semantic continuum.

Rhetorical effectiveness of speeches is based on accuracy, clarity, appropriateness and beauty [Сагач 2000; Хазагеров 2012].

The defining feature in a rhetorical sense is clarity, and it is directly related to persuasion. Correctness of a political speech prevents unpleasant incidents; appropriateness reduces the likelihood of communication failures, which are determined in political communication as a lack of response from the recipient of the political text [Кондратенко 2006, 277]; beauty of a speech increases persuasiveness. Moreover, the beauty is not just the right choice of words, but eurythmy and euphony [Хазагеров 2002, 293–294]. In a perfect harmonious text, there should be equally extended sentences, creating a rhythmic monotone of a speech presentation, but these structures rarely operate. Perception – especially active influence – requires a more active form of the whole, a more distinguishable ability, deviations from any monotone because repetitions divergent in some way or other are used more often than absolute ones.

Thus, the rhythm acts as an integrative phenomenon that connects all the subsystems of the language together; prosodic colouring serves as a shell, "packaging" of the speech that optimizes auditory perception and therefore the impact of speech. Obviously, the rhythm of speech is a powerful means of persuasion as formation of a necessary view of the world in a recipient allows controlling the perception of objects and situations, imposing their positive or negative evaluation.

A further study of ways of realization of the rhetorical orientation of political discourse will promote identification of effective models of communication and definition of adequate prerequisites for using means of all language subsystems taking into account extra-linguistic factors of the communicative situation.

REFERENCES

1. Антипова А.М. Основные проблемы в изучении речевого ритма /А.М. Антипова. Вопросы языкоznания. – 1990. – № 5.
2. Аристотель. Риторика. Поэтика / Аристотель. – М. : Лабиринт, 2000.
3. Бацевич Ф.С. Основи комунікативної лінгвістики /Ф.С. Бацевич. – К. : Видавничий центр "Академія", 2004.
4. Виноградов С.И. Культура русской речи / С.И. Виноградов, Е.Н. Ширяева, Л.К. Граудина – М. : Издательская группа НОРМА-ИНФАРМ, 2004.
5. Гиндин С.И. Общая риторика/ С. И. Гиндин. – М. : Прогресс, 1986.
6. Данилина В.В. Ритмический анализ политической публичной речи: Учебное пособие / В.В. Данилина. – М. : Флинта: Наука, 2004.
7. Иванова С.Ф. Специфика публичной речи / С.Ф. Иванова. – М. : Знание, 1978.
8. Кодзасов С.В. Голос: свойства, функции и номинации. Язык о языке / С.В. Кодзасов. – М. : Языки русской культуры, 2000.
9. Кондратенко Н.В. Украинский политический дискурс: коммуникативные неудачи как результат асемантичности политического текста / Н. В. Кондратенко. Ученые записки Таврического национального университета им. В.И. Вернадского. Серия: Филология. – 2006. – Т. 19 (58), № 4.
10. Красильникова Е.М. Просодическая реализация функции воздействия в текстах информационного и ораторского стилей (экспериментально-фонетическое исследование на материале американского варианта английского языка): автореф. дисс. на соискание ученой степени канд. филол. наук: спец. 10.02.04 "Германские языки" / Е. М. Красильникова. – Волгоград, 2005.
11. Крижанівська Н.Г. Ритм та його роль у психологічних новелах Е.А.По / Н.Г. Крижанівська. Матеріали VI Міжнародної наукової конференції "Карашінські читання: Людина. Мова. Комунікація". – Харків: Константа, 2007.
12. Кудрявцева Л.О., Дядечко Л.П., Дорофеева О.М. та ін. Сучасні аспекти дослідження мас-медійного дискурсу: експресія – вплив – маніпуляція // Мовознавство. – 2005. – № 1.

13. *Лисичкіна І.О.* Емоційний резонанс в англомовній телевізійній рекламі / І.О. Лисичкіна Матеріали VI Міжнародної наукової конференції "Каразінські читання: Людина. Мова. Комунікація". – Харків: Константа, 2007.
14. *Москальчук Г.Г.* Структура текста как синергетический процесс: [монография] / Г.Г. Москальчук. – М.: Едиториал УРСС, 2003.
15. *Мурина Л.А.* Социальные и филологические задачи риторики как учебной дисциплины в ВУЗе / Л. А. Мурина // Актуальные проблемы коммуникативной фонетики и вопросы эффективности речевого общения: междунар. конф., 29–30 мая 1997 г.: материалы конф. – Минск, 1997.
16. *Наговицын А.Е.* Особенности ритмо-фонетической структуры текста: Смыслоное наполнение фонетических знаков / А.Е. Наговицын. – М. : Флинта, 2005.
17. *Онуфрієв С.Т.* Політичний дискурс ЗМІ України у світовому інформаційному просторі: дис. ... канд. фіолол. наук: 10.01.08 / Онуфрієв Соломія Тарасівна. – К., 2005.
18. *Почепцов Г.Г.* Теория коммуникации / Г.Г. Почепцов. – М. : "Рефл-бук", К.: "Ваклер", 2001.
19. *Рождественский Ю.В.* Теория риторики: [монография] / Ю.В. Рождественский. – М. : Добросвет, 1997.
20. *Рожкова О.Е.* Когнитивно-прагматические аспекты политического дискурса: дисс. ... канд. филол. наук: 10.02.04 / Рожкова Ольга Евгеньевна. – Калининград, 2003.
21. *Сагач Г.М.* Риторика: [навчальний посібник] / Г.М. Сагач. – К. : Видавничий Дім "Ін Юр", 2000.
22. *Саенко Т.И.* Категория эффективности в политической риторике / Т.И. Саенко // Науковий вісник кафедри ЮНЕСКО КДЛУ. Лінгвапакс VII. Філологія, Педагогіка, Психологія. – ВЦ КДЛУ, 2000. – Вип. 3A.
23. *Филатова Е.А.* Лексико-стилистические и фонетические средства организации англоязычного политического дискурса (на материале речей британских и американских политиков): автореф. дисс. на соискание ученой степени канд. филол. наук: спец. 10.02.04 "Германские языки" / Е. А. Филатова. – Иваново, 2004.
24. *Фоменко О.С.* Лінгвістичний аналіз сучасного політичного дискурсу США (90-ті роки ХХ століття): Дис. ... канд. фіолол. наук: 10.02.04; – Захищена 26.03.1998. – К., 1998.
25. *Хазагеров Г.Г.* Политическая риторика / Г.Г. Хазагеров. – М. : Никколо-Медиа, 2002.
26. *Чудинов А.П.* Политическая лингвистика: учебное пособие [для студентов, аспирантов, преподавателей-филологов] / А. П. Чудинов. – М. : Флинта: Наука, 2006.
27. *Шейгал Е.И.* Семиотика политического дискурса. – М. : ИТДГК "Гностис", 2004.
28. *Ягунова Е.В.* Просодические признаки языковых единиц и восприятие текста / Е. В. Ягунова // Науковий вісник ПДПУ ім. К.Д. Ушинського. Лінгвістичні науки. – 2005. – № 1.

Стаття надійшла до редколегії 11.03.16

Ю. А. Васік, канд. фіол. наук
Київський національний університет імені Тараса Шевченка (Україна)

Політична промова: ритм і риторика

Стаття присвячена дослідженняю ритмічної організації англомовної політичної промови, яка зумовлюється комунікативно-прагматичною домінантною, жанровими особливостями і специфікою взаємодії двох антропоцентрів цього дискурсного різновиду. Встановлено роль ритму в реалізації риторичної орієнтованості політичної промови.

Ключові слова: ритм, політична промова, риторика, риторична ефективність, переконання.

Ю. А. Васік, канд. фіол. наук
Киевский национальный университет имени Тараса Шевченко (Украина)

Политическая речь: ритм и риторика

Статья посвящена исследованию ритмической организации англоязычной политической речи, которая задается коммуникативно-прагматической доминантой, жанровыми особенностями и взаимодействием двух антропоцентров этой дискурсной разновидности. Выявлена роль ритма в реализации риторической ориентированности политической речи.

Ключевые слова: ритм, политическая речь, риторика, риторическая эффективность, убеждение.

УДК 81'23:159.946.3:784.011.26=134.2=111=133.1

О. М. Вронская, ассистент
Киевский национальный университет имени Тараса Шевченко

ВЕРБАЛЬНЫЕ СРЕДСТВА ВОЗДЕЙСТВИЯ НА РЕЦИПИЕНТОВ В ТЕКСТАХ СОВРЕМЕННЫХ РЭП-ИСПОЛНИТЕЛЕЙ (НА МАТЕРИАЛЕ ИСПАНСКОГО, АНГЛИЙСКОГО И ФРАНЦУЗСКОГО ЯЗЫКОВ)

В статье представлен анализ средств воздействия на реципиентов современных исполнителей политического рэпа на фонетическом, морфо-синтаксическом, лексическом, стилистическом и текстовом уровнях.

Ключевые слова: политический рэп, функция, реципиент, воздействие, выразительные средства.