

## LEXICAL AND STYLISTIC PECULIARITIES OF ENGLISH LANGUAGE

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### ABSTRACT

*Based on the works of English-speaking writers of the mid-twentieth and early twenty-first centuries, the article examines the main types of advancement (paradox, allusions, convergence and the effect of deceived expectation), which contribute to the creation of a pragmatic effect by the author of a literary text. The purpose of the article is to reveal the connection between stylistics and pragmatics of a literary text using the functional characteristics of stylistic means and techniques. The relevance and practical significance of the work lies, first of all, in the need for further study of the significance of a systematic and comprehensive study of stylistic means and their implementation in artistic discourse. With the help of descriptive and comparative methods of research, as well as by conducting a stylistic analysis of the English literary text, the authors come to the conclusion that the pragmatics of the text is a multilevel structure, where the style of the text plays an important role.*

**Key words:** *text pragmatics, stylistic means, advancement, convergence, allusion, deceived expectation effect, literary text, American literature.*

### АННОТАЦИЯ

*На основе произведений англоязычных писателей середины XX и начала XXI веков в статье рассматриваются основные виды продвижения (парадокс, аллюзии, конвергенция и эффект обманутого ожидания), которые способствуют созданию прагматический эффект автора художественного текста. Цель статьи - выявить связь стилистики и прагматики художественного текста с помощью функциональных характеристик стилистических средств и приемов. Актуальность и практическая значимость работы заключается, прежде всего, в необходимости дальнейшего изучения значения системного и всестороннего изучения стилистических средств и их реализации в художественном слове. С помощью описательного и сопоставительного методов исследования, а также путем проведения стилистического анализа англоязычного художественного текста авторы приходят к выводу о том, что прагматика текста представляет собой*

*многоуровневую структуру, где стиль текста играет определяющую роль. важная роль.*

*Ключевые слова: прагматика текста, стилистические средства, продвижение, конвергенция, аллюзия, эффект обманутого ожидания, художественный текст, американская литература.*

## **INTRODUCTION**

The study of a literary text includes the identification of pragmatically important elements of the work, in which the author expresses his opinion especially clearly. The pragmatics of a literary text studies the writer's attitude to reality, to what he expresses. At the same time, the criteria for identifying pragmatically important artistic means are somewhat vague, and there is no systematic classification of such means. In our opinion, the study of stylistic means of creating a pragmatic effect in a work of art can be fruitful.

The pragmatics of a literary text has much in common with stylistics, therefore, such a branch of linguistics as pragmatic stylistics is beginning to develop more and more actively. One of E. Black's works "Once Upon a Time in a Tale" is devoted to this area of science. However, it should be noted that the stylistic aspect of the pragmatics of the text in this work, in our opinion, is not sufficiently covered. Therefore, we see the need and need for a clearer classification of pragmatically oriented stylistic means.

The purpose of the study, which was the basis of this article, is to identify the relationship between stylistics and pragmatics of a literary text using the functional characteristics of stylistic means and techniques.

## **DISCUSSION AND RESULTS**

The relevance and practical significance of the work lies, first of all, in the need for further study of the significance of a systematic and comprehensive study of stylistic means and their implementation in artistic discourse, which will undoubtedly contribute to a comprehensive interpretation of English-language artistic works and will work "to overcome the cultural remoteness of the reader from a text alien to him" [1, p. four]. The theoretical significance of the work is seen in the presence in it of prospects for research in cognitive linguistics, as well as in the benefits of applying a linguo-pragmatic approach to the study of a literary text, which opens up the possibility of a new understanding of the content of this text that carries certain information, as well as the purpose of the latter. using various stylistic means.

The following tasks were set in the article:

- systematically reveal the stylistic means of implementation in the English artistic discourse;
- analyze the most common stylistic devices that affect the intensity of the actualization of the meaning of works of art by American writers.

The scientific novelty of the work lies in the fact that this is one of the few studies devoted to the consideration of the stylistic aspect of literary works of English-speaking writers using a linguo-pragmatic approach to the study of their literary texts, i.e. to the disclosure of means and methods of subjective interpretation of objective information, which opens up prospects for a new understanding of these works of art and partly solves the problems of a cultural plan.

The material for the work was the works of art by English-speaking writers in the period from the middle of the 20th to the first decade of the 21st century.

Foregrounding was chosen as the basic method for studying the pragmatics of a literary text.

Recall that promotion is a specific character of text expansion, which determines different ways of presenting information and different ways and means of influencing the addressee and introducing him to the content plan of the text.

The nomination is characterized by a number of means of formal organization of the text, which focus the reader's attention on certain elements of the message [2, p. 99]. "Such elements are surprising in their unexpectedness, unpredictability in order to emphasize, highlight a certain opinion" [1, p. four].

The extension types were developed by M. Riffater and used in the decoding style [2].

Traditionally, the main types of protrusion are clutches (term by S. Levin), stylistic convergence (the concept was introduced by M. Riffater) [1, p. 7], contrast (paradox) and the effect of deceived expectations (R. Jakobson's term).

Linkage means the appearance of similar linguistic units in similar positions, i.e., syntactic repetitions. Stylistic convergence includes the accumulation and combination of various stylistic means in a text fragment. Paradox is a stylistic means, a figure of thought, which is realized in such linguistic means as figures of opposites, primarily oxymoron and antithesis [3, p. 74].

The effect of (deluded) expectation is based on the appearance of unexpected, unpredictable elements in the work. This tool often "serves to create a comic effect, to preserve the intrigue of the development of actions, and contributes to the emergence of psychological tension in the reader's attention" [1, p. 168]. The above

types of advancement, especially cohesion and convergence, provide the reader's attention, influencing the comprehension and rethinking of the text.

Stylistic convergence is a kind of quantitative manifestation of promotion. Different writers in literary texts of different genres realize it in different ways. For example, in the novel 'A Death in the Family' by the American writer of the mid-twentieth century D. Agee, the convergence covers almost two pages at the very beginning of the work. As can often be seen in the stories of D. Thomas, C. Chopin, R. Bradbury and other authors, stylistic convergence occurs when describing nature. For example, R. Bradbury describes the meekness of nature at night, shows a general agreement in it:

"Now is the night one blue dew, my father has drained, he has coiled the hose. Low on the length of lawns, a frailing of fire who breathes (metaphor). Content, silver, like peeps of light (comparison), each cricket makes his comment over and over in the drained grass" (highlighted letters and syllables are alliteration) [4, p. 176].

The fragment is an example of poetic prose with rhythmic sentences, alliteration, comparison and metaphors.

The given example is very close to the description of nature in the stories of the American writer K. Chopin [5, p. 100], where the author, using anthropomorphic metaphors, endows her not only with human features, but also portrays her as something more "reasonable" than a person:

"The katydids began their slumber song, they are at it yet. How wise they are. They do not chatter like people (comparison). They tell me only: 'sleep, sleep, sleep' (indirect onomatopoeia). The wind rippled the maple leaves like little warm love thrills" (anthropomorphic metaphor, simile, bold letters – alliteration) [ibid, p. 102].

This short passage, which undoubtedly speaks of the poetic nature of the author, concentrates a large number of stylistic means: alliteration, indirect onomatopoeia, metaphors and comparisons.

Thus, the use of stylistic means, in particular, tropes of qualitative characteristics, has an impact on the pragmatic and poetic effect of the work as a whole. The effect lies in the fact that the figures are built on special combinations of words that go beyond the usual, "practical" use of the latter, and are intended to enhance the expressiveness and descriptiveness of the text.

It should be noted that stylistic convergence (accumulation of several stylistic devices in one place) is not typical for adventure and detective genres.

The function of influencing the pragmatic and poetic effect of the work is also performed by stylistic convergence in the novel by the famous contemporary

American writer D. Adams 'The Hitchhiker's Guide to the Galaxy' [2, p. 300]. In particular, at the beginning of the work, the author ironically describes our planet, as well as the concerns and problems of its inhabitants:

“Far out in the uncharted backwaters the unfashionable end (antithesis) of the western spiral of the Galaxy lies a small unregarded yellow sun (meiosis). Orbiting this at a distance of roughly ninety-two million miles is an utterly insignificant little blue planet whose ape-descended life forms are so amazingly primitive that they still think digital watches are pretty neat idea” [ibid., With. 305].

In this passage, convergence appears relatively unconventional, since the main stylistic means are meiosis and antithesis, which interact with syntactic repetitions and, above all, with a list of definitions and artifacts, create a subtle irony and help the reader understand the insignificance of worries. many earthlings.

Thus, it is the redundancy of stylistic means in certain fragments of a work of art and their diversity that are a certain signal to the reader about the importance of the author's thought, about the concentration of the author's main views, for example, on nature, politics and life in general.

Let's move on to another stylistic device - paradox.

Paradox as a stylistic means is very diverse. In general, there is not enough research on this subject in Russian linguistics and philology. The paradox is widely used by the authors not only in humorous, but also in detective genres, as well as in dramatic works. How does the paradox function throughout the entire text? In a prose work, for example, a paradox can be realized, in particular, in headwords (both explicitly and implicitly), as well as in the plot.

Fiction by American writer Edward Hoch

"The Best Zoo" ('Zoo') (1958)

[6] is largely based on a paradox. In its first part there is a fantastic story about Professor Hugo's spaceship, which brought unusual horse-like spiders to Earth from the distant planet Kaan. Crowds of thousands of earthlings came to look at these creatures, examining them with interest, horror, and delight at the same time:

“Some two months and three planets later, the silver ship of Professor Hugo settled at last onto the familiar jagged rocks of Kaan, and the queer horse-spider creatures filed quickly out of their cages. Professor Hugo was there to say a few parting words, and then they scurried away in a hundred different directions, seeking their homes among the rocks” [ibid.].



The plot paradox is revealed in the second part of the story, which describes the return of horse-like spiders to their home planet Kaan [7, p. 37]. Father and child share their impressions of earthlings with mother:

‘It was the best Zoo ever’ [6].

Thus, the cohesion of the two parts of the text, which is formed due to the frame repetition of two key sentences (with minor changes), reflects the paradoxical vision of the world by its different inhabitants.

S. Kinsell's short story 'Wedding Night' (2012) [8] also contains a paradox of title and text. This is a story about love and loneliness. The protagonist of the work is a not very educated lonely newspaper seller who once saw a young hippie girl and felt sympathy and pity for her:

“One day I saw a young lady: she looked so long-tired and in need of a friend” [ibid].

Then he invited the girl to stay with him and rest, which touched her very much:

“She stroked my hair and said my heart was full of love” [ibid].

After sleeping on the floor next to her bed all night, the seller touched the soundly sleeping and fully dressed girl only once. In the morning she left. This chance meeting of two lonely people played a big role in the life of a man. That is why the story has a paradoxical title, since there really was no marriage. The plot paradox is actualized by the stylistic cohesion of two strong positions: the title 'Wedding Night' and the final sentence of the text:

“Some good marriages don't last long”

[ibid].

The lexical units marriage and wedding belong to the same semantic field, they unite the text and highlight the main theme of the work: the theme of love, compassion, overcoming loneliness [7, p. 38].

Semantically related to the theme of love and the above lexical units is the frame repetition of two sentences at the beginning of the work and in its last paragraph:

“I have worked at this bus station maga zine stand since nineteen fifty three, waiting for the right girl to come along” and “I've worked here since nineteen fifty three, wait ing for the right girl to come along” [8] .

A meeting with an unknown girl, one night she spent in the seller's room, is compared to the wedding night.

Thus, the paradox in the stories 'Zoo' and 'Wedding Night' is realized, first of all, in the titles of the works, which contradict (in whole or in part) the content of the text. Secondly, the plot paradox is realized in strong positions, including in the final words

of the stories and in the frame repetitions of key words. The last words of E. Hoch's story 'Zoo' also actualize such a stylistic device as the effect of deceived expectation, since the words of alien horse-like spiders about earthlings as a zoo are unpredictable for the reader and also create a certain humorous effect [7, p. 39].

In R. Bradbury's story 'Forever and the Earth' (1950) we find a situational paradox. The author describes a fantastic story about the future, when people make interplanetary and intergalactic flights, conquer other planets:

“A touch of the hand and this burning would, on the instant, beautifully reverse itself. Eckels remembered the wording in the advertisements to the letter. Out of chars and ashes, out of dust and coals, like golden sal amanders, the old years, the green years, might leap; roses sweeten the air, white hair turn Irish-black, wrinkles vanish; all, everything fly back to seed, flee death, rush down to their beginnings, suns rise in western skies and set in glorious easts, moons eat themselves opposite to the custom, all and everything cupping one in another like Chi nese boxes, rabbits in hats, all and everything returning to the fresh death, the seed death, the green death, to the time before the beginning. A touch of a hand might do it, the merest touch of a hand” [4, p. 189]. The situational paradox is the basis of the plot in the latest novel by the popular American writer S. King '11/22/63' (2011). Here, too, time travel is made, but into the past. The protagonist dreams of getting into 1963 and saving the life of President Joe on Kennedy.

Such time travel for most American writers is aimed at changing life for the better both in the past (retouching it, “doing work on mistakes”) and in the future.

A strong pragmatic effect creates a paradox in the stories of the American writer F. Forsythe 'No Comebacks' (1982), 'The Veteran' (2002), 'The Contract' (1995), 'There Are No Snakes in Ireland' (1982 ).

The paradox is realized here due to the connection of two strong positions - the cohesion of the title and the end of the work.

The keywords in the headings of two works of the same name, no comebacks and there are no snakes in Ireland, are a kind of antithesis to the content of these works, their main pragmatic idea is revenge on villains and criminals. The main character of the book 'No Comebacks', who does not know the refusal of women, playboy Mark Sanderson falls in love with a married woman who does not want to leave her husband for his sake. The paradox is realized at the end of the work: in order to achieve his goal, Sanderson hires a killer who kills his beloved's husband in cold blood. However, the killer also kills Sanderson's beloved woman as a witness to the crime:

‘Do not worry, monsieur’, he said, reas suringly, ‘there will be no comebacks. I shot her too’ [9, p. 200].

The cohesion of the title and the last words of the work - no comebacks - is in fact an implicit antithesis to the feelings of the protagonist.

The pragmatic idea of the work is obvious: it is impossible to achieve the goal by criminal means. Sanderson gets punished and apparently can experience a kind of catharsis that will force him to reconsider his life views.

An essential role in stylistic convergence can be played by allusions, which are an important type of advancement. In literary texts, it is allusion that most often becomes a component of convergence.

R. Bradbury's short story "The Murderer" (1953) ironically, rather even sarcastically, characterizes television as a powerful means of influencing the audience:

“Then I went in and shot the televisor, that insidious beast (hyperbole), that Medusa (allusion, anthropomorphic metaphor), which freezes a billion people to stone (metaphor) every night, staring fixedly, that Siren which called and sang and promised so much and gave, after all, so little” (antithesis) [10, p. 165].

Two mythological allusions with brightly colored negative connotations are the basis for six metaphors and hyperbole, as well as antitheses.

Allusion as a type of promotion is very effective in strong positions: title, epigraph. For example, a number of R. Bradbury's stories 'There Will Come Soft Rains' (1950), 'And the Moon Be Still as Bright' (1948), 'Usher II' (1950) have allusive titles, in particular, the titles the first two stories include lines from S. Teasdale and D. Byron, and the title of the third story, like the rest of the text, is closely related to R. Bradbury's fictional work 'There Will Come Soft Rains' (1950). The pragmatic content of allusive titles is revealed retrospectively, that is, only after reading the works.

An allusive text allows us to establish a connection with a certain literary source. However, to understand the allusion, it is necessary to clarify a specific allusive fact, and in this case, the context in which the allusive word or text is used that carries allusive information comes to the rescue. The understanding of allusion cannot be reduced only to the identification of an allusive fact. Enrichment of the content of the work occurs not only due to this fact, but also due to the emergence between the two works of a number of additional connections, parallels or, conversely, contrasts, oppositions.

Another stylistic device of promotion is the expectation effect, which is also of interest when discussing the relationship between the style of a text and its



pragmatics. The effect of expectation (in our opinion, the effect of deceived expectation is a better translation of the term) can be realized in a literary text in various stylistic ways. One of them is, as we wrote above, a paradox.

The types of promotion given in our work are based on such stylistic means as metaphor, comparison and alliteration. In a number of works (T. Hawkins, D. Adams, E. Hawk) convergence and paradox perform an ironic function.

Depending on the genre of a work of art, the pragmatic effect is achieved by various types of promotion, but such means as paradox and allusion are always distinguished by a particularly strong and pronounced pragmatic effect that a literary text carries.

## **CONCLUSION**

The study of the problem of the pragmatic effect of literary texts by English-speaking authors allows us to state the following: the pragmatics of a literary work is a multi-level structure and is represented by various stylistic means that implement the basic technique of the pragmatics of a literary text - promotion.

The main types of promotion in the considered perspective are linkage, stylistic convergence, contrast (paradox), deceived expectation effect, metaphor, comparison and alliteration. Depending on the genre of a work of art, the pragmatic effect is achieved by different types of promotion, however, paradox and allusion more often and significantly affect the creation of the pragmatic effect of literary texts, analyzed by us in the article by American authors.

The prospects for further research are to consider the pragmatic effect of stylistic means in texts of different genres, especially in poetry, and to compare the types of proposition in prose and poetry. This will make it possible to more clearly define the subject of pragmatic stylistics as a promising branch of science.

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