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WAYS OF THE CATEGORY OF EXPRESSIVENESS ACTUALIZATION IN TEXTS OF DIFFERENT LANGUAGE STYLES

Summary. In this paper, based on the analysis of the scientific work of linguists, the study of the category of expressiveness and related linguistic concepts, their operation in texts of different styles is conducted. The category of expressiveness plays a significant role in the process of organizing both written and oral speech, and therefore is actualized in different functional styles. In modern linguistics many works of scientists are presented, which investigate the issues of the category of expressiveness and related linguistic concepts. Until now, scientists have not reached a common ground in their research, because they consider the category of expressiveness from different positions, and this fact explains the multifaceted concept of expressiveness. Language as a means of communication includes not only intellectual but also aesthetic and emotional informativity. In the process of organizing both written and oral speech, the category of expressiveness, which is not limited only to literary works, plays an important role, but is actualized in different functional styles of speech, which explains the increased attention to the study of this issue by linguists. Along with the category of expressiveness in the language functions related to it linguistic concepts. Many scholars pay much attention to studying the data of linguistic concepts, but to this day they have not reached the common opinion about their definition and the level of identity (synonymity), which indicates their versatility. Consequently, the category of expressiveness is a semantic-stylistic category, which gives the text the property to convey meaning with intensified intensity. As a result of actualization of the category of expressiveness there is an emotional or logical enhancement of the expressiveness, which may or may not be figurative. Expressiveness is calibrated with the use of intensifiers, which are means of intensity category. The presence of intensity and imagery is distinguished by expressive and non-expressive units. So, if there is an intensification of the evaluation, or there is a figurative element, then the expression becomes expressive one.

Key words: category of expressiveness, functional style, content, scientific, official-business, literary, figurative meaning.

Problem statement. Any national language has its own literary form of existence, which serves all areas of society: political, economic, industrial, etc. Depending on the scope of the language, the content of the statement, the situation and the purposes of communication, there are several functional-stylistic varieties or styles characterized by a certain system of selection and organization of language means in them.

As the famous Ukrainian linguist and translator, O. Cherednichenko, says "functional style is a kind of language used in a typical social situation and differs from other variants in its linguistic, grammatical and phonetic features" [15, p. 87].

Linguist V. Vinogradov believes that "language styles are language systems that arise in the process of functioning of the language in various spheres of human activity (communication) and for various purposes, these are structural outlines of the function of language in its multifaceted manifestations" [6, p. 37].

M. Kozhina argues that the functional style is "a peculiar character of the speech of one or another of its variants, which corresponds to the defined sphere of social activity and the form of consciousness that is correlated with it, created by the peculiarities of the functioning of the linguistic means in this sphere and the specific speech organization, which forms its general stylistic coloring" [9, p. 49].

The researcher L. Matsko after analyzing the results of the study of V. Vinogradov and M. Kozhina, supplemented and specified the characteristic of the functional style by the following data:

1) the functional style relates not only to the sphere of communication, but also to the type of social activity and forms of social consciousness generated by this activity; 2) the basis for the allocation of the functional style has a double character: actually linguistic and extra-linguistic;

3) the basis of the functional style is the speech system of style – the relationship of language means in a particular type of speech on the basis of their unique communicative task, and extra-linguistic which is predetermined by the means related to each other by connotation [10, p. 154].

Philologist Brandes MP gives the following definition of functional style: the functional style is a functional system, a system of internal, hidden relations and relations of phenomena, in which the functions of the purpose of verbal creation are revealed ... Functional style as a system of internal, hidden relations given as the world is "sensitive", this sphere is not perceived by the senses, but is comprehended through logical analysis. This system of hidden relationships is implemented through a specific speech genre. Each of the functional styles is a special reality, internally, in itself, it is organized by a system of stereotypes, schemes, legal traditions. This system is a set of subsystems located in the following sequence:

1) a subsystem of content as a result of a certain method of reflection (the general type of content is observed in the official-business style, the abstract type of content – in the scientific, figurative type of content – in literary style, a specific type of content – in everyday speech);

2) subsystem of functional content – this type of text: legislative, instructive, explanatory, etc.;

3) the subsystem of the tonal color of a certain style correlates with the type of content and function, for example, in the official-business style, the tone-division, official, neutral, solemn-affirming;

4) type of thinking and a set of compositional-speech forms determined by it;

5) a typical set of linguistic means [4, p. 140].

Ukrainian linguist A. Koval classifies functional styles depending on the functions of speech (communication, message, influence), and submits the following classification: conversational style (communication function); scientific, business styles (message function); journalistic and literary styles (function of influence) [8, p. 6].

I. Arnold, studying the stylistics of contemporary English, identifies two groups of styles. The first group includes styles that correspond to unprepared pre-household speech, and the second – pre-conceived speech with a wide range of individuals. Different styles of the first group are usually called spoken, and the second – bookish. In English, another terminology is used, namely, distinguishing between casual (non-formal) and non-casual (formal) [1, p. 266]. In the colloquial style it is customary to distinguish three varieties: literary-colloquial, familiar-colloquial and slangy words. The group of bookish style includes scientific, business, or official-documentary, journalistic, or newspaper, oratory and sublimed-poetic [1, p. 268].

To date, the issue of style, which is designed to meet the religious needs of society, remains unresolved. This question remains unresolved due to the lack of unity of views of philologists, who in different ways call this style: church-religious [13, p. 224], religious, sacral [11], theological [3], religious [12], religious, or denominational preaching [14].

The problem of the study is although there are still no an unanimously approved classification of functional language styles, they still exist and fulfill their specific communicative tasks. Therefore, **the purpose of our paper** will be to determine the main ways to actualize the category of expressiveness in the texts of different functional styles.

The basic material. According to O. Akhmanova, expressiveness is specific feature of the texts of literary works and is “expressive-depiction quality of speech, distinguishing it from ordinary (or stylistically neutral) and giving it a figurative and emotional color” [2, p. 524]. Literary works are full of stylistic means, which are indicators of expressiveness, actualizing the category of expressiveness. In the literary works, information varies: intellectual, aesthetic, and emotional. All these types of information affect the reader. Such influence is achieved through the use of stylistic means at different levels.

Analyzing the language of literary works, scientists share stylistic means on figurative and expressive. Figurative means of speech are all kinds of figurative use of words, phrases and phonemes, and all kinds of figurative meanings, which are called by the term “verbal trope” [1, p. 70]. Most common lexical imagery, they include metaphor, metonymy, hyperbole, litotes, and others. The metaphor is the transfer of the name of one subject to another based on their similarity [7, p. 209]. I. Golub provides the following classification of metaphors: linguistic (deprived of imagery), for example: *back of the chair; table leg*; individual-author, anonymous, which became the property of the language, for example: *a flash of feelings, a whirlwind of emotions, a fire tongue* [7, p. 210]. In scientific prose, the language metaphors are used to create terms, for example: *a brake sleeve, a crankshaft*. Metonymy is the transfer of the name of one object to another by their adjacency [7, p. 213], for example: *gold in his hands, Kiev is asleep, the city lives*. Metonymy is often viewed as a metaphor, but there are differences between them: for the metaphorical transfer of the name, the related objects should be similar, and with metonymy, there is no similarity. Hyperbola

is a figurative statement, which consists in exaggerating the size, strength, beauty, value described [7, p. 223], for example: *I love you to the Moon and back, I have told you it a thousand times*. Arnold I. defines hyperbole as an exaggeration, which increases the expressiveness of the statement, giving it an emphasis [1, p. 74]. Litotes is called figurative statement, which reduces the size, force, value described [7, p. 223], for example: *a cat-sized horse*. Consequently, litotes and hyperbole are opposite to each other phenomena.

The expressive means, or the figures of the language, do not create images, but increase the expressiveness of the language and enhance its emotionality through special syntactic constructions: inversion, rhetorical question, parallel structures, contrast, etc. [1, p. 70]. Inversion is a deviation in the order of constructing members of a sentence, for example: *Should you need anything, feel free to tell me*. Rhetorical question – one of the most common stylistic figures, which is characterized by the amazing brightness and variety of emotionally-expressive shades. Rhetorical questions contain statements (or objections) in the form of a question that does not require an answer, for example: *What a strange day today! Yesterday everything was as always. Maybe I changed that overnight?* The parallel construction is a structure composed of two (or more) words in the same grammatical form, for example: *“The answer is interaction”*. Contrast – a figure of speech, which consists in the anonymization of lexical-phraseological, phonetic and grammatical units that embody the contrasting perception of the artist by reality, for example: *asking to approve; laugh, pouring with tears*.

Since figurative means, tropes, also perform an expressive function, and figurative syntax can participate in the creation of imagery, such a division of stylistic means can be considered conditional. Expression-emotional means of language (including tropes) are more likely to express thoughts than express feelings. Expressiveness “usually intensifies, shades the logically reasoned opinion of the author” [5, p. 163]. The word in literary works, along with the main meaning, often has an additional meaning that accompanies the main one, that is, it has connotative meanings that can be manifested as an evaluation, emotionality, imagery and expression [5, p. 164]. In the context of the word, the word may lose its basic thematic meaning, or, conversely, enrich itself with new meanings, the growth and strengthening of the denotative meaning of the word conative meaning. That is, there are two mutually opposite processes: hypersemanticism and desemantization: *“It was a simple question that went to the heart of life as Yali experienced it.”* [17, p. 14] Hypersemanticism is typical for poetic speech, and desemantization happens primarily in expressive spoken language [1, p. 54].

According to N. Valgina, literary speech is not just an expressive language; the expressiveness here is created artistically and becomes a verbal art [5, p. 165].

With an expressive goal, inversion is often invoked: *“In another moment, I went down Alice after it, never before considering how in the world she was to get out again”* [16, p. 3].

It should be remembered that there is also a grammatical inversion (question form) that is not endowed with expressiveness: *“Was the reported tools at the site really instruments made by humans, or just natural rock shapes?”* [17, p. 47]. This kind of inversion has the character of the grammatical norm, which acts as a question, but this norm can be violated if the question is a direct word order, that is, an expressive question can be formed with a direct word order.

The use of phraseologisms in the work contributes to its expressive-estimated color: “Administered by Australia as a mandate of the United Nations, but independence was in the air” [18, p. 14].

It should also be remembered that in addition to figurative expressiveness, there is also a magnifying expressiveness [1, p. 130], the means of which are the abovementioned intensifiers: “There was nothing so VERY remarkable in that ...” [16, p. 3].

Additional expressiveness of the text is also provided by the sounding elements, which in the text act as means of the phony-stylistic game. These elements are formed by the method of onomatopoeia, or onomatopoeia (echoism), which in the dictionary of linguistic terms O. Akmanova is defined as “the creation of words, sound shells which in one way or another reminiscent of the named (designated) objects or phenomena” [2, p. 157], for example: *meowing, barking*.

The pronounced emotional, evaluative expressive nature of the English language has a special, genetically rather heterogeneous layer of vocabulary and phraseology, which is called slang used in colloquial language and is outside the literary norm. The most important property of slang grasses is their rough-cynical or rough expressiveness, contemptuous and humorous imagery, an ironic or contemptuous coloration that distinguishes them from synonymous words and phrases from a literary language [1, p. 90].

The scientific style is designed for logical rather than emotional-sensory perception. But in some genres of scientific style, the categories of expressiveness and expressiveness are also updated. N. Valgina argues that the purpose of expression in science is the proof (the so-called intellectual expressiveness) [5, c. 165]. Functions of the image in the scientific literature are distinguished from its functions in literary style. This function is concretization [5, p. 165]. Scientific concepts in scientific literature are explained with the help of the image, and the level of emotionality in the language is determined by the manifestation of the author’s individuality in the scientific text.

As for the official-business style, it does not have an expressiveness at all. Brandes M.P. argues that “the official-business sphere is characterized by such a functional feature as the presence and, accordingly, the non-emotional nature of the message” [4, p. 143]. Each type of official business document has its strict architectonic form of presentation, which was worked out during the existence of official-business style, and cannot be violated.

Conclusions. Concluding we can state that, the expressiveness is characteristic for almost all functional styles, except official-business functional style, which is conditioned by the regulated form of presentation of official business texts and the use of neutral business vocabulary.

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Булах Д. І., Радецька С. В. Шляхи актуалізації категорії експресивності в текстах різних стилів

Анотація. У статті на основі аналізу наукового доробку вчених-лінгвістів проводиться дослідження категорії експресивності та споріднених з нею лінгвістичних понять, їх функціонування в текстах різних стилів. Категорія експресивності відіграє значну роль у процесі організації як письмового, так й усного висловлювання, тому актуалізується в різних функціональних стилях. У сучасній лінгвістиці представлено багато робіт учених, які досліджують питання категорії експресивності й пов’язані з нею лінгвістичні поняття. До сьогодні вчені не дійшли спільної думки в дослідженнях, оскільки вони розглядають категорію експресивності з різних позицій, чим пояснюється багатогранність поняття експресивності. Мова як засіб комунікації містить у собі не лише інтелектуальну, а й естетичну та емоційну інформативність. У процесі організації як письмового, так й усного висловлювання істотне значення відіграє категорія експресивності, яка не обмежується лише художньою літературою, а актуалізується в різних функціональних стилях мови, чим і пояснюється підвищена увага до вивчення цього питання з боку вчених-лінгвістів. Поряд із категорією експресії в мові функціонують споріднені з нею лінгвістичні поняття. Багато вчених приділяють велику увагу вивченню цих лінгвістичних понять, але до сьогодні вони так і не дійшли спільної думки з приводу їх визначення та рівня тотожності (синонімічності), що вказує на їх багатогранність. Отже, категорія експресивності є семантико-стилістичною категорією, що надає тексту властивість передавати зміст із підсиленою інтенсивністю. У результаті актуалізації категорії експресивності відбувається емоційне або логічне підсилення виразу, яке може бути чи не бути образним. Експресивність градується за допомогою використання інтенсифікаторів, які є засобами категорії інтенсивності. Наявність інтенсивності й образності розмежовує експресивні та неекспресивні одиниці. Отже, якщо відбувається

інтенсифікація оцінки або присутній образний елемент, то вираз набуває експресивності.

Ключові слова: категорія експресивності, функціональні стилі, зміст, науковий, офіційно-діловий, літературний, переносне значення.

Булах Д. И., Радецкая С. В. Способы актуализации категории экспрессивности в текстах разных стилей

Аннотация. В статье на основе анализа научных работ ученых-лингвистов проводится исследование категории экспрессивности и родственных ей лингвистических понятий, их функционирование в текстах разных стилей. Категория экспрессивности играет значительную роль в процессе организации как письменного, так и устного высказывания, поэтому актуализируется в различных функциональных стилях. В современной лингвистике представлено много работ ученых, исследующих вопросы категории экспрессивности и связанные с ней лингвистические понятия. До сих пор ученые не пришли к единому мнению в исследованиях, поскольку они рассматривают категорию экспрессивности с разных позиций, чем объясняется многогранность понятия экспрессивности. Язык как средство коммуникации содержит в себе не только интеллектуальную, но и эстетическую и эмоциональную информативность. В процессе организации как письменного, так и устного высказывания существенное значение

имеет категория экспрессивности, которая не ограничивается только художественной литературой, а актуализируется в различных функциональных стилях языка, чем и объясняется повышенное внимание к изучению этого вопроса со стороны ученых-лингвистов. Наряду с категорией экспрессивности в языке функционируют родственные ей лингвистические понятия. Многие ученые уделяют большое внимание изучению данных лингвистических понятий, но до сих пор они так и не пришли к общему мнению по поводу их определения и уровня тождества (синонимичности), что указывает на их многогранность. Итак, категория экспрессивности является семантико-стилистической категорией, придает тексту свойство передавать смысл с усиленной интенсивностью. В результате актуализации категории экспрессивности происходит эмоциональное или логическое усиление высказывания, которое может быть или не быть образным. Экспрессивность градуируется посредством использования интенсификаторов, которые являются средствами категории интенсивности. Наличие интенсивности и образности разграничивает экспрессивные и неэкспрессивные единицы. Таким образом, если происходит интенсификация оценки или присутствует образный элемент, то выражение приобретает экспрессивность.

Ключевые слова: категория экспрессивности, функциональные стили, содержание, научный, официально-деловой, литературный, переносное значение.