EXPRESSIVENESS OF BLURBS: SYNTACTIC LEVEL

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One of the forms of reflection of reality and its cognition is emotions. Human emotions are special mental processes connected with instincts, needs and motivations which are manifested in the form of direct (immediate) experience and are associated with satisfaction (positive emotions) or dissatisfaction (negative emotions) of different needs. Positive emotions are more common for the human beings, because people tend to think positively by their nature. Positive emotions influence human beings on the subconscious level and acutely reduce "the barrier of mistrust" to everything new. Advertising is aimed at inciting of positive emotions which facilitates a creation of positive attitude to the advertised product. Under the influence of positive emotions recipient interprets information which is conveyed in advertising message in favor of the advertiser. Advertising sells emotions for the attention. Pragmatism of blurbs is seen as the main feature, which determines all other features. Unlike many other texts, the value of communication in blurbs is determined exclusively by its perlocutionary effect, leading to the bottom line: purchasing an advertisedbook [4, p.154].

*The object*of the article is a blurb as a kind of advertising text, the aim of which is to make the recipient perform a certain act – a purchase of a product (in our case – the book). *The subject* is syntactic constructions which represent various readers' emotions. *The topicality* is determined by the correspondence of the topic to the modern linguistic researches that are related to the study of expression of emotions in language and speech. *The aim* of this research is the study of syntactical expressive

means that help to realize emotions in blurbs. This purpose has predetermined the solution of such tasks as: 1) to identify the specifics of the notion "expressiveness", and 2) to analyze the syntactical means of expressing emotions in blurbs.

Verbal aspect of blurbs is objectified by the psychological, linguistic factors and translator's task.The process of transformation results in creating linguocultural equality of the text. The translating is assumed to be both interlingual and intercultural [5, p. 32].Emotional-expressive marker is peculiar to the human psyche. The aim of blurbs is to influence the reader. It leads to the usage of expressive linguistic means and stylistic devices.

Expressiveness is the notion which is heterogeneously defined in dictionaries, reference books and special literature. Expressiveness is objectively existing properties of linguistic means to increase pragmatic potential of the statements, to influence intensively on reader's perception by stirring up certain intellectual or emotional reaction [2, p. 193]. It is the specific atmosphere of the statement that is created by the functioning of a certain range of expressive linguistic means. It is text's property to convey meaning with increased intensity, expressing the internal state of the speaker. It is a set of semantic and stylistic features of language unit which ensures its ability to act in communication as means of subjective expression of the speaker's attitude to the content or recipient of speech. It is intentional impact on the recipient in terms of impressive power of statements, its aesthetic characterization [1, p. 121].

On the basis of definitions of expressiveness that are given by different researchers we can define this category as a set of features of language / speech units, as well as a text by which sender expresses his subjective attitude to the content or addressee. Text expressiveness is determined by addresser's intentions, thesaurus as well as linguistic and extralinguistic factors. It is the retention of receiver's attention, the increase of reflection, the emergence of emotions and feelings.

Linguistic mechanism of expressiveness is derogation from speech standards, norms, and linguistic stereotypes [6, p. 176]. Means of creating expressiveness may be

grouped under the general term of foregrounding. Foregrounding keeps reader's attention on certain parts of the text and helps to estimate their relative importance. Expressiveness as language category touches all spheres of language but in the modern linguistics the study of expressiveness as a syntactic category becomes more and more important.

Syntactic level has great potential to express the emotional nuances of speech. Under the term emotional syntax one should understand special structural formations aimed not only at transmitting basic content of the message but also subjective-estimative, emotionally coloured attitude of the speaker towards the object of thoughts [3, p. 13}. The present study of emotional constructions, limited by the scope of evocative sentences, is conducted on a few levels in accordance with: 1) the purpose of the utterance (declarative, interrogative, imperative sentences and their types); 2) emotional coloring (exclamatory sentences); 3) the number of predicative centers (simple and complex sentences) and the number of syntactic positions of grammatical kernel (one-member, two-member, elliptical, incomplete sentences); 4) word order (inversion); 5) the status of "arranged" expressive means (repetition); expletive and conjunctive constructions (addressing, parceling, parenthesis); 7) emotional intonation through punctuation.

In accordance with the purpose of the utterance it is accepted to distinguish declarative, interrogative and imperative sentences. Declarative sentences implicate the message of an event, a phenomenon, the fact of reality. They are the most common in blurbs. Declarative sentences can convey a range of different emotions (pleasure, delight, enjoyment, outrage, anger, etc.):*"The Tulip Girl Margaret Dickinson's captivating new Lincolnshire saga about the endurance of true love in the face of adversity" – Booklist; "Doerr is a marvelous writer. Her observations are clear-sighted, her writing spare but graceful, and she creates telling images... A wonderful book" – Publishers Weekly.*

Expressiveness can also be manifested through negation. In general negative sentences are used much more rarely than affirmative ones and their usage is especially informative: *"Fans <u>won't be disappointed</u>... Doss pulls together an archeological dig, abandoned children, and a good, old-fashioned murder to pull off his latest success."* – Chicago Tribune.

On the expressiveness of negation the figure of speech called litotes is based. It is a combination of the negative particle "not" and a word with negative meaning or a negative prefix: *"It's <u>impossible not to</u> get scared when reading it."* – John Maslin, The New York Times; *"<u>It's not unlikely</u> that when you finish this book, late at night, you'll double-lock your door."* – Chicago Sun-times.

Declarative sentences may have additional meaning due to the mobility of the boundaries of communicative types of utterances in context. Thus, the following types of declarative sentences are distinguished:

1. Narrative interrogative sentence. The sentence here is a semi-question: *"I <u>honestly didn't care</u> where this book was going or if it would take forever to get there. Phillip Persinger you are a genius. Math and romance have never been more fun."* – John Lehman. The interlocutor is offered to confirm or refute the author's opinion.

2. Narrative imperative sentence, which realizes the meaning of request, invitation or a call to action: *"<u>You must forget</u>, Joanna, Matilda is dead. <u>Let her rest</u>...Barbara Erskine can make us the cold, smell the filth, and experience some of the fear of the power of evil man"* – The Times.

Also, we have found a few examples of imperative sentences. *"<u>Plan ahead</u> before you read this buzz-saw of a novel... Once you start you will finish"* – Booklist; *"<u>Watch</u>the effect of the first hundred pages on your own children. If they want no more, <u>send for</u> a doctor."* – Daily Telegraph; *"<u>Don't ever begin</u> a Ludlum novel if you have to go to work the next day"* – Chicago Sun-Times. Although the imperative

sentences convey a gamut of emotions (in our case we have the expression of sympathy and as a result – easy prompting, advice), many psychologists argue, that we should not often use such sentences, because it is known that the force of action is equal to the force of counteraction. Any purposeful influence on the psyche leads to the infringement of self-determinism (under "self-determinism" we mean independent decision making), limitation of cognitive abilities of the person, and even causes the blockage of certain brain sections as the result of made suggestions. Advertising discourse should only cause the desire to act, and the addressee should make a decision himself. The use of imperative mood in argumentation is associated with a negative evaluation, negative emotions, a claim on the "aura" of personality and his living space. Therefore, it is desirable to avoid the usage of imperative sentences in blurbs.

The analysis shows that the interrogative form in the appropriate situation can express the emotional intention. We distinguish the following types of interrogative sentences:

1. Interrogative-declarative sentences, expressing surprise, irony or even sarcasm, which are divided into: a) interrogative-affirmative sentences: *"You doubt this book will blow you away? Oh, you really better not to ..." – Detroit Free Press.* Direct word order indicates that the author of the blurb guesses what could be the answer. Transposition, that is the direct word order in questions imbues them with irony and even sarcasm: *"You really think you'll be able to fall asleep after you've read this book?" – Mostly Murder.*

2. Interrogative-declarative sentences, containing a denial of what is asked. They only partially fulfill a communicative function of information request. The intention of expressing the personal emotional relation to the subject under discussion comes to the fore here: *"It is success! <u>You don't think any book could carry you away that much?</u> Just read any 3 pages ... And I am sure it will intrigue you!" – Time.* In this example, the proposal for interlocutor to refute given assumption is realized.

3.   Interrogative-rhetorical sentences used in blurbs are driven by the desire of the author to express the attitude to the statement or to have an emotional impact on the recipient. In rhetorical questions the emotional aspect dominates over the logical message. The functions of the rhetorical question are: to attract attention, to reinforce the impression, to increase an emotional tone, to create an elation: *"What drives us crazy? What brings us joy? What makes us human? In this marvelous new collection, Andy Rooney explores today's most pressing issues ...";* "Ken Follet is one of the smoothes suspense writers around. *Can you name better one?" – The Times.* The answers in the given rhetorical questions are already prompted. These questions only involve the reader in the reasoning or emotional experience, allegedly making him to conclude.

In the last example, together with the interrogative-rhetorical sentences an exclamatory sentence is also used. Its main task is to draw attention to the content of the statement, to express the feelings of the addresser and to influence the feelings of the addressee: *"The Read of the year! Ludlum grabs you by the throat… intense suspense" – Boston Herald Advertiser; "I picked up this book because I've liked the previous novels! But this is even better!!! Can't wait for the next!!!!* Though, the exclamatory sentences are extremely emotional, they rarely occur in blurbs.

In accordance with the word order as the emotional syntactic construction, we distinguish inversion. The word order is one of the means of focusing the addressee on certain elements of the statement. The cyclic evolution of investigated units is vivid in the process of lexicalization and gramaticalization on their epidigmatic vectors[7].

The word order is objectified by the semantic aspect of the text. Direct word order is stylistically neutral, the inverted one – stylistically significant. Changing of the word order is subordinated to certain rules:

1. predicative complement, expressed by noun or adjective, may precede the subject and linking-verb: "*Bizarre, bloody, swift and captivating this story is." – Sunday Oklahoman;*

2. direct object may be put on the first place with the purpose of emphasis: *"Its innermost secrets the thriller holds to the very end." – New York Reader;*

3. attribute, expressed by the adjective or several adjectives, gives the statement solemn, somewhat archaic, upbeat character when it is at end of the sentence*: "Nobody lives forever" is the most realistic story about cops and killers ever, truthful, accurate." – John Katzenbach, author of "The Shadow Man";*

4. adverbials, which are put forward onto the first place, not only are accentuated themselves, but also accentuate the subject, which in this case is put forward onto the last place, which is also the emphatic position: *"Among all the suspense products stands out the suspense of Tami Hoag." – John Saul, author of "The Homing".*Imposinga simple lexical repetition on an inversion amplifies emotions caused by this blurb.

Repetition is a typical sign of emotional speech, which has the function of amplifying and distinguishing. Repetition is seen as a way of fixing the attention, as a special deterministic element capable to modify the initial model. Repetition is characterized by significant pragmatic potential, which lies in emphatic accentuation of subjectively important information: *"The Master Butchers Singing Club can surely be cast at the most wrenching and wise of Erdrich's nine novels. Its characters and lyrical images resonate like a conscious heat, beating quiet paeans to men who have soldiered, survived, or died, to women who keep a pilot light of civilization burning in the kitchen, and to daughters who, working every emotional minute, will never free their houses of the dead." – Miami Herald.* We use the repetitions in blurbs because of their ability to focus and maintain attention of the addressee on the most important information and to give the expressiveness, emotionality, dynamism to the text, that contributes to the achievement of manipulative effect.

Expressiveness as the common language category covers all areas of language and its arsenal of expressive means is infinite. From the prospects of further studies of

expressiveness, we can point to a detailed description of the arsenal of expressive means at each language level.

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Kobyakova, I. Expressiveness of Blurbs: Syntactic Level [Текст] / I. Kobyakova, G. Chulanova // Development of language systems in the context of accelerated dynamics of public relations. - London: IASHE, 2015. – P. 18-20.