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КІРОВОГРАДСЬКИЙ ДЕРЖАВНИЙ ПЕДАГОГІЧНИЙ
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development and, on the other, saved the author's thoughts about the importance of such walks for genteel lady, because activity of this kind successfully combined not only a pedestrian walk, but exercise and diverse conversations.

It should be mentioned, that Russian translator, M. Y. Kan, made the same logical development as V. K. Gorbatko.

For the British, who were depicted in Jane Austen's novels (especially in «Emma») tea took extremely important place in their lives. For them, tea – is a tradition, a lifestyle, an integral part of decent secular conversation. It is known that the English tea has the same importance as borsch and pancakes for the Ukrainians. Tea is always an integral part of each English house. In modern British society tea rite is included in the daily routine and has its own characteristics.

In the text of «Emma» we meet:

«Mrs. Bates, the widow of a former vicar of Highbury, was a very old lady, almost past everything but tea and quadrille» [9] – «Місіс Бейтс, вдова колишнього гайберійського парафіяльного священика, була така старезна бабуся, що годилася хіба що для чаювання та партії в кадриль» [5].

We believe, that V. K. Gorbatko chose the most successful translation “чаювання” among all possible variants, because it reflects the content more accurately; and it also emphasizes the ethnicity of this realia.

In the course of our work, we have come to the following conclusions: the non-equivalent vocabulary takes the leading role in the fiction and in the transmission of a nation's coloration and era of the work. From the standpoint of translation activity, realias are a major problem for a translator in terms of the correct choice of translation transformation. Taking it into account, translators use several transformations at once.

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ВІДОМОСТІ ПРО АВТОРА

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LINGVOPRAGMATIC POTENTIAL OF IRONIC STATEMENTS IN THE ENGLISH DISOURSE OF FICTION

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У статті розглядаються особливості художнього дискурсу, встановлюється статус іронії у світлі сучасних філологічних досліджень, аналізується іронія як стилістичний засіб, а також виявляються лінгвістичні засоби її експлікації в художньому творі, окреслюються закономірності іронії як комічного засобу та засобу емоційно-оцінної критики. У процесі дослідження було охарактеризовано основні типи іронії та ідентифіковано особливості реагування адресата на іронічні висловлювання.

Ключові слова: художній дискурс, іронія, іронічні висловлювання, лінгвістичний засіб, стилістичний прийом.

В статье рассматриваются особенности художественного дискурса, определяется статус иронии в русле современных филологических исследований, анализируется ирония как стилистический прием, а также определяются лингвистические средства ее экспликации в художественном

произведений, очерчены закономерности иронии как комического средства и средства эмоционально-оценочной критики. В процессе исследования было охарактеризовано основные типы иронии и идентифицировано особенности реагирования адресата на иронические высказывания.

Ключевые слова: художественный дискурс, ирония, иронические высказывания, лингвистическое средство, стилистический прием.

The article investigates the peculiarities of the discourse of fiction, determines the status of irony in the light of modern philological studies, analyzes irony as a stylistic device, shows linguistic means of its explication in literary texts, describes the regularities of irony as comic means and means of emotional and evaluative criticism. The main types of irony are also taken into consideration, as well as the peculiarities of the addressee's response to the ironic statements.

Key words: discourse of fiction, irony, ironic statement, linguistic means, stylistic device.

The term "irony" dates back to antiquity, around the V century BC. When the effect of ironic statements on a person became an indisputable fact, it was given thorough examination. A number of linguists (Teun A. van Dijk, W. Kintsch, H. Colston, R. Gibbs, M. Hartung, S. Pohodnya, I. Halperin, B. Homlesko, A. Baranov, N. Kulybina, I. Kobayakova), psychologists (D. Long, H. Graesser, E. Bern, V. Byelyanin, N. Chuyich, T. Zhelvatyh) make irony the subject of their research, trying to figure out the very essence of this concept, its root causes and efficiency of its use.

The subject of this research is lingvopragmatic peculiarities of ironic statements in the English discourse of fiction. The relevance of the research is stipulated by the growing interest to irony as means that possesses cognitive function. Irony is an integral part of discourse of fiction and requires thorough consideration. The material of the research is the works of fiction that contain speech acts of irony in the context environment, selected by method of continuous sampling.

Study of the peculiarities of ironic information explication enables to adequately understand the utterance on communicative and pragmatic levels both in the course of mono-cultural and intercultural communication.

Discourse of fiction, as a specific type of discourse, is the consistent predictably unpredictable process of interaction between the text and the real (not created by the author) reader, who takes into account or breaks "instructions" given by the author, and who brings into the text information that was known and / or unknown to the writer [5].

Under the discourse of fiction one should understand sociocultural interaction of the author and the reader that includes cultural, aesthetic and social values, information about the world, relation to reality as to the whole system of convictions, ideas, beliefs, feelings and aims to change a person's spiritual plan and evoke certain emotional reactions.

Discourse of fiction has features of other discourses, but it has a specific peculiarity, by which we can differentiate it. This discourse has a particular intention, that is the author's desire to influence the addressee via text.

As for the irony, I.R. Halperin notes that it is a stylistic device by means of which two types of lexical meanings interrelate in the word: subject and logical and contextual, based on the relation of contradiction [2, c. 49]. It seems that this definition reveals the nature of irony as a stylistic device, because in the text context a new meaning appears, but it can not substitute its dictionary meaning, but it is perceived by the addressee as a whole. That is the ironic contextual meaning is added to the subject and logical one.

I.K. Kobayakova mentions that irony has the emotional character of dissatisfaction and expresses modality in a latent form (modality means subjective and evaluative author's attitude to the consistency of speech, to the interlocutor and to the author himself) [4, c. 36]. Ironic statements perform the pragmatic function; interlocutors use irony to regulate their actions in situations when they fear or simply do not want to express their thoughts openly.

The irony in literary text is expressed in many ways. These include:

- quotes, for example: “*She has a strong, I may say an eloquent, objection to being what she terms ‘put upon’*” (Jerome K. Jerome “Three men in a boat (To say nothing of the dog)”);
- playing on famous quotations or allusions, for example: “*They told, that to help boy, who was born on Wednesday, is the same thing, when you carry coal to Newcastle*” (Jerome K. Jerome “Three men in a boat (To say nothing of the dog)”);
- personification, for example: “*Her father wouldn't even know what an olive was if it walked up to him and introduced itself*” (Ahern Cecelia “The book of tomorrow”);

– epithets, for example: “*There is a sort of Oh-what-a-wicked-world-this-is-how-I-wish-I-could-do-something-to-make-it-better-and-nobler expression about Montmorency that has been known to bring the tears into the eyes of pious old ladies and gentlemen*” (Jerome K. Jerome “Three men in a boat (To say nothing of the dog)”);

– metaphors, for example: “*She does that a lot, at the most random times. Dropping in and out of our conversations with looks and pauses as though she loses signal on her brain connection*” (Ahern Cecelia “The book of tomorrow”);

– metonymy, for example: “*As we stood, waiting for the evening moment, I heard someone behind call out: “Hi! Look at your nose.” I couldn’t turn to see what was the matter, and whose nose it was to be looked at. I stole a side-glance at George’s nose! It was all right... “Look at your boat, sir; you in the red and black caps...”*” (Jerome K. Jerome “Three men in a boat (To say nothing of the dog)”);

– comparison, when words such as *like, as, remind* are often used, for example: “*The gap caused by the fall of the house had changed the aspect of the street as the loss of a tooth changes that of a face*” (Ahern Cecelia “The book of tomorrow”);

– hyperbole, for example: “*I’ve got four years here in Harvard, then I’ve to do about five to seven years in a general surgical residency, so I’m estimating that I’ll be fully qualified in my specialized field (whatever that will be) by the time I’m one hundred years old*” (Ahern Cecelia “Where rainbow ends”);

– opposition of two qualities in one context, for example: “*I had walked into that reading-room a happy, healthy man. I crawled out a decrepit wreck*” (Jerome K. Jerome “Three men in a boat (To say nothing of the dog)”);

– oxymoron, for example: “*The honorable gentleman is a humbling*” (Dickens Charles “The Posthumous Papers of the Pickwick Club”);

– direct reference to the irony, for example: “*He laughed ironically*” (Gracie Ann “Bride by Mistake”).

Irony is represented by linguistic means for which, in most cases, expression of irony is the direct pragmatic function. One of the pragmatic functions of irony is strengthening of addresser's position by refutation of the addressee's position, which is called an exclusive function or refutation function [5, c. 56]. Irony is an important tool for motivating interlocutors' actions. For example: “*I can’t understand why he has to go all the way over to Boston to do a boring job. There is plenty of them right here. He can have mine*” (Ahern Cecelia “Where rainbow ends”).

Another function of irony is the function of contradiction regulation [5, p. 56]. The use of irony allows speakers to avoid the obvious and absurd judgments. For example: “*I’m horrified that things have gotten so bad that I actually pay attention to the teachers*” (Ahern Cecelia “Where rainbow ends”).

Irony can be used by the speaker for self-regulation [5, p. 56]. Speaking ironically, the addresser relieves himself from the feeling of dissatisfaction, and he explicates his critical mood. For example: “*It is much smaller than the house we are in now. Mummy is funny she calls it a shoe box!*” (Ahern Cecelia “Where rainbow ends”).

It is also necessary to point out another important function of ironic statements – comic function or mockery function [5, p. 56]. The speaker, using irony, mocks a phenomenon or event, calling the situation not by the word, by which he was going to call it, but by a quite contrary one. For example: “*He patted me hard on the head as if I was his faithful collie...*” (Ahern Cecelia “The book of tomorrow”).

The use of irony allows the author to create more vivid situations in his literary works: situations that demonstrate the complexity of the real world. There is a number of different types of irony. We focus our attention on such types as verbal, situational, dramatic irony and self-irony.

Verbal irony does not exist out of the context which varies from minimal – a phrase, as, for example: “*I like work; it fascinates me. I can sit and look at it for hours*” (Jerome K. Jerome “Three Men in a Boat (to say nothing of the dog)”) – to the context of the whole book, for example: “*Now she felt a pang of homesickness*” (Gracie Ann “Bride by Mistake”). The next phrase also can not be understood without the context of the whole work: “*You know how fond my mother is of you*”

(Gracie Ann "Bride by Mistake"). As a stylistic device irony always indicates a specific word, contextual meaning of which is diametrically opposite to its dictionary meaning. That is why this type of irony is defined as verbal irony.

There are many cases when irony is present, but we can not identify the exact word in the meaning of which the contradiction is rooted. The ironic effect in this case is achieved by using a series of statements, the whole context in general. In this case, we talk about situational irony.

Situational irony is a stylistic device, which is the contradiction between the expected and actual results. That is, it provides striking contrasts and contradictions. The use of situational irony facilitates penetration of the reader in the core of the theme and message of the literary work.

As an example we can take the final stage of a series of J.K. Rowling's "Harry Potter". For seven books the reader thought that only Harry is able to kill Lord Voldemort. As it turned out in the finale, Harry should allow Lord to kill him, in order to kill him too. This is not what reader expected. By using stylistic irony in the story the author complicated the conflict. Harry, who was always ready to fight, now had to sacrifice himself for the welfare of the humanity.

Dramatic irony combines the elements of verbal and situational irony. The dramatic irony occurs in the case where the reader has some information implicit to the main characters of the literary work, thus the situation becomes comic and predictable. In the "Gift of the Magi" by O. Henry dramatic irony appears when Della opens a gift, a set of combs made from shell and suddenly realizes that she has short hair because she sold it to buy a watch to her husband.

Another type of irony is self-irony. Self-irony means the mockery directed at oneself. That is the object of self-irony and the speaker is the same person. For example: "*You're madman, Luke Ripton!*" (in the meaning "*Keep it up, Luke Ripton!*") (Gracie Ann "Bride by Mistake").

All types of irony realize the communicative task differently, but the goal of any irony is not to make the reader laugh, but rather to emphasize the seriousness or tragedy of the situations. Speaking ironically the author expresses his attitude to the environment, to which every reader responds differently.

According to A.G. Baranov process of understanding goes through three stages: 1) mindset; 2) transition from the text form to its meaning (the reverse process of generation); 3) understanding the text information [1, p. 38-39]. The process of understanding the ironic statement is somewhat complicated, because the form of ironic statements differs from its content, so what is said is not what is meant. Extralinguistic means, by which the irony is expressed in a literary text, helps its understanding, but do not play such an important role as the individual's background knowledge. Extralinguistic means help to distinguish irony from lies or some absurd statements.

As T.A. Zhelvatykh points out, in order to reveal the hidden mockery, the addressee needs to have necessary background knowledge about the addresser's motivation and purpose [3, p. 495]. So, understanding of irony is a complex process, and success of thinking operations largely depends on the ability of the addressee to identify and evaluate emotional tone of a statement.

The German linguist Martin Hartung found that ironic statements are perceived as negative assessment, aimed at the individual who is connected with the object that is to be assessed [7, p. 110]. But irony is not always a negative form of evaluation. Raymond Gibbs and Colston Herbert call irony an interaction of valuation differences [8, p. 304]. Thus the author may also give positive evaluation using negative statement. For example: "*Tell me now, fairy as you are – can't you give me a charm, or a philter or something of that sort, to make me a handsome man?*" – "*It would be past the power of magic, sir*" (Bronte Charlotte "Jane Air").

We see that the main character had the necessary background knowledge and the ability to identify the emotional tone of the addresser's statement. Thus, the process of perception of ironic statements requires the application of certain efforts. It consists of several stages, which include text perception, understanding of its essence and recognition of the addresser's intention.

The conducted research proves that the phenomenon of irony is unique both in content plane and linguistic aspect. The direct use of irony in the discourse of fiction is of a particular interest. Irony can be viewed in a narrow and a broad sense, that is, in the first case as a stylistic device and in the second – as a means of expressing something comic. Irony is a complicated phenomenon, it works closely with the author's cognitive perception, as the author possesses a certain linguistic view of the world. At the same time, each case of irony is a pragmatically stipulated statement.

However, not all people are able to perceive irony. One must have a special psychological instinct and background knowledge that is necessary for successful interpretation of the hidden meaning of any ironic statement.

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ВІДОМОСТІ ПРО АВТОРІВ

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LINGUISTIC AND PRAGMATIC SPECIFICS OF CONTACT ESTABLISHING IN AMERICAN CORPORATE CULTURE

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У статті розглянуто питання міжкультурної взаємодії в американській корпоративній культурі, висвітлено роль та місце фатичної комунікації на етапі встановлення контакту, її значення для ефективного функціонування корпоративного дискурсу. В процесі роботи зроблено висновки щодо особливостей вибору та використання лексичних контактовстановлюючих одиниць в процесі комунікації.

Ключові слова: корпоративний дискурс, корпоративна культура, комунікативний акт, встановлення контакту, фатична комунікація.

В статье рассмотрен вопрос межкультурного взаимодействия в американской корпоративной культуре, освещена роль и место фатической коммуникации на этапе установления контакта, ее значение для эффективного функционирования корпоративного дискурса. В процессе работы были сделаны выводы по поводу особенностей выбора и использования лексических контактоустанавливающих единиц в процессе коммуникации.

Ключевые слова: корпоративный дискурс, корпоративная культура, коммуникативный акт, установление контакта, фатическая коммуникация.

The article deals with the issue of multicultural intercommunication in American corporate culture, it concerns the role and place of phatic communication at the stage of establishment of contact, its value for the effective functioning of corporate discourse. The conclusions as to the peculiarities of chosen and used lexical units in the process of communication were made.

Key words: corporate discourse, corporate culture, communicative act, establishment of contact, phatic communication.

The increasing role of corporations and business structures in the economic, political and social spheres of modern society has generated considerable interest in the analysis of the characteristics of communication in business area.

The subject area of the research is the American corporate discourse. The specific topic is linguistic and pragmatic peculiarities of establishment of contact in American corporate culture. The relevance of the research is stipulated by the increasing role of multicultural communication in the corporate context, pragmatic significance of phatic function in the process of contact establishment.