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STYLISTIC PECULIARITIES OF MEANS OF INTER-PARAGRAPH COHESION IN PERSONAGES' WRITTEN SPEECH

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In the context of new studies of semantic, structural, pragmatic peculiarities and means of text-formation of various types of speech communication, one of the least studied is the written speech of personages. In a work of art, communication between personages may be represented both in the form of a dialogue and in the form of a letter exchange.

The written speech of personages has its own specific features and functions in the structure of the artistic text: on the one hand, the written communication of personages imitates its real prototype; on the other hand, the written speech of personages submits to the artistic tasks of the author's work.

The originality of the linguistic approach to the study of the structural organization of the artistic text is revealed at the conceptual and categorical level: the subject of consideration is the category of integrity or connectivity. The connection of the text is achieved by the organization of language means for the transmission of a particular message.

In this paper, an attempt is made to consider some features of the implementation of the integrity category in the written messages of personages. In particular, the analysis of intra-textual means of cohesion has been carried out at the level of such a text unit as a paragraph, that is, the formal and semantic relations between the paragraphs have been considered.

By the formal connection they traditionally understand purely grammatical

means of cohesion (deictic means), which are the signals of cohesion of the fragments of the text. A. I. Morokhovsky highlights the following:

- 1) personal and demonstrative pronouns;
- 2) conjunctions, particles and connective words;
- 3) adverbs indicating the sequence of narration, or the sequence of the events described, and adverbs indicating the conclusion;
- 4) indicators of the grammatical dependence of subsequent sentences from the previous ones (sequence of tenses, the use of the definite article, etc.);
- 5) phrases and sentences of a general character;
- 6) the related elements of the cliché type: on the one hand ..., on the other hand; firstly, ... secondly;
- 7) nouns that are characterized by a certain informative «deficiency» (in particular nouns with a value of directional action such as arrival, departure, result, effect, etc.) [1, p. 218].

Following I. V. Arnold, under semantic connection we mean connection, which is realized «without special lexical or grammatical means by simple adjoining on the basis of communication in meaning» [2, p. 204].

Examining the means of connection between paragraphs, we pursued the following goal: to trace the correlation of formal and semantic connection in the written speech of personages, and also to determine which of the

deictic elements are most often used in the written speech of personages.

The quantitative analysis of two hundred randomly selected paragraphs from each type of written speech of personages revealed the following percentage relationship between the types of inter-paragraph connection: in the letters of personages the semantic type of inter-paragraph connection constitutes 13,5%, the formal type – 14,5%, the mixed type – 67% and no connection is observed in 5% of the selected paragraphs; in the personages' diaries the semantic type of inter-paragraph connection constitutes 12,5%, the formal type – 47,8%, the mixed type – 30% and no connection is observed in 9,7% of the selected paragraphs;

According to these data, a mixed type of inter-paragraph connection prevails in the personages' letters, that is, a contamination of the formal and semantic connection is observed here. In the diaries of personages, on the contrary, the formal link between the paragraphs dominates.

The letter, being a means of communication between communicants, cannot fail to take into account the addressee's factor. The syntactic and compositional structure of the letter is constructed taking into account internal and external connectivity, that is, both in meaning and formally. It is this type of inter-paragraph connection that allows the subject of written communication to make a written message understandable, accessible and easy to comprehend.

Unlike the letter, the diary is aimed at the addressee himself; this is a speech for himself. The specificity of diary activity is that it is process-oriented, not result-oriented, as in the case of letters. Due to the auto-communicative nature of diary entries, the communicant does not care about the effectiveness of his written message. The basis of the diary entry is the explication of subjective impressions that generates associativity of thinking, which in some cases manifests itself in the absence of logical and semantic links. As a result, the contact of paragraphs in the diaries of personages is mainly carried out with the help of

grammatical means of cohesion, i.e., formal connection.

As for the correlation of the semantic and formal connection, the results of the research show that in the personages' letters the semantic connection significantly prevails over the formal one: the paragraphs united in the semantic sense are observed in 80,5%, whereas in personages' diaries this indicator is 42,5%, which shows the predominance of the formal type of inter-paragraph connection in the auto-communicative activities of the personages.

Among the means of formal connection, the most common are pronouns, especially personal ones, conjunctions, adverbs.

In personages' letters, personal pronouns, in particular the pronoun «I», are most often used to organize the coherence of the text.

Quite differently this deictic is presented in personages' diaries. There is a tendency to eliminate the pronoun «I», which is due to the special nature of the diary activity. The subject of the act of auto-communication does not need to name himself in the text.

Among the conjunctions, -and- and -but -are most commonly used in the written speech of personages. However, they do not always fulfill their typical functions, that is, the functions of attachment and subordination. Often, in the written communication of personages, these conjunctions act as an unusual means of combining paragraphs different in meaning, which destroys the usual logic of syntactic relationships. In this regard, the very link itself, and not only the content of the paragraphs, become artistically significant, since the paragraphs having different semantic relations are unusually combined with each other. For example:

You should see me, I'm a mess. My nose and forehead are peeling like mad. It's been very hot since Tuesday and I broil on the courts four hours a day. But that's better than at night – because at least my mind is occupied. Nights are the worst. You just don't know what it's like for me, trying not to think

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of Michael...knowing that we're good to be apart for so long. It's pure torture.

But here's some good news! My roommate Angela, the smelly one, has moved in with Zack, the potter. He has a shack on the grounds. So now, I have a room all to myself [3, p. 194].

This example illustrates the combination of two non-interconnected events in the life of a heroine with the help of the conjunction -but-. The use of the so-called «soft beginning» as a rising action testifies to a subjective assessment of facts. An unexpected transition to another topic reveals the importance of the information formulated in this paragraph, the information that is the matter of great urgency, since it is significant for the subject of the written speech.

Among the adverbs used in the letters and diaries of personages, the adverb «now» deserves special attention, which means the transition to a new thought, the summing up of the described events, or the signal of the termination of written communication, as well as the adjective «then», indicating the sequence of the displayed events.

As the results of the study show, the distribution of inter-paragraph connection varies depending on the type of written speech of personages. The choice of means of inter-paragraph connection depends on the factor of the addressee, the individual features of the addressee, the pragmatic setting of the written messages, as well as the type of written communication of personages.

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ЛЕКСИКО-СЕМАНТИЧНІ ОСОБЛИВОСТІ ПЕРЕКЛАДУ З НІМЕЦЬКОЇ МОВИ АВТОРСЬКОЇ КАЗКИ БРАТІВ ГРІММ «ХОРОБРИЙ КРАВЧИК»

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Переклад як явище з'явилося ще тоді, коли у кожного народу почало розвиватися своє мовне середовище. Інакше кажучи, з'явилась необхідність у людях, які знали декілька мов і могли бути посередниками під час спілкування різних мовних культур. Сьогодні переклад – це самостійна наука, яка постійно розвивається, має свою напрацьовану теоретичну базу, методи дослідження та широку систему термінів.

За визначенням деяких відомих перекладознавців, переклад – це розумова діяльність, процес передачі змісту, висловленого однією мовою, засобами іншої мови та результат цього процесу [8, с. 2]. В.С. Науковець Виноградов визначає переклад, як «викликаний суспільною необхідністю процес і результат передачі інформації (змісту), вираженої в

письмовому або усному тексті однією мовою, за допомогою еквівалентного (адекватного) тексту іншою мовою» [5, с. 12]. Л.С. Бархударов розглядає переклад як «процес трансформації мовленнєвого утворення однією мовою в мовленнєве утворення іншою мовою при збереженні незмінного значення» [2, с. 8]. За В.Н. Комісаровим, художнім перекладом іменується вид перекладацької діяльності, задача якого полягає в народженні вихідною мовою мовного повідомлення і який здатен робити художньо-естетичний вплив на ту мову, на яку ми перекладаємо [9, с. 17].

Метою будь-якого перекладу є адекватний переклад тексту, який повинен відтворювати зміст і форму оригіналу засобами іншої мови та викликати у іншомовного реципієнта таку реакцію, яка