

**LINGUISTIC ORGANIZATION OF PERSONAGES' DIARY ENTRIES
IN J. CHEEVER'S NOVEL «THE WAPSHOT CHRONICLE»**

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The study of methods for the artistic realization of anthropocentric trends in literature is one of the most important tasks of modern literary criticism and the linguistics of the text. An anthropocentric approach to a literary text has long and strong traditions in literary studies, where a literary hero or personage is one of the main objects of analysis. The personage is considered as an intra-textual subject of literary communication, represented in various types of activities, including the communicative one.

The communication of personages in an artistic text can be represented by various speech forms. Communication of personages in the form of the dialogue, monologue and polylogue received wide coverage in the works of foreign and domestic authors. The written speech of the personages has not yet become the object of close linguistic research; this fact is confirmed by the lack of special works devoted to the study of this personages' speech form.

The written form of communication of the personages represented by their diary entries are in the focus of consideration in the article.

The diary genre in world literature is one of the most unique in terms of composition, form of narration and language. The diary is an object for study in literary criticism, the theory of speech genres, psycholinguistics, communication theory and other scientific areas, but this phenomenon is rarely comprehensively described. Interest in the study of this genre is due to the fact that it is personal diaries that are considered the most frank, believable and sincere works in literature.

Before focusing on the analysis of the linguistic features of this genre, it is necessary to give a clear definition to the diary. So, «a diary is a literary and everyday genre in which the narration is conducted in the first person in the form of daily or periodic records of current life events (personal, public, literary)» [6, p.149]. The diaries are referred to as the so-called «factographic prose», that is, prose for which deep analysis and generalization are not characteristic features, and the narrative comes down only to fixing facts. In its literary form, a diary entry is «a systemic type of speech: narration with elements of speculation, reasoning with elements of description, and also a free form of writing» [6, p.150].

The diary as a literary work in the form of chronologically everyday entries or records without a certain periodicity fell into the literary discourse from real life. Ship logbooks, chronicles of military campaigns, travel notes served as the prototype of artistic diaries. The communicative dominant in all texts of this kind is auto-communication, which assumes the self-addressed nature of the records [5, p.165], [1, p. 361], [2, p. 205]. This factor determines the selection of means used in the diary. The diary entries with a thematic variety form a certain sequence, which is discrete in nature and is reflected in the change of dates. The record «for oneself» is always associated with free expression; hence the implicit transfer of information, the intensive use of incomplete sentences, ellipses and abbreviations. Keeping a diary, in addition, involves the intersection of two areas: the sphere of written speech and the sphere of inner speech. Their interaction in the artistic transformation of the genre form of the diary leads to increased lyrical expression, the emergence of a detailed self-analysis. The diary as non-literary genre is distinguished by the utmost sincerity of utterance. It is not written and designed for public perception, which gives it special credibility. This fact largely determined its implementation in the literature. The diary form in literature is realized as a literary activity of writers and in artistic texts as one of the speech forms of personages.

In an artistic work, the author uses the diaries as messages composed on behalf of the personages and are introduced into the structure of the literary text as a fragment or the main way of the narrative construction. In those cases when the personages' written speech (in the form of a

diary, letter or letters) acts as the only way of narration, they speak of an epistolary narration. The diary, like a letter, becomes a structure-forming means in a literary work.

The diary form is chosen by the author as a narrative device for the implementation of various goals: depicting social problems connecting with the life and activity of the individual, conveying a subjective and evaluative attitude to the surrounding reality through the disclosure of the hero's inner world [3, p.23]. Personages' plan presented by diary entries is characterized by maximum explicitness, which is one of the properties of a spontaneous speech product. Personages communicate with themselves, trusting all their thoughts and feelings only to paper, so in their stories there are no any shortcomings or hints. The implicit character of the text appears at the level of the author, expressing the ideological and aesthetic content of the artistic work.

The diary is not designed to participate in a communicative act, is not sent to the addressee to transmit any information, but is self-addressed. This type of addressing predetermines the linguistic structure of diary entries.

Undoubtedly, the written speech of the personages, represented by diary entries, is characterized by their own linguistic parameters: their study has become the purpose of this article. The material for the study served the text of John Cheever's novel «The Wapshot Chronicle». This choice of the book is not accidental, since in this work written speech accounts for a considerable textual volume over 12%.

This artistic text presents the diary entries of the two personages of Lorenzo and Captain Leander.

The graphic representation of the diary entries of these personages varies. So, Lorenzo's diary is highlighted in a text array with a dash, while Leander's diary does not have any graphic markers, which complicates the awareness of switching to the personage's plan, because when reading the text inattentively, the transition to the diary entry is delayed and the passage may be mistakenly attributed to the author's speech. To compensate for the lack of graphical means, the author's remarks such as *Leander wrote, he wrote* are used.

The lexical composition of the diary entries of the personages is mostly neutral with a splash of colloquial: *head-cheese* (jarg., fool); *skin* (slang, hunks); *sex* (rude, woman), outdated vocabulary *spouse* (a husband or a wife); *privy* (dress); *viands* (food) etc.

Emotionally expressive means (metaphor, metonymy, epithets, etc.) are presented in diary entries very sparingly, since this type of written speech is not designed to affect the addressee.

The emotional expressiveness of written speech in diaries is most clearly expressed at the syntactic level. The main syntactic unit is a sentence. Constantly acting syntax factors for a work of art are the length and structure of the sentence. The size of the sentence is essential not only for the stylistic characterization of the text, but also for the reader's perception. The impression of syntactic complexity, bulkiness, or, conversely, lightness of the text is largely determined by the interaction of such syntactic parameters of the sentence as its length and structure.

The average length of the sentences in all personages' diary entries is 5,6 words, and sentences of this length, according to the classification of V.A. Kukhareenko, can be defined as short [4, p.66]. In diaries, the length of the sentence acts as the actualizer of the utterance, informing it of additional and expressive capacity.

It is essential to note that the sentence length in diary entries belonging to different personages varies greatly. So, the average length in the diaries of Captain Leander is 5 words, while in the diaries of Lorenzo – 18, 4 words. This indicates that this type of written speech of personages is individualized and depends on the personal characteristics of the communicant and the pragmatic setting of diary entries.

A quantitative analysis of two hundred randomly selected sentences from the personages' diary entries revealed the following distribution of length structures (see table No. 1).

Table No. 1 **Sentence Length Distribution in Personages' Diaries**

Number of words	Number of sentences	%
1	22	11
2	38	19
3	22	11
4	24	12
5	24	12
6	17	8,5
7	13	6,5
8	13	6,5
9	7	3,5
10	3	1,5
11	6	3
12	1	0,5
13	2	1
14	1	0,5
17	1	0,5
18	1	0,5
31	2	1

The data in the table indicate that the use of short sentences is typical for the personages' diary entries. Thus, sentences ranging from 1 to 5 words account for about 65% of all structures. The use of extremely short phrases in diaries is understandable: for oneself there is no need to give detailed descriptions. No matter how laconic the diary entries may be the personage is able to reconstruct in detail the referential situation.

The self-addressed character of speech determines not only the length of sentences, but also the simplification of their structural organization. The analysis has revealed the following quantitative distribution of sentences according to structural types: elliptic – 45,5%, nominative – 32,2%, simple extended – 12%, simple non-extended – 0,5%, compound – 5% complex sentences, complicated by direct speech – 4%.

The results of the study show that in the personages' diary entries of this artistic text, the most common are elliptical and nominative sentences.

Elliptical sentences play a large role in creating rhythm and dynamism of the narration, as, for example, in the following passage:

Moses burned out. Heavily insured. Cleared ten thousand. Expected to clear twenty. Claimed to have lost ten. Crocodiles tears. Well-known skin. Opened up new business six weeks later in new building. Aunts and cousins I and out like dog's hand leg. Whispering. Father not home for supper. Not home after. Never ask questions. No sign of father for three days ... [7, p.115].

Of all the members of the sentence, subject is most often eliminated. This is due to the self-addressed nature of the diary entries. The subject of the statement does not need special designation due to clarity for the personage. As a result, the substantive parts (the subject) fall out.

Nominative sentences, being very capacious and accurate, convey the specific features of the portraits depicted, situations and the emotional state of the character. Here's how the diary of the main character, captain Linder, in the work «The Wapshot Chronicle» presents a portrait of his father:

Father. How to describe? Stern faced, sad hearted. Much loved, never befriended. Aroused pity, tenderness, solicitude, admiration among associates. Never stalwart friendship. Child of bold seafaring men. Honest as the day was long. Perhaps unhappily married. Standards different in those times. Fatalistic. Never quarreled. Only Irish ... [7, p.114].

The sentences including other people's speech are of great emotional value. To transmit someone else's speech, the personage can resort to the following methods: 1) to completely preserve the speech of another character, transmitting it in the form of direct speech; 2) transform someone else's speech, resorting to indirect or represented speech.

The choice of the method of transmitting someone else's speech depends on the writer and the goal that he wants to achieve. In this work of art, there is a tendency to preserve the direct speech of other personages in diary entries. The personage who writes the diary entry does not assimilate other people's speech, but takes it as a whole and subordinates it to his own task.

Thus, in the text of the artistic work, the written speech, represented by personages' diary entries, functions as an effective means of personages' self-characterization, and the linguistic organization of diaries is determined by the conditions of speech production and the type of addressing.

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ТЕОРІЇ НАВЧАННЯ ІНОЗЕМНОЇ МОВИ ТА ЇХ ВПЛИВ НА ІНДИВІДУАЛІЗАЦІЮ ОСВІТНЬОГО ПРОЦЕСУ

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Соціальний розвиток і прогрес суспільства базуються на знаннях: їх отриманні, накопиченні, організації, розвитку, збереженні, передачі наступним поколінням. Види знань різноманітні, кожної формі суспільної свідомості відповідають специфічні знання. Методи придбання знань теж різні і зазнавали певних змін в своєму історичному розвитку.

Ми спробуємо розглянути процес розвитку теорій навчання іноземної мови, особливостей професійно – орієнтованого навчання іноземної мови і звернути увагу на мотивацію до навчання, засновану на цільових потребах.

Сьогодні визначаються кілька основних етапів у розвитку теорії навчання. Першим з них є біхевіористська теорія навчання, розроблена на основі досліджень, проведених російським фізіологом І.П. Павловим і американським психологом Б.Ф. Скіннером (Burrhus Frederic Skinner). Основним постулатом теорії було те, що вчення є механічним процесом формування досвіду шляхом багаторазового закріплення відповідної реакції на певний стимул. Ця теорія знайшла широке застосування в психології навчання в цілому і в навчанні іноземної мови зокрема. Вона стала основою широко використовуваного аудіолінгвального методу в 50-60-х рр. минулого століття, деякі прийоми якого використовуються викладачами іноземної мови до сих пір: