

## STYLISTIC FUNCTION OF POLYLEXEMIC UNITS IN A BELLE-LETTRES TEXT

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Досліджено роль полілексемних одиниць у художньому тексті, залежність вірогідності сполучуваності компонентів у словосполученні. Виявлено такі чинники, як лінгвістичне оточення, соціолінгвістичні контексти, несподіваність сполучуваності компонентів у конотативному словосполученні.

*Ключові слова:* клішовані й конотативні словосполучення, okazіональний характер, передбачуваність, стилістичні засоби.

Most linguists have been adhering to the thought about the lexical priority over the grammatical one in the study of the structure of the language lately (1, 2, 4, 8). The role of polylexemic units proved to be more significant than it was considered before. Word collocations can be referred to such lexical units. Reliability, collocability of their entries their variation depends on different factors. There exists point of view on "the contradictory character of generally accepted word collocation in the English language." (2, p. 37).

Neutral, terminological and connotative word collocations are used in a literary-text. What concerns the use of connotative word collocations. S.G. Ter-Minasova points out that *"in the process of artistic creation striving to create a certain stylistic effects, the imagery picture of the world in his imagination of the reader, to amaze him, the writer collocates, juxtaposes the words in the most unexpected wayz"* (8, p. 39). The peculiarities of usage of word-collocations have been indicated by R. Ellis. The lexicon for both perception and production is considered critical in the construction and interpretation of messages. Lexical items in messages are necessarily grammatically structured and more complex messages involve more

complex grammatical structure (2, p. 130).

Structural models of clichéd word collocation have variation: N+N; V+N; Adj+N; Adj+Adj+N. They make up dominance in the investigated text.

For example: *"education cuts"*; *"ignition key"*; *"price stability"*; *"the assembly lines"*; *"numerous electrical appliances"*; *"stop production"*; *"stop a flow line "*; *"white hot metal"*.

Neutral, clichéd word collocations are easy for comprehension what cannot be said about occasional ones. The thematic approach to the text determines the usage of word collocations, the entries of which signify different language phenomena, the specificity of a certain branch of knowledge and demand additional preparation of the reader.

For example: *"feminist lecturer in English literature"*; *"introduce Saussurean career"*; *"weekly tutorial"*; *"dissect lexemes of some Victorian novel"*; *"to obtain lectureship"*; *"comparative literature Department"*; *"to finish the thesis"*; *"justifiable hypobole"*; *"the denial of tenure to a young lecturer"*; *"supervise undergraduates"*; *"the semiotics of loose cover"*.

D. Willis draws attention to the necessity of investigation of the behavior of words in lexical environment: *"It is not enough to offer a list of structural frames with out indicating which words are likely to fill them and also how the words which fill the frames are likely to behave"* (9, p. 52).

Collocation of connotative word collocations is defined by the writer's individual style. Reliability of predictability of collocation of entries in such word collocations is reduced. The brighter the imagery and expressiveness are the less predictable entries of word collocations become. Such word collocations are represented by the following structural models: Adj+N; V+N; N+of+N. Comprehension of some word collocations requires the knowledge of socio-cultural and historical realia, the names of outstanding people and etc. The usage of word collocations is motivated by the desire of the writer to achieve the effect of maximum authenticity on the one hand and imagery – on the other hand.

For example: *"a Thatcherite weapon against the working class"*; *"mock Tudor beams"*; *"modernist Palladin style"*; *"Kenkel Wagner automatic moulding line"*:

*"introduce Saussurean linguistics"; "the satanic mills of the early industrial revolution"; "Penthouse style"; "old Tennyson poems"; "the spirit of industrial capitalism".*

The depiction of hard conditions of work at the enterprise is emphasized by means of connotative word collocations.

For example: *"what Wilcox called the machine shop seemed like a prison and the foundry had seemed like hell"* (9, p. 121), or in another context: *"to Robins eye it resembled nothing so much as a medieval painting of hell"* (9, p. 128).

Imagery emerges as in the case of the following collection: for example: *"white-hot metal splashed like pancake butter"* (9, p. 132).

More expressiveness is achieved when the writer employs word collocations with the defining component in post position.

For example: *"a figure of almost anorexic slimness "; "shape-of-Paris boy cripple"; "faces tilt towards her curious, expectant, sullen, apathetic".*

Applying to morphological ways of word formation with the negative prefixes un, in, im, non creates additional expressiveness when describing the conditions of work at the enterprise. They are such word collocations as *"indescribable mess, dirt, disorder": "the unspeakable noise of the vibrating grid"; "unceasing motion of the assembly lines"; "this imperfect world"; "price instability"; "intolerable level"; "unthinkable prospect of a non-academic career";* Imagery emerges in word combination the entries of which are compound adjectives.

For example: *"trance-like attention"; "cast-iron excuse"; "corn-coloured hair"- "harrow-boy mentality"; "home-made orchard fresh apple pie"; "hair-rising risks"; "copper-coloured curls"; "while-hot metal"; "a knock-down argument"; "foul-mouthed juvenile delinquents ".* Special intensity to the context is attached by the word combinations with adjectives in the higher and the highest degrees. For example: *"the less fashionable women's colleges"; "the more conservative dons"; "the most terrible place"; "less affluent working class occupiers".*

Word combinations with entries of qualitative intensity and evaluation acquire considerable expressiveness in a literary text.

For example: *"up-market newspapers"*; *"top industrial nations"*; *"world-beating family car"*; *"world-beating aluminum engine"*; *"brand-new-of-the-range Mercedes"*; *"to give the brand a high profile"*; *"highly qualified Candidates"*. The use of neological colloquial vocabulary in a literary text attaches a special expressive colouring to it and explicates the writer's individuality. His individual perception of the word is rendered by the collocation of the following lexical items: *"liberal-minded juppies"*; *"rolly-polly body"*; *"middle aged podge"*; *"security Johny"*. There occur instances when the defined word bears the figurative meaning in the word collocations creating connotations and making the narration more bright and expressive as is seen from the following example- *"the grey gritty hopelessness of an English industrial city"*; *"false air bonhomie"*; *"a state of cultural deprivation"*; *"the captain of industry"*; *"victim of the capitalist-imperialist industrial system"*; *"the roar of machinery"*; *"the whim of electric trolleys"*; *"deafening demonic cacophony"*. As a M.N. Kozhina justly points out "the question about functional stylistic colouring of the vocabulary which represents artistic speech is complicated because fiction especially the contemporary one reflects the complexity and many-sidedness of a person" (3 p. 113).

Unexpectedness of lexical collocation for achieving the stylistic effect is displayed in the usage of metaphoric-metonymic word combinations such as *"the steady grind of intellectual work"*; *"grasp the meaning of a factory"*; *"to embody the spirit of industrial capitalism "*; *"the wilderness of derelict factories"*.

The dominant role of adjectives in explicating emotional-expressive features of certain phenomena, objects, especially when they form word combinations is known.

For example: *"spicy stories"*; *"desolate look"*; *"pathless path"*; *"terrific money-spinner"*; *"endless timetable clothes"*. As we can observe the clichéd character of collocation of entries is violated in a literary text and a stylistic effect is achieved. Connotation appears not only in the cases of adjectival word combination but also in models N+of+N; N+of+Adj.+N as for example: *"the grooves of change"*; *"subversion of logic"*; *"the antithesis of everything"*; *"a state of cultural deprivation"*. To emphasize imagery collocation of idiomatic expressions in one context with the terminological vocabulary in models V+N is used. A verbal or a substantive entry can

be endowed with connotation.

For example: *"get a bird's eye view of the operation"; "bear the brunt of high unemployment"; "trot out at the drop of a hat"*. Chained, extended word combinations with a considerable number of entries are endowed with special expressiveness. They are the following polylexemic lexical items with the model N+Adj+of+N+of+V.

For example: *"... he dropped to his knee beside her chair in a posture reminiscent of one of the engravings in her old Tennyson poem"* (5, p. 342).

Considerable expressiveness appears in word combinations which contain such stylistic device as simile, epithet and metaphor. The writer applies to it, describing the personage.

For example: *"...when she tried to imagine herself working in an office or a bank her mind soon went blank like a cinema screen when the projector breaks down or a film snaps"* (5, p. 5), or in another context, describing the conditions of work at the enterprise. For example: *"the whole place seemed designed to produce not goods for the entire world, but misery for the inmates"*. (5, p. 121)

The research confirms the contradictory character of generally accepted usual word combination in the English language. Occasional, connotative, heuristic word combinations have prevailed in the analyzed text. Non normative character of word collocations as a rule testifies to its stylistic marking and dependence of selection of word collocations upon the writer's individuality.

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## **STYLISTIC FUNCTION OF POLYLEXEMIC UNITS IN A BELLE-LETTRES TEXT**

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The article deals with collocability of connotative word combinations. Reliability of predictability of collocability of components in such word collocations is reduced in a literary text. The use of them is determined by the individual style of the writer. The structure of word collocation varies. Heuristic character of connotative word collocations is explicated due to different stylistic devices which fulfill important stylistic function.

*Key words:* polylexemic units, clichéd word collocation, connotative word collocations, predictability, heuristic character, stylistic devices.

## **СТИЛИСТИЧЕСКАЯ ФУНКЦИЯ ПОЛИЛЕКСЕМНЫХ ЕДИНИЦ В ХУДОЖЕСТВЕННОМ ТЕКСТЕ**

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Исследована роль полилексемных единиц в художественном тексте, зависимость вероятности сочетаемости компонентов в словосочетании. Представлены такие факторы, как лингвистическое окружение, социолингвистические контексты. Оказиональный характер коннотативных

словосочетаний определяется использованием различных стилистических средств, которые выполняют важную стилистическую функцию.

*Ключевые слова:* полилексемные единицы, клишированные и коннотативные словосочетания, предсказуемость, окказиональный характер, стилистические приёмы.

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