

**ІЛЮСТРАТИВНИЙ МАТЕРІАЛ**

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**POETICS OF SIMPLICITY IN LYRICS OF ROBERT FROST:  
COGNITIVE AND PRAGMATIC ASPECT**

This article focuses on revealing cognitive and pragmatic factors which ensure the creation of poetics of simplicity in R. Frost's poetic texts as well as showing up emotional resonance between the author and the reader.

Key words: poetics of estrangement, cognitive and pragmatic factors, emotional resonance.

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**ПОЭТИКА ПРОСТОТЫ В ЛИРИКЕ РОБЕРТА ФРОСТА:  
КОГНИТИВНО-ПРАГМАТИЧЕСКИЙ АСПЕКТ**

Статья посвящена выявлению лингвокогнитивных и прагматических особенностей формирования поэтики в стихотворных текстах, что определяет своеобразный характер индивидуально-авторской картины мира Р. Фроста и влияет на читательское восприятие его стихов в плане создания перлокутивного эффекта, эмоционального резонанса между автором и читателем.

Ключевые слова: поэтика простоты остранения, лингвокогнитивные и прагматические особенности, эмоциональный резонанс.

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**THE LINGUISTIC MEANS OF REPRESENTATION OF SURPRISE (A CASE  
STUDY OF THE NOVELS BY CHARLES DICKENS)**

*In the article the specific character of the surprise, as the emotional reaction in communication, is observed. The emphasis is put over the fact, that it is not obligatory expressed by means of the verbal level due to the various cultural and situational peculiarities in the communicational situation. Surprise is the most momentary human emotion, that causes the specific means of its verbal and non-verbal execution. The main way of non-verbal execution of the emotion is mime. Verbally surprise can be expressed only in the smallest communicative unit, expression, which is formed with the help of the two major means of verbal surprise depiction: lexicogrammatical and intonational. In the written speech all the named peculiarities of emotion's formation are conveyed by the graphic means in the direct speech and the lexical units, represented as the author's comments. In the article the negative as well as the positive semantic features of the emotion surprise are investigated, besides the exposure of the linguistic means of expression this emotion. The article reveals the ways of depiction of this emotion at different levels: graphic, stylistic and lexical. We have come to the conclusion that the linguistic means of expression the surprise in fiction by Charles Dickens are different enough and describe aptly the emotional state of protagonists in accordance with the context.*

Key words: the surprise, the verbal/non-verbal expression, the graphic level, the syntax, the lexical means, the stylistic devices.

**The setting of a problem.** The emotion of surprise has a wide circle of split-level means of linguistic objectivity, which were in the focus of national and foreign linguists. In recent decades they were analyzed from the following perspectives:

- the ways of the adequate interpretation of surprise were found with the help of interlingua (Iordanskaya, 1970; Apresian, 1993; Vezbitska, 1996);
- the attempts to classify and to juxtapose lexical and phraseological units with the meaning of surprise were undertaken on the material of English, German, Polish and Russian (KhuckKazSchuecku 1997, Rasskasova 1998);
- the nouns and the verbs of surprise were studied in English and German (Korotkih 1987, Smagina 1998, Kolayan 1999);
- the specific character of the textual realization of surprise was exposed in English (Adamchuck 1996);
- the prosodial and kinetic means of expression of surprise in scenic speech were described on the material of English language (Korlikhanova 2000);
- the surprise was interpreted as a special kind of the subjective modality and the estimating, the means of realization of which were explored on the material of Russian, English and Spanish languages (Wolf 1987, 1988; Malisheva 1990; Vorkachev 1990, 1992 [2, c. 12]).

**The object of this observation** is the emotional state of surprise in the novels by Charles Dickens.

**The aim of the work:**

- to give the definition for the "surprise";
- to present the ways of verbalizations of this emotion;
- to list some lexical means of expression of surprise.

**The basic material of investigation.** In communicative situations the great deal belongs to the skills of listening attentively and interpreting the words of communicators correctly, besides the proper estimating of the listener's reaction about the mentioned information. In most oral dialogues (especially in informal communication) people, exchanging few retorts with any information, express their immediate emotionally-estimating reaction about the mentioned information. New for every communicator facts, reported in conversation, may convey different character about importance and personal pertinence, specifically to be neutral, trivial, substantial or of the utmost-importance. As follows, personally meaningful information is able to cause certain emotions and the estimating reaction, which they express or are potentially able to express their verbal or non-verbal communicative behavior [5, c. 135]. In respect that the new information is known in advance to the recipient (but, may be, potentially waited/predicted in some situations), one of the most typical communicative and behavioral human reaction on well-known facts is the reaction of *surprise*. [5, c. 136].

Sometimes the surprise is used in communication to give the interlocutor a chance to express different evaluation of own perspective about the situation or its predictable end. In this case one of the possible interconnected meanings will be satire or sarcasm, because, being not surprised indeed, a person demonstrates just his/her attitude to the outcome. (which he/she, most likely, predicted), saying phrases, like: Who could have thought it? What are you saying? It's quite impossible, isn't it? Also it should be noticed that the aptitude to the surprise representation in general and the concrete means of its manifestation in most cases are determined by the national traditions of communicator's domicile country. So, surprise can be expressed in speech not always or not to the full extent even over its existence [5, c. 136].

The expression of surprise in the speech of protagonists in the English fiction can mean two different polarities, positive and negative. In the case of positive surprise it is the synonym of such notions as "approval", "agreement", "enjoyment". In the case of the negative character of the emotion its synonyms can be "disapproval", "criticism" (probably, overgrown in dispute), "doubt", "indignation", "regret" [5, c. 137]. Let us give consideration the *non-verbal* means of expression and broadcast of surprise in the English fictional text. They can be divided into two groups: non-verbal behavior of people, feeling the emotion of surprise and the graphic means of conveying the

emotion of surprise in the written text. In the English fictional literature the verbal description of the emotion of surprise is often accompanied by the description of its non-verbal expression, especially connected with lips, eyes of the listener, with his facial mime and gestures. Nevertheless, mostly *silence* can also reproduce surprise, as a rule, so strongly that the listener temporally loses the ability to speak or is not able to find any words. In the written form it can be projected verbally, with the punctuate signs (dash, dots, question mark and exclamation mark) [5, c. 137].

Existing graphic means of punctuation don't convey all the richness and variability of intonations in colloquial speech adequately. In this respect different stylistic graphic means are widely used in the fictional literature, their usage compensates the lack of traditional means of orthography and punctuation to a certain extent [4]. Such graphic means are: affixation, gemination, (tripling) of the definite graphemes, writing of a word or a sentence with the special type, which differs from the type of the text (italic type, accentuation, capitalization, spacing), dots, dash. These means have no difference in the meaning. The stylistic deviation consists in the graphic presentation of the expressive unit or the fragment of the text disturbs its homogenous structure, and evidently it distinguishes itself from the graphic representation of the whole text [4].

In the fictional texts a sentence or its separate part can be underlined with the help of the other type or spacing. Sometimes the usage of this means is not connected with the stylistic function – the graphic stamping of a sentence just points at the fact of citation with the help of italics or with the help of the capital letters. Sometimes the inner speech of heroes is marked with italics. In all these cases the graphic means don't denote the phonetic peculiarities of speech, but only point at citation or change of the diction – the passage from the author's narration to the voicing speech or the inner monologue [4].

At the graphic level we can name the type of the texts, the size of letters and its possible gradation, the usage of spacing the very effective means of reflection the emotion of surprise. The most common type and size of letters, while expressing the emotion of surprise in the English fictional text, are, to our mind, the following graphic means:

- the italic detachment/ the black type detachment of the separate words and word combinations (seldom, the italic detachment of the separate syllables in the word);
- the italic detachments/ the black detachments of the separate sentences and their groups;
- larger or smaller size of the type in comparison with the rest of the text.

Let us give the consideration to the usage of italics or bigger type such as the means of expression the emotion of surprise in the novel by Charles Dickens "The Adventures of Oliver Twist":

"The boy **IS** a fool!"

"What **COULD** the boy be crying for?" [6, c. 72].

In this context the verbs "is" and "could" are underlined to mark the nothingness of the boy's existence, his hopeless state in the life and the dependence upon the beadle. In this case surprise is similar to indignation, as it exposes the angriness of the beadle because of the permanent complaints of poor on their destiny and the absence of food and the horrible conditions of their existence.

*I* did that, sir. So, it becomes clear who has coped with that uneasy work. *Five Guineas reward* are underlined with italics to mark the importance of the information, which they want to get to know. The deal is the lost boy, they chase up him and so are ready to pay even 5 Guineas to get any information about his location and sojourn [6, c. 144].

The graphic means of representation of surprise serve in combination with the exclamation mark (for intensifying the degree of surprise, as positive, so negative), with the question mark (frequently to express indignation, angriness) and dots (to give the additional information about perplexity) very effectively. The multiple combinations of exclamation, question marks and emotional units reproduce stronger degree of surprise than ordinary, single signs. Let us now examine the verbal means of expression the emotion of surprise, which diversity allows the authors of the fictional works to represent not only surprise but also the whole spectrum of adjacent and linked with it emotions brightly and exactly. Here belong the peculiarities of *the syntax* of

expressions – the reactions on the surprising news; *the lexical means* of language; *the stylistic means* of filling-out the expressions [1, с. 97].

The following dominant syntactic constructions are used for the depiction of the emotion of surprise: *the interrogation* (they can be divided into questions properly, rhetorical questions and negative acknowledgement), *the elliptical sentences* (as a rule, with the punctuate sign of dots), *the exclamation sentences* (frequently with the negative grammatical or semantic component and the usage of interjections) and, more rarely, *the sentences with the homogenous parts*. These means of syntax are mostly used in combination with each other that, undoubtedly, allows the authors to intensify and credibly express the emotion of the sincere surprise or, to a greater extent, the shock of personages [1, с. 98].

In the novels by Charles Dickens the emotive linguistic means are presented extraordinary widely. In the original texts of novels "The Pickwick Papers", "Dombey and Son", "Hard Times", "The Great Expectations" except the separate lexical units, expressing the emotion of surprise, we can analyze also the emotive phraseology of surprise. Let us exemplify the context, including the phraseological units with the semantics of surprise in the novel "Dombey and Son", in which situation of the surprising meeting between captain Catle and his friend Solem Jills is described:

"The Captain spoke with all composure and attention to the game, but suddenly **his cards dropped out of his hands, his eyes and mouth opened wide**, his legs drew themselves up and struck out in front of his chair, and he sat staring at the door with blank amazement. Looking round upon the company, and seeing that none of them observed him or the cause of his astonishment, the captain recovered himself **with a great gasp**, struck his table a tremendous blow, cried in a stentorian roar "Sol Gills ahoy" and tumbled into the arms of a weather-beaten pea-coat that had come with Polly into the room" [7, с. 419-420].

Scientist Mezenceva T.A. claims that phraseological units his cards dropped out of his hands, his eyes and mouth opened wide, with a great gasp, together with the realization of the main meaning, experience the meaningful increase and convey the notion of the external expression of the emotional state of surprise, but not the moving activity, the subject's movement in space, that could have supervened the direct, but not the contextual meaning of the word combination [3, с. 16].

**The summary.** Thus, the emotion of surprise can have different semantic character, both positive and negative, in English. The authors of the English fictional texts use the wide range of the linguistic means for the correct and adequate conveying the personages' feeling. Surprise can be ironical, hidden, implicitly expressed, exaggerated and frank. As a person demonstrates his surprise as the reaction on the unknown information very often, studying the means and forms of its expression in speech and in the communicative behavior is of concern for the following researches.

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Ілона Задерій

### ЛІНГВІСТИЧНІ ЗАСОБИ РЕПРЕЗЕНТАЦІЇ ПОДИВУ (на матеріалі романів Чарльза Діккенса)

У статті розглядається подив як емоційна реакція в комунікації. Наголос ставиться на тому факті, що він не обов'язково виражений посередництвом вербального рівня у зв'язку з різноманітними культурними і ситуативними особливостями у комунікативній ситуації. Подив – найбільш короткочасна емоція людини, що зумовлює специфіку способів її невербального і вербального оформлення. Основним способом невербального зображення емоції є міміка. Вербально подив може виражатися лише у мінімальній комунікативній одиниці, вислові, який оформлюється за допомогою двох основних засобів вербального відображення подиву: лексико-граматичних та інтонаційних. У письмовому мовленні всі указані особливості оформлення емоції передаються за допомогою графічних засобів у прямому мовленні і лексичних одиниць, представлених у вигляді авторських ремарок. У статті здійснюється дослідження як негативних, так і позитивних семантичних рис емоції подив і виявлення лінгвістичних засобів вираження цієї емоції. Стаття розкриває шляхи зображення емоції на різних рівнях: лексичному, графічному і стилістичному. зроблено висновок про те, що лінгвістичні засоби зображення подиву в художніх текстах Чарльза Діккенса різноманітні і досить чітко передають емоційний стан героїв у залежності від контексту.

Ключові слова: подив, вербальне/невербальне вираження, графічний рівень, синтаксис, лексичні засоби, стилістичні прийоми.

Ілона Задерій

### ЛИНГВИСТИЧЕСКИЕ СРЕДСТВА РЕПРЕЗЕНТАЦИИ УДИВЛЕНИЯ (на матеріалі романов Чарльза Діккенса)

В статье рассматривается удивление как эмоциональная реакция в коммуникации. Акцент ставится на факте, что оно не обязательно выражено посредством вербального уровня связи с разнообразными культурными и ситуативными особенностями в коммуникативной ситуации. В статье производится исследование как отрицательных, так и положительных семантических черт эмоций удивления и выявления лингвистических средств выражения данной эмоции. Статья рассказывает пути изображения этой эмоции на разных уровнях: лексическом, стилистическом и графическом. Сделан вывод о том, лингвистические способы выражения удивления в художественных текстах Чарльза Диккенса разнообразны и достаточно точно передают эмоциональное состояние героев в зависимости от контекста.

Ключевые слова: удивление, вербальное/невербальное изображение, графический уровень, синтаксис, лексические средства, стилистические приемы, категориально-эмотивная лексика, дифференциально-эмотивная лексика, фразеополе.