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CONVERGENCE AS A MEANS OF EMOTIONAL IMPACT IN THE STRUCTURE OF LINGUISTIC PERSONALITY

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Key words: *anthropocentric paradigm, linguopragmatics, convergence of stylistic devices, linguistic personality.*

The anthropocentric paradigm in linguistics, which contains the human factor and his activity as a central part in the process of studying language, opens up new scientific discipline such as linguopragmatics.

The initial thesis of the principle of anthropocentrism was formulated by E. Benvenist in his fundamental work "The general linguistics" (2002). According to his principle, language is considered as the possibility of realization of the personal beginning in the person. E. Benvenist formulated the anthropocentric principle and stated: "It is impossible to display the person without language and the language without its inventor. In this world, a person only exists with the language, the person speaking with another person, and language, thus, necessarily belongs to the characterization of the person... In language and thanks to language, a person is constituted as the subject" (3, p. 293).

According to Ashurova, "linguopragmatics is the communicative trend of linguistics studying language-in-action, in its relations to the "users" of language, their activity with an accent on social, psychological, cultural aspects of language functioning" (2, p. 196).

This trend of linguopragmatics embraces a wide range of problems such as the notion of discourse, the factors of the addresser and the addressee, linguistic personality etc. Out of these notions, currently the notion of "linguistic personality" (LP) is of greatest importance (2, 4, 5, 6).

One of the significant peculiarities of literary discourse in linguopragmatic interpretation of LP is the factor of emotional impact on the addressee. Emotional impact,

being one of the important types of pragmatic intentions, is verbalized in the text by means of convergence. Convergence of stylistic devices is one of the types of foregrounding and is defined as "an accumulation of stylistic devices and expressive means within one fragment of the text. Stylistic means brought together enforce both logical and emotive emphasis of each other, thus attracting attention to certain parts of the text" (1, pp. 93, 140).

Now let us turn to the analysis of an interesting illustration, which is the story *The Garden Party* by Katherine Mansfield. The story having Laura Sheridan – a pretty upper-middle class lady – as a central character, narrates about a sophisticated social gathering, i.e. the garden party organized by Laura's family, and the accidental death of a young local working-class man in the neighborhood to which Laura and the members of her family react differently. The following fragment from the story can serve as a convincing evidence to the topic being analyzed:

Laura put back the receiver, flung her arms over her head, took a deep breath, stretched and let them fall. "Huh," she sighed, and the moment after the sigh she sat up quickly. She was still, listening. All the doors in the house seemed to be open. The house was alive with soft, quick steps and running voices. The green baize door that led to the kitchen regions swung open and shut with a muffled thud. And now there came a long, chuckling absurd sound. It was the heavy piano being moved on its stiff castors. But the air! If you stopped to notice, was the air always like this? Little faint winds were playing chase, in at the tops of the windows,



out at the doors. And there were two **tiny spots of sun**, one on the inkpot, one on a silver photograph frame, **playing too. Darling little spots**. Especially the one on the inkpot lid. It was quite warm. A **warm little silver star**. She could have kissed it.

In the above given fragment emotional impact is produced by means of convergence and emotionally colored linguistic units. In addition, we can notice that a great number of stylistic devices are in action here: lexical stylistic devices – personification (**house was alive, running voices, little faint winds were playing chase, two tiny spots of sun... playing too**), epithet (**soft, quick steps, silver star**); syntactical stylistic means – enumeration, gradation (**put back the receiver, flung her arms over her head, took a deep breath, stretched and let them fall**), exclamatory sentences (**But the air!**), rhetorical question (**If you stopped to notice, was the air always like this?**), elliptical sentences (**Darling little spots. A warm little silver star**); various types of repetition including anadiplosis (**It was quite warm. A warm little silver star**); onomatopoeia (**muffled thud, chuckling**).

In the same story, we can notice the convergence of several stylistic devices within one sentence, as well:

And the perfect afternoon slowly ripened, slowly faded, slowly its petals closed.

The stylistically marked units used in the sentence are: a) gradation – a syntactical stylistic device based on the arrangement of a number of statements or a group of words in an ascending order of importance to show growing emotional tension. (**ripened, faded, closed**); b) different types of repetition such as anaphora, which is the repetition of a word or phrase at the beginning of several subsequent lines (**slowly...slowly...slowly**), parallel construction and asyndeton. It should be noted that repetition, being one of the most frequently used expressive means of the language, is a deliberate, intentional use of the same words and/or phrases in the literary discourse, and it aims at calling the attention of the reader to the key words of the

utterance. ; c) metaphor – the representation of “**afternoon**” by means of linguistic units such as “**ripened, its petals closed**” which are generally used for the resemblance to the features indicating flora; d) epithet (**perfect afternoon**).

No less significant illustration in this respect is the story *The Apple Tree* by J. Galsworthy. The story depicts a tragic love story, the whole-hearted love that Megan – a beautiful country girl devotes to her lover – Frank Ashurst:

The moon had just risen, very golden, over the hill, and like a bright, powerful, watching spirit peered through the bars of an ash tree's half-naked boughs... He listened. There was no wind, but the stream's burbling whispering chuckle had gained twice its daytime strength. One bird, he could not tell what, cried "Pip-pip," "Pip-pip," with perfect monotony; he could hear a night-Jar spinning very far off; an owl hooting. Ashurst moved a step or two, and again halted, aware of a dim living whiteness all round his head. On the dark unstirring trees innumerable flowers and buds all soft and blurred were being bewitched to life by the creeping moonlight. He had the oddest feeling of actual companionship, as if a million white moths or spirits had floated in and settled between dark sky and darker ground, and were opening and shutting their wings on a level with his eyes. In the bewildering, still, scentless beauty of that moment he almost lost memory of why he had come to the orchard.

The fragment grabs the reader's attention and exerts tremendous emotional impact by its massive use of stylistically marked units thereby creating a convergence of stylistic devices. Here important is the role of personification, which is repeatedly yet effectively used in the description of nature as well as the inner world picture of LP: “**the moon...peered through**”, “**half-naked boughs**”, “**spirits...had settled**”, “**flowers and buds...bewitched to life by the creeping moonlight**”, “**the stream's burbling whispering chuckle had gained twice its**



daytime strength”, “*bird cried*”. As it is widely known, personification is a stylistic device in which a thing, an idea or an animal is given human attributes. In other words, inanimate objects acquire the quality of living creature. Besides conveying LP’s psychological and emotional state in a impressive way, personification, also influences the addressee’s emotional state thereby stimulating his/her brain activity in the process of emotional perception. In addition, this fragment is characterized by a high degree of stylistic effect due to the abundance of other stylistically marked units such as epithet (*moon had just risen, very golden; scentless beauty of that moment; powerful spirit*), polysyndeton (*and... and ...*), asyndeton (*One bird, he could not tell what, cried "Pip-pip," "Pip-pip," with perfect monotony; he could hear a night-Jar spinning very far off; an owl hooting*), simile (*like a bright, powerful, watching spirit; as if a million white moths or spirits had floated in*), hyperbole (*innumerable flowers; a million white moths or spirits*), onomatopoeia (“*Pip-pip*”; *burbling...chuckle*).

Very often emotiveness is embodied in the speech of LP, especially when s/he is under the influence of the flow of emotions and this kind of speech tends to bring out the inner feelings and thoughts of the LP:

“*Caro, caro, tu non l’haivisto!*” it was murmuring away, in a language Cecilia did not understand. She lay and writhed her limbs in the sun, listening intently to words she could not follow. ***Softly, whisperingly, with infinite caressiveness and yet with that subtle, insidious arrogance under its velvet, came the voice, murmuring in Italian: “Bravo, si, molto bravo, poverino, ma uomo come te non saràmai, mai, mai!”*** Oh, especially in Italian Cecilia heard the ***poisonous charm of the voice, so caressive, so soft and flexible, yet so utterly egoistic.*** She hated it with intensity as it sighed and whispered out of nowhere. ***Why, why should it be so delicate, so subtle and flexible and beautifully controlled, when she herself was so clumsy? Oh, poor Cecilia, she writhed in***

the afternoon sun, knowing her own clownish clumsiness and lack of suavity, in comparison.” (D.H. Lawrence “*The Lovely Lady*”, p.13)

The fragment describes the situation where Cecilia accidentally gets to hear her aunt Paulina’s talking to herself in Italian and finds about her past wrong deeds. Here the important is the role of represented speech which the author conveys through the thoughts of Cecilia. In other words, the author reveals Paulina’s personality characteristics through the unuttered speech of Cecilia. A peculiar feature of the emotiveness of the fragment is not separate use of emotionally colored units, but their convergence that creates emotive density of the text. Particularly, a significant role in creating emotiveness is assigned to the use of numerous genuine **epithets**, which create subjective evaluation: “*Softly, whisperingly, with infinite caressiveness and yet with that subtle, insidious arrogance under its velvet, came the voice*”, “*poisonous charm of the voice, so caressive, so soft and flexible, yet so utterly egoistic*”, “*so delicate, so subtle and flexible and beautifully controlled*”, “*clownish clumsiness*”; **antithesis**: “*flexible – clumsy*”, “*caressiveness - arrogance*”; **oxymoron**: “*poisonous charm*”” **various types of repetitions**: “*so...so...*”, “*Why, why..*”, “*and ... and*”; **contextual synonymic repetitions**: “*whisperingly*”, “*softly*”, “*murmuring*”, “*caressive*”, “*beautifully*”, “*delicate*”, “*flexible*” (voice) ; **barbarisms**: “*Bravo*”.

The another extract from the same story is embodied with emotiveness by various stylistically marked units:

There was dead silence. Poor Cecilia lay with all the use gone out of her. ***Andthere was dead silence.*** Till at last came the whisper:

“*I didn’t kill Henry. No, no! No, no! Henry, surely you can’t blame me! I loved you, dearest; I only wanted to help you.*”

“*You killed me!*” came the ***deep, artificial, accusing voice.*** “*Now let Robert live. Let him go! Let him marry!*”



There was a pause.

“How very, very awful!” mused the whispering voice. “Is it possible, Henry, you are a spirit, and you condemn me?”

“Yes, I condemn you!”

Cecilia felt all the pent-up rage going down that rain-pipe. At the same time, she almost laughed. It was awful. (D.H.Lawrence, “The lovely lady” p.14)

A significant role in producing emotional impact here is assigned to various types of repetitions. In this story, particularly, in this fragment various types of repetitions become a signal of emotional information. For instance, “No, no! No, no!”, “very, very”; **anaphora**: “there was... there was”, “I...I”, “Let... Let”; **epiphora**: “awful...awful”, “condemn condemn”; **framing**: “There was dead silence... there was dead silence”; **gradation**: “I loved you, dearest; I only wanted to help you”, “let Robert live. Let him go! Let him marry!”. In combination with various types of repetitions the other stylistic means such as oxymoron (*dead silence*) and epithet (*deep, artificial, accusing voice*) all taken together they promote the effect of emotional tension and gradation.

We often meet the intensifying function of emotions (feelings, moods), i.e. emotionally expressive function, emotional evaluation, state of LPs in literary works. A nice example to illustrate the intensifying function of emotions can be the extract from the novel “The painted veil” by S.Maugham:

“Oh, my dear, my dear, I'm so dreadfully sorry for you”. Dorothy took the hand that was hanging by Kitty's side and pressed it...”But you must. You can't go away and live by yourself in your own house. It would be dreadful for you!”... “And when I heard that you'd gone with your husband into the jaws of death, without a moment's hesitation. I felt such a frightful cad. I felt so humiliated. You've been so wonderful, you've been so brave, you make all the rest of us look so dreadfully cheap and second-rate.' Now the tears were pouring down her kind, homely face. 'I can't tell you how much I

admire you and what a respect I have for you. I know I can do nothing to make up for your terrible loss, but I want you to know how deeply, how sincerely I feel for you. And if you'll only allow me to do a little something for you it will be a privilege. Don't bear me a grudge because I misjudged you. You're heroic and I'm just a silly fool of a woman.” (S.Maugham “The painted veil” p.131)

Dorothy Townsend, who had treated Kitty coldly before her trip to the cholera epidemic area, suddenly changes her attitude towards Kitty, who returns to Hong Kong after her husband's death. The above given fragment describes Dorothy's sympathetic attitude filled with love towards widowed Kitty. The emotional state of LP here is produced by convergence of various stylistically marked means such as **repetitions** : *my dear, my dear*; **parallel structures** : *I felt ... I felt; you've been ... you've been*; **metaphors** : *the jaws of death*; **repetitions of emotional amplifiers** : *how and so: so wonderful , so brave, so humiliated; how deeply, how sincerely*; **exclamatory sentences** : *It would be dreadful for you!*; **gradation**: ... *Dorothy took Kitty in her arms .., kissed her .., her ... face bore an expression of real concern .., took her hand and pressed it .., Dorothy elapsed her hands and her voice, her cool, deliberate and distinguished voice, was tremulous with tears;*

The following example employs the convergence to disclose the emotional, psychological, inner state of the LP as well as his/her evaluative characterization:

'I don't feel human. I feel like an animal. A pig or a rabbit or a dog. Oh, I don't blame you, I was just as bad. But it wasn't the real me I'm not that hateful, beastly, lustful woman. I disown her. It wasn't me that... It was only the animal in me, dark and fearful like an evil spirit, and I disown, and hate, and despise it. And ever since, when I've thought of it, my gorge rises and I feel that I must vomit.'(S. Maugham, “Painted Veil”, p.198).

The main character of the novel, Kitty, deeply regrets her betrayal to her recently



deceased husband. Her emotional state under deep remorse is expressed by numerous stylistically marked units such as **antithesis**: *I don't feel human. I feel like an animal*; **metaphor** : *a pig or a rabbit or a dog*; **metaphorical and simple epithet** : *beastly woman; evil spirit.*; **gradation** : *and I disown, and hate, and despise*; **parallel constructions** : *It wasn't me that ... It was*; **comparison** : *like an animal, like an evil spirit*; **hyperbole** : *when I've thought of it, my gorge rises and I feel that I must vomit*; **simile**: *dark and fearful like an evil spirit.*

Another literary work that is suitable for the analysis in terms of exerting emotional impact is "A cup of tea" by K. Mansfield. The following fragment from the story illustrates the aforementioned assumptions:

"How extraordinary!" Rosemary peered through the dusk and the girl gazed back at her. How more than extraordinary! And suddenly it seemed to Rosemary such an adventure. It was like something out of a novel by Dostoevsky, this meeting in the dusk. Supposing she took the girl home? Supposing she did do one of those things she was always reading about or seeing on the stage, what would happen? It would be thrilling. And she heard herself saying afterwards to the

amazement of her friends: "I simply took her home with me".

Represented speech, i.e. the unification/combination of authors speech and LP's internal speech promotes convergence of stylistic devices such as **exclamatory sentences**: *How more than extraordinary!*; **Rhetorical question** : *Supposing she took the girl home?*; **simile** : *was like something out of a novel by Dostoevsky*; **represented speech** : *Supposing she did do one of those things she was always reading about or seeing on the stage, what would happen?*. Afterwards, she imagines herself replying to the amazement of her friends by saying: "I simply took her home with me". Thus, the inner qualities of LP such as selfishness, hypocrisy, and the desire to brag about her so-called "kind-heartedness" are revealed by means of convergence.

To draw a conclusion, stylistic means brought together enforce both logical and emotive emphasis of each other, thus attracting attention to certain parts of the text. Besides exerting certain emotional impact, the convergence discloses emotional, psychological state of LP, and reveals certain information about conceptual world picture of LP.

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