

students, namely the teacher with whom the students spend a lot of time. In using this method, it is advisable to tackle only one wrong usage at a time, and it will work effectively. Generally speaking, language is used to achieve mutual understanding and communication with others. It is important to remember that even though we use language in most communication situations, what we mean to say is conveyed by more than the words themselves. In this article the behaviour of speakers has been analyzed and we came to the conclusion that it is necessary to learn the words of one's native tongue or a foreign one, to increase one's vocabulary and to improve and work on one's language style where grammar, vocabulary and practical speech are included.

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SATIRE AS METHOD OF REPRESENTATION OF REALITY

In recent years the satirical writings occupied one of the chief places in the world literature. This phenomenon was greatly determined by a particular "fear" of the writers which arose from their vision of the modern world overwhelmed with problems and catastrophes.

Though satire has a long tradition in the English literature, beginning with B. Johnson, J. Swift, D. Defoe and up to B. Shaw, A. Huxley, G. Orwell and E. Waugh, and firmly established its position in the comparatively young American literature, which, nevertheless, gave the world such brilliant satirists as Ph. Freneau, Mark Twain, O'Henry and developed in the works of N. West, S. Lewis, J. Thurber, A. L. Mencken and F. O'Connor, it has not received profound attention from Ukrainian linguists in recent years. Hence, the aim of this article is to give a brief outline of satire as a stylistic phenomenon, and basic linguostylistic means of its creation.

In general, satire is a method of description of comical and ugly sides of life. It is exposure of negative features by means of sharp ridicule. The motives that lead to satire are varied, but there is one motive that may almost be called a constant. The satirist is nearly always a man who is abnormally sensitive to the gap between what might be and what is. He is driven to draw attention to any departure from what he believes to be the truth, honesty or justice. He wishes to restore the balance, to correct the error and often to correct and punish the wrongdoer. Much of the satire is the result of a spontaneous, or self-induced powerful indignation, and acts as a catharsis for such emotions. What distinguishes the satirist from most other creative writers is the extent to which he is dependent on the agreement or approval of his readers. Having reached this catharsis for himself, he compels his readers to agree with him, persuades them to accept his judgement of good and bad, right and wrong, he inoculates them with his vision.

Hence, the art of the satirist is an art of persuasion. English critic J. Sutherland considers persuasion the chief function of rhetoric, and takes satire to be a department of rhetoric. It is the satirist's intention, that differentiates him from most other writers, and though individual satirists vary greatly from one another in temperament, and so in their method of approach to the description of the evil, they have in common the practical intention of working upon the mind of the reader [1,5].

Satire functions effectively on different levels and in general satire is less immediate in the effect than simply the direct exposure of the individual. By enlisting the moral disapproval of the certain society the satirist can help to maintain the standards of a civilized community.

The satirical description demands the great skill of a writer to combine the plot development, the characters and the creative means within the frames of one unique context to achieve the aim of his mockery. Ukrainian linguist A. Scherbyna marks that the peculiarity of the satirical description is

that anger is mixed with caustic and brisk humour and irony. The characteristic feature is unity of anger and humour, but the subject has to be socially ponderable [2,11].

Satire has “free attitude” to the form of narration which gives the opportunity for the author to interfere with the events and to write in allegoric manner. Such variety of forms allows to mark the ugliness and nonsense of social evil, the inner essence. The object of satirical description is socially comical. It has to contain mockery, otherwise it will not be real satire.

Satire is closely connected with such kinds of comical effect as irony, sarcasm, and such elements of poetics as pup, paradox, hyperbole, caricature, parody and travesty.

In the satirical novel the plot development goes much more “freely”. It gives many opportunities to combine different lexical and stylistic means and methods of description, beginning with grotesque and caricature and up to serious psychological analysis. The satirical short story includes the same methods and means but in much more condensed manner, which is determined by the very nature of the small genres of literature.

Often the satirical world is created as peculiar satirical Utopia. Satire is an aesthetic form of visibility and semblance of everything which the author considers to be ugly and deleterious for the social life.

Different writers achieve satirical mockery of the social evil with the help of different means, but everything is concentrated round the intention to show this evil in two interdependent plans: feigned (mask) and real (authentic). In this case such method of representation of the reality as grotesque is the most helpful.

Grotesque is one of the satirical methods of description based on the extreme exaggeration of some outward signs, traits of character etc. which makes image close to a fantastic one. According to Russian critic Yu.Mann, this fantasy of grotesque may be deeply realistic. While describing the hidden essence of some phenomenon, grotesque makes it visible and perceptible [3, 21].

Grotesque is considered to be one of the forms of caricature. Caricature is also one of the satirical description based on bold distortion of outward probability, comical stress on some particular details, distortion of real proportions and usual correlations. As it was exactly noted by some linguists, Ye.Ozmytel in particular, grotesque is conventional and fantasmagoric caricature of real things and events, the essence of which is illogical and contradictive to the sense. Realistic grotesque is not the result of unmeasured imagination of the author, but extension of metaphor into the portrait of the character or a plot development [4, 114]. Describing this or that event of reality in grotesque or satirical manner, author makes purposive distortion of reality. This is made to show the unnatural order of things or existence of phenomena, which is described by the author. The basic of satirical grotesque is comic contradiction which is derived from the thing which is mocked. This comic nonsense of a thing becomes the basic content of the image. Caricature in the grotesque method is the most exact, because grotesque itself supposes the availability of eccentric features. It is explained as [something extremely abnormal. The effect of influence produced on the reader is achieved by outside | or inner unreasonable distortion of usual and generally accepted things. For grotesque it is necessary ' to create the feeling of abnormality, strangeness of the phenomenon. Usual norms of life often dissolve in the grotesque. This method of description is not connected with the particular realities and is comprehended as independent. Grotesque contains elements of ambiguity and allegory, fantasy and distortion. Allegorically the world of the grotesque is presented in the whole volume, it is decomposed into small details and described in expressive peculiarities. Though grotesque has much in common with the comical method of description, mockery here changes and becomes stronger and more influential. Comical effect contradicts with tragic and dramatic.

Grotesque represents blending of themes of destruction and creative inspiration, rejection of times past and establishing of the new. The main peculiarity of this method of representing reality is thinking by contrasts, comparison of distant plans-trivial and epochal, concrete and abstract.

To achieve his aim, every satirist uses various means and the satirical effect produced by his works depends on the peculiar deliberate choice and combination of these means. But among them 3 groups can be distinguished:

- 1) the satire of situations which is closely connected with the plot.

2) of characters, when the satirical effect is produced by the contradiction between the actions of the character and the particular situation or environment where the action takes place.

3) linguostylistic means.

The third group constitutes an important question for the investigation, for it is successful combination of linguostylistic means which in major cases produces powerful satirical effect upon the reader. Among these means are: periphrasis, contract placing of words, word combinations and sentences with contrast meaning, various repetition of some characteristic details, which creates particular leit-motif in the description of a character or a thing. Here different variants of negation may be present. One of the main roles is given to metaphors, rhetorical questions and blending of words of different stylistic levels, especially bookish vocabulary while describing trivial or miserable things or events.

The example of such use of words can be found in the short story "The Jolly comer" by American satirist Henry James in the description of aggressive character of a lady:

"... she stood off, in the awful modern crush, when she could, but she sallied forth and did battle when the challenge was ready to "spirit", the spirit she after all confessed to, proudly and a little shyly, as to that of the better time, that of their common, their quite far-away and antediluvian social period and order".

Nearly all authors are traditional in the choice of linguostylistic means. But the question is how to arrange these means in the proper order for achieving bitter satirical effect if every means possesses its own peculiar content in the satirical context.

Metaphor is considered to be the most helpful means because it unites qualities, peculiarities and functions of a thing, phenomenon and action. One of Russian critics investigating the subject A.Makaryan considers satirical metaphor to be rather peculiar among all linguostylistic means used in satirical description [5, 216]. The basis of satirical metaphor is constituted by semantic and functional qualities, which determine imagery of such kinds of metaphors and give the opportunity to make all abstract ideas and concepts more concrete. Metaphor helps to reveal inner essence of the image and its characteristic features. This quality of metaphor is the most useful in the satirical works. Here it is more subjective. The extended metaphor is also widely used because it forms peculiar connotative meaning. In the short story "The Tone of Time" by Henry James we can find bright examples of such metaphors. Creating satirical description of Miss Tredick, a painter who gained her fortune by copying works of famous artists, he uses extended metaphor:

' She had copied so bravely so many brave things that she had at the end of her brush an i extraordinary bag of tricks.

Metaphorically is described the fruitless nostalgia for the useless past in the same story:

... the seventy years of the past in fine that these things represented, the annals of nearly three generations, counting his grandfather's, the one that had ended there, and the impalpable ashes of his long-extinct youth, afloat in the very air like microscopic notes.

Another widely used and important means is simile. The peculiar features of satirical simile is that both parts of it contain some hints of ridiculous and comical features. According to other qualities comical simile resembles trivial simile.

A.Makaryan subdivided similes into simple, complex and negative [5, 218]. The most widely used is complex simile because it helps to see the subject from many sides and emphasizes satirical effect.

American writer Flannery O'Connor used complex simile in a short story "A Good Man is Hard to Find" showing the commonplace mother of the family, stressing on her ridiculous appearance:

... a young woman in slacks, whose face was as broad and innocent as a cabbage and was tied around with a green head-kerchief that had two points on the top like rabbit's ears.

Henry James used simile in his story "The Tone of Time" emphasizing on extraordinary appearance and familiarity of Mrs-Bridgenorth:

She was like a house so freshly and successfully "done up" that you were surprised it wasn't occupied.

One of the basic means of creating satire and grotesque is contrast. It can express humorous, satirical, a sarcastic mockery. Satirical or sarcastic simile intensifies negative appraisal, deepens the feeling of antipathy to the certain person or phenomenon. The negative potential of such contrast simile is the most noticeable when the subject is characterized with the help of comparison with animals, birds, insects etc.

Speaking about linguostylistic means and methods of description we are to mention hyperbole and litotes. Extreme exaggeration or extreme underestimation of qualitative or quantitative peculiarities, functions and importance of things, actions and people are their selves the sources of satirical effect.. Exaggeration becomes the means of expressiveness of the word and possesses descriptive of vivid emotions or the means of typisation of the character. Hyperbole is mainly classified into metaphorical and descriptive [5, 227], because the basis of both of them is simile and contrast. Hyperbole often expresses the author's tendency, emphasizes comical and satirical effects, concentrates the readers attention on demerits and faults of people, harmful sides of their activities. It excites feelings of hatred, anger, disrespect etc. Here we speak about hyperbole as the means of satire. It is also widely used while creating grotesque pictures of the reality. Satirical hyperbole often compares things of contrast values, which composes the peculiar effect of description.

More often hyperbole and litotes can leave the measures of the word and gain the independent compositional importance. Many satirical novels and short-stories are written on the basis of satirical hyperbole (as the works of J.Swift, and later, in American literature - the works of W.Irwing and Mark Twain).

As a conclusion we are to mention that at present satire has developed into the most widely used method of representation of reality and manifests itself not only in traditional genres of novel and short-story, but in some other genres which appeared lately. The most popular is the genre of political column which is represented in the US literature by Art Buchwald and Orville Prescott.

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СТИЛІСТИЧНЕ ФУНКЦІОНУВАННЯ МОДАЛЬНОЇ ЛЕКСИКИ У ВНУТРІШНІЙ РЕФЛЕКСІЇ (НА МАТЕРІАЛІ ОПОВІДАнь О'ГЕНРІ)

Література кінця ХІХ — початку ХХ ст. характеризується глибоким проникненням у сутність соціальних проблем, політичних тенденцій, філософських концепцій. Аналіз живих процесів і закономірностей художньої літератури сприяє духовному розвитку особистості, розвитку моральних норм суспільства. Особливої ваги набуває особистість, стан її душі, її внутрішній світ.

Одним із лінгвістичних засобів, які дали письменникам можливість показати світ через призму світогляду особистості стала невластне-пряма мова (НПМ). На думку деяких дослідників вона стала невід'ємною рисою прози ХХ ст., широко використовується в літературі різних методів і напрямків, має невичерпні можливості як спосіб репродукції чужого мовлення, як стилістичний прийом і синтаксична конструкція [8, 3].

Лінгвістична структура НПМ в американській художній прозі має достатньо оформлений, хоча і постійно еволюціонуючий вигляд. Типологічно-структурне і естетичне значення НПМ у літературному творі залежить від багатьох обставин, в т.ч. і від ідейно-художнього задуму, творчих концепцій автора, рівня його таланту? індивідуального стилю, способу сприйняття навколишнього світу.