

La politique française était cruelle pour la Bretagne et sa langue. Mais aujourd'hui, l'image symbolique de la Bretagne est inverse. Si parler Breton en 1958 était "plouc", en 1998, c'est devenu "branché". Denez Prigent: "être breton aujourd'hui, parler breton, ce n'est plus une marque de honte, c'est même une marque de culture, donc les choses ont beaucoup changé" [4].

Ainsi il est toujours bien vu de connaître quelques mots Bretons comme: Roazhon (Rennes), trugarez (merci), glav a ra (il pleut). Comment comprendre ce retournement? Il est pour partie le fruit de l'effort des militants de la langue et de la culture bretonne. Alors que le Breton avait été confiné à l'univers de la vie privée, ou il était menacé de mort rapide, ils ont réussi à l'installer sur la place publique: le Breton, désormais, est enseigné, affiché et médiatisé (radio breiz izel, France 3 Bretagne, TV Breizh). Les écoles Diwan (moyen de développer et de diffuser la pratique du Breton par l'immersion totale), où le Breton est enseigné dès la maternelle et le français à partir du CEI, apparaissent alors et sont aujourd'hui de plus en plus nombreuses.

Beaucoup d'écrivains s'intéressaient au destin de la Bretagne (J. Briard, J. – C. Cassard, J. J. Monnier, J. Y. Veillard, F. Pavereau...). Au premier rang de ceux – ci, il faut signaler l'équipe de chercheurs – pédagogues rassemblés depuis 1973 dans la commission histoire de Skol Vreizh. Un premier ouvrage de 134 pages avait été réalisé en 1970 par Per Honoré. Parmi nos chercheurs il faut indiquer O. Blok, M. Borodina, T. Zoubova, A. Mouradova...

Le combat pour la langue fait partie d'un mouvement beaucoup plus large, qui concerne l'ensemble de la culture bretonne et notamment la musique et la danse.

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## **USAGE OF SYNTACTIC STYLISTIC DEVICES FOR RENDERING PECULIARITIES OF THE CHARACTERS IN V.NABOKOV'S "LOLITA"**

The novel "Lolita" by Vladimir Nabokov is famous both for its innovative style and for its controversial subject. This story was a sensation in both American and Russian literature. The novel is interesting not only for its plot, but for the language and usage of different stylistic devices.

While investigating "Lolita", we noticed that the author used many syntactic stylistic devices. The most frequently found ones are repetition, enumeration, polysyndeton, nominative sentences and inversion. So, we'll analyse the way the author uses them in the text for rendering peculiarities of the characters and deeper understanding the novel's main idea.

As for repetition, it is used in the novel to emphasize a certain component of the utterance in order to draw reader's attention to it. Such varieties of repetition as anaphora, framing, consecutive contact repetition provide the reader with additional contextual information. Anaphora is used to stress the most important parts of the sentence and recreate the author's vision of the situation [3, p.77]. Such examples can prove this statement:

*Parody of a hotel corridor. Parody of silence and death [5, p.126].* In this sentence the author shows situation which seems unnatural and unpleasant.

*She wrote poetry. She was poetically superstitious. She said she knew she would die soon after my sixteenth birthday, and did [5, p.1].*

*She was Lo, plain Lo in the morning, standing four feet ten in one sock. She was Lola in the slacks. She was Dolly at school. She was Dolores on the dotted line. But in my arms she was always Lolita [5, p.9].*

In the second and third examples anaphora is used to describe people and to show their significance to the narrator.

Framing is used in the text to make the information more convincing. In the novel we may find such examples of framing:

*Did she have a precursor? She did, indeed she did [5, p.9].*

*Idiot, triple idiot!* [5, p. 245]

*Never in my life – not even when fondling my child-love France – never...*  
[5, p. 46].

In these sentences the author shows his confidence in some facts.

In "Lolita" the usage of consecutive contact repetition makes the language brighter and underlines importance of the chosen words.

It is obvious from such examples:

1. *They are beautiful, beautiful, beautiful* [5, p.41].

2. *Let her stay, let her stay* [5, p.63].

*A poem, a poem, forsooth!* [5, p.55]

*Little Lo, I'm afraid, does not enter the picture at all, at all* [5, p.87].

So, we can see that the author emphasizes not only single words, but also the whole phrases to show their significance. In the novel the stylistic device of repetition aims at logical stress necessary to fix the attention of the reader on the key-word of the utterance [1, p.211].

Enumeration is a syntactic device of naming objects so that there appears a chain of homogeneous parts of the sentence [1, p.78]. In the novel such sentence may be found:

1. *There was a double bed, a mirror, a double bed in the mirror, a closet door with mirror, a bathroom door ditto, a blue-dark window, a reflected bed there, the same in the closet mirror two chairs, a glass-topped table, two bed-tables, a double bed: a big panel bed to be exact...* [5, p.126].

Judging from this example, the narrator uses enumeration to create the effect of great quantity of objects.

Enumeration in "Lolita" is applied to depict emotions, features of character and appearance in more descriptive way. This stylistic device is used by the author to intensify the context of discourse. It enriches the language in the novel:

1. *All at once we were madly, clumsily, shemelessly, agonizingly in love with each other, hoplessly, I should add* [5, p.12]. In this example enumeration helps to depict the author's love.

2. *In my sanitary relations with women, I was practical, ironical and brisk*  
[5, p.16]. Such sentence shows the narrator's attitude to women.

*I learned, however, what they looked like, those lovely, maddening, thin-armed nymphets, when they grew up* [5, p.22].

Another stylistic device which is also frequently used in the novel is polysyndeton, the stylistically motivated redundant repetition of conjunctions or prepositions [3, p.80].

The narrator used it for underlining the most important parts of information. With the help of polysyndeton the language in the novel is more poetical and rhythmical [2, p.146]:

1. *Everything between the two events was but a series of gropings and blunders, and false rudiments of joy* [5, p.42].

2. *The oddly prepubescent curve of her back, her ricey skin, her slow languorous columbine kisses kept me from mischief.* (p. 275)

3. *And another nurse whom I never identified, and the village idiot who carts cots and coffins into the elevator, and the idiotic green love birds in a cage in the waiting room – all were in the plot, the sordid plot* [5, p.259].

Having analysed these examples, we see that polysyndeton in the text causes each member of a string of facts to stand out conspicuously. It shows the things isolated. [1, p.227]

V.Nabokov also applies nominative sentences to make the dynamic description of events:

*A shipwreck. An atoll* [5, p. 21].

*...so I placed a quarter. Added another. He withdrew. Click* [5, p.126].

Sets of nominative sentences are used to expressively depict the time, the place, the attendant circumstances, the participants of the action [1, p.74]:

*Poor Bluebeard. Those brutal brothers* [5, p.258].

*Couple of inches taller. Pink-rimmed glasses. New, heaped-up hairdo, nes ears. How simple!*  
[5, p.286].

*A great guy. A full of fun* [5, p.292].

By the usage of stylistic inversion Nabokov gives logical stress or emotional colouring to the language units placed in an unusual syntactic position.

*Hardly had the car come to a standstill than Lolita positively flowed into my arms* [5, p.119].

*Never did she vibrate.* [5, p.175].

*Never in my life had I confessed so much or received so many confessions [5, p.84].*

From these examples we can see that the narrator uses inversion also to emphasize the most important, to his mind, information.

So, the author's style is very bright and vivid. The most interesting thing in the novel is the fact that the author builds the story in such a way, that the reader can easily see the most important pieces of information. With the help of stylistic devices used here, Nabokov describes heroes, events in a descriptive and detailed way. That is why it is easy for the reader to imagine the situation and emotions caused by it. He emphasizes things that play an important role in deep understanding of the sense of "Lolita". Besides, the language sounds more poetical and rhythmical.

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