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EXPRESSIVE MEANS OF THE AUTHOR'S APHORISMS

ЕКСПРЕСИВНІ ЗАСОБИ АВТОРСЬКИХ АФОРИЗМІВ

ЭКСПРЕССИВНЫЕ СРЕДСТВА АВТОРСКИХ АФОРИЗМОВ

The article deals with the investigation of author's aphorisms as one of the types of expressive compressed texts as well as their expressive means. In addition, the features of functioning of diverse means of aphorisms' building typical to a certain author are considered in the article. Researches of expressive means in aphorisms are relevant both in synchrony and in diachrony: in the aspect of historical development, and also in view of peculiarities of author's style. The expressive means in author's aphorisms are, first of all, represented by stylistic devices as the expressive discourse is actualized through stylistics. In addition, expressive means in author's aphorisms can be identified at all the language levels, namely, phonetic, lexical and grammatical, including morphological and syntactical ones. Thus, the expressive phonetic, lexical, grammatical and purely stylistic means have been analyzed in the examples of aphorisms by different authors in the article. The investigation of the aphorism itself has shown that in opinion of different linguists it is considered as a concise expressive text, capable of conveying a generalized but deep thought on various topics. The most common stylistic means, typical for various authors, having been distinguished in the aphorisms analyzed are metaphors and parallel constructions. Generally, the style of this or that author has its impact on the use of certain expressive means in their aphorisms, but at the same time it depends on the topic aphorisms reveal and may be peculiar to several authors.

Keywords: author's aphorism, compression, occasional means, expressive compressed text, lexical, grammatical, stylistic means.

Досліджено авторські афоризми як один із різновидів експресивних стислих текстів, а також їх експресивних засобів. Також розглянуто особливості функціонування різноманітних засобів побудови афоризмів, характерні для певного автора. Розвідки експресивних засобів у афоризмах є перспективними як у синхронії, так і в діахронії: в аспекті історичного розвитку, а також з огляду на особливості авторського стилю. Виразні засоби в авторських афоризмах, насамперед, представлені стилістичними прийомами, оскільки експресивний дискурс актуалізується за допомогою стилістики. Крім того, виразні засоби в авторських афоризмах можуть бути виявлені на всіх мовних рівнях, а саме фонетичному, лексичному та граматичному, включаючи морфологічний і синтаксичний рівні. Таким чином, експресивні фонетичні, лексичні, граматичні та суто стилістичні засоби було проаналізовано на прикладах афоризмів різних авторів. Дослідження самого афоризму показало, що, на думку різних лінгвістів, він розглядається як стислий експресивний текст, здатний передати узагальнену, але глибоку думку на різні теми. Найбільш поширеними стилістичними засобами, типовими для різних авторів, які були виділені в аналізованих афоризмах, є метафори та паралельні конструкції. Як правило, стиль того чи іншого автора впливає на використання певних експресивних засобів у їхніх афоризмах, але водночас це залежить від теми, яку розкривають афоризми, і може бути властивим кільком авторам.

Ключові слова: авторський афоризм, компресія, оказіональні засоби, експресивний стислий текст, лексичні, граматичні, стилістичні засоби.

Исследованы авторские афоризмы как одна из разновидностей экспрессивных сжатых текстов, а также их экспрессивных средств. Также рассмотрены особенности функционирования разнообразных средств построения афоризмов, характерных для определенного автора. Исследования экспрессивных средств в афоризмах являются перспективными как в синхронии, так и в диахронии: в аспекте исторического развития, а также учитывая особенности авторского стиля. Экспрессивные средства в авторских афоризмах прежде всего представлены стилистическими приемами, поскольку экспрессивный дискурс актуализируется с помощью стилистики. Кроме того, выразительные средства в авторских афоризмах могут быть обнаружены на всех языковых уровнях, а именно фонетическом, лексическом и грамматическом, включая морфологический и синтаксический уровни. Таким образом, экспрессивные фонетические, лексические, грамматические и чисто стилистические средства были проанализированы на примерах афоризмов разных авторов. Исследование самого афоризма показало, что, по мнению разных лингвистов, он рассматривается как сжатый экспрессивный текст, способный передать обобщенную, но глубокую мысль на разные темы. Наиболее распространенными стилистическими средствами, типичными для различных авторов, которые были выделены в анализируемых афоризмах, выступают метафоры и параллельные конструкции. Как правило, стиль того или иного автора влияет на использование определенных экспрессивных средств в их афоризмах, но в то же время зависит от темы, которую раскрывают афоризмы, и может быть присущим нескольким авторам.

Ключевые слова: авторский афоризм, компрессия, окказиональные средства, экспрессивный сжатый текст, лексические, грамматические, стилистические средства.

The article presents in general the issue of an author's aphorism as a kind of expressive concise text, and occasional means of its creation. The variety of expressive means in author's aphorisms is manifested in the use of lexical, grammatical, stylistic means.

Today in linguistics special attention is drawn to the study of the peculiarities of expressive concise text and aphorisms in particular, the peculiarities of its construction and the main expressive means of its creation. According to L. S. Sukhorukov, an aphorism is a novel in one line. The sources of aphoristics are folklore, fiction, scientific works, statements of prominent people. The ability of the aphorism to express succinctly deep to the point of generalization thought in a vivid form, once gave rise to even a separate literary genre such as aphoristic literature.

The multifunctionality of aphorisms is due to the author's intentions, theme and rheme vectors of these texts and their stylistic features. The superficial and inner structures of aphorisms testify to their autonomy as a genre of fiction, which stipulates the opinion of an extraordinary individual in relation to important events, phenomena of society [8]. Most linguists who study the compression of a text are of the opinion that the results of compression "begin from phonetics and end with lexical semantics, although they function differently at each level" [9, p. 77]. N. S. Valgina refers semiotic (lexical, syntactic compression and formation of language stereotypes) and communicative (convolution of information and application of re-nomination) means to those of information compression [9, p. 242]. Correspondingly, compression of both compressed in general and expressive text in particular is inherent in all levels of the language.

The aim of the article is to investigate examples of aphorisms in English of some authors and to analyze the functioning of expressive means used in them. Here is an example of the author's aphorism, which belongs to Bernard Shaw:

A lifetime of happiness! No man alive could bear it [10].

This aphorism is dedicated to the topic of happiness, namely the question whether it is possible to be happy all the time. The answer to this question, which is given below, is negative, because, according to the author, it is simply impossible. In terms of lexical means of achieving expressiveness, we can mention such lexical units as

nouns *lifetime* – all life, *happiness* – the feeling or the state of being happy, the verb *bear* – to endure. Usually such words, first of all, *lifetime* and *happiness* are used when it comes to some solemn events; *bear* can be used to describe situations that require certain efforts from a person. From the point of view of syntactic means, the given text attracts attention by using different types of sentences, which also contribute to the achievement of expressiveness. Thus, the sentence *A lifetime of happiness!* functions as: 1) a simple one-member non-extended nominative sentence, which does not lose its expressiveness due to the small number of words it consists of; 2) an exclamatory sentence, which also contributes to its expressiveness. Although this sentence consists of only two nouns connected by a preposition, its meaning is much broader: *to live a life consisting of continuous happiness* instead of *a life made of continuous happiness*. The second sentence, which is a part of the aphorism under investigation, is expressive as well because of the negation that the author uses at the beginning of the sentence before the subject, and not together with the predicate. In terms of stylistics, the author uses hyperbole in the first part of the aphorism, i.e. deliberately exaggerates when talking about the idea of a constant feeling of happiness throughout life.

The following aphorism is authored by Mark Twain:

Let us be thankful for the fools; but for them the rest of us could not succeed [10].

The presented aphorism acquires an expressive colouring, first of all, with the help of lexical units, such as the adjective *thankful* – grateful, the noun *fools* – stupid people and the verb *succeed* – to achieve success, which preserve certain expressive shades due to their meanings. Thus, the adjective *thankful* is most often used to give a situation a positive look, the noun *fools* can be used to describe not very smart people and usually, as in the example, adds comicality to the context, the verb *succeed* is associated with the topic of success, which is always viewed as ambitious phenomenon and therefore is accompanied by expressive shades. Syntactically, the expressiveness of this author's aphorism is revealed through the use of an imperative sentence, which is built with the help of the construction *Let us* and has the form of an appeal; as well as negative form *could not*. Stylistically the given aphorism is accompanied by sarcasm: the author introduces the idea of the existence of fools as a "positive" fact, because without them there would be no successful people.

Here is another example of an aphorism by Benjamin Franklin:

He does not possess wealth that allows it to possess him [10].

The given statement refers to the subject of "money, wealth". The words underlined in it, in our opinion, are the source of expressiveness: first of all, the word *wealth* defines the topic-based scope of the whole text and carries the main content load, secondly, in the given example there is a repetition of the verb *possess* with the meaning "to own", which also draws attention to the statement in terms of its expressiveness. In general, it should also be noted that there is the use of such a stylistic figure as chiasmus: the subject, expressed by the personal pronoun *he*, functions as a direct object *him* in the second part of the sentence, and the direct object, expressed by the noun *wealth* functions as a subject, expressed by the personal pronoun *it*, thus, the meaning of the first part of this aphorism seems to intersect with the meaning of the other. Correspondingly, the expressiveness of this aphorism is achieved through lexical, grammatical (syntactic) and stylistic means.

Here is an aphorism the author of which is an American journalist and humorist Helen Rowland:

To be happy with a man you must understand him a lot and love him a little. To be happy with a woman you must love her a lot and not try to understand her at all [7].

The above mentioned aphorism is dedicated to the topic of happiness, love and mutual understanding, the main lexical means of achieving expressiveness in it are the phrase *to be happy*, verbs *understand* and *love*, as well as words that help emphasize the corresponding measure of love and understanding: *a lot, a little, at all*. Syntactically, the subordinate clause *to be happy with a man (woman)* is put first here in order to emphasize the main idea in this statement. There is also a repetition of some elements: in both sentences the personal pronoun *you* and the modal verb *must* are repeated, these repetitions occur when describing the necessary conditions for happiness with a man and then with a woman. Repetition is observed in each sentence separately: the personal pronoun *him* in the first sentence when it comes to a man and, accordingly, the personal pronoun *her* in the second sentence when it comes to a woman. Additional expressiveness of the statement is achieved by the use of negation in the second sentence, when the author expresses the opinion that it isn't worth even trying to understand a woman (*you must not try to understand her at all*). In our opinion, the mentioned above aphorism gains more expressiveness through the stylistic devices used in it. First of all, it is the use of parallelism: both sentences of the aphorism begin with the same construction – the infinitive *to be happy with...*, the only difference between them is that in the first case we are talking about happiness with a man, and in the second – with a woman. Secondly, the author also uses chiasmus: the sequence of components of the first sentence is changed in the second: *...you must understand him a lot and love him a little* and *... you must love her a lot and not try to understand her at all*.

Here is another example of the author's aphorism, which belongs to Robert Priest, a Canadian poet of the XX–XXI century:

The apology is never as loud as the insult [10].

The lexical expressiveness of this aphorism is conveyed through such lexical units as the nouns *apology* and *insult*, the adjective *loud* and the adverb *never*. Syntactic expressiveness is conveyed through a negative sentence, which is built with the help of the adverb *never*. Finally, stylistic expressiveness is, first, achieved through such a technique used by the author as comparison, when *apology* correlates with *insult*; the comparison here is based on the construction *as adjective as*. Secondly, the stylistic expressiveness of this example is represented by such a trope as catachresis, which is an unusual use of words with incompatible literal lexical meanings: in this aphorism the *insult* is described as *loud*, usually the meaning of the adjective *loud* is associated with sound, but here describes a completely different concept, i.e. there is a transfer of the meaning of the main characteristics of the adjective *loud* to the meaning of *painful*.

The following aphorism is authored by George Murray, an editor of the literary website Bookninja.com and an author of the book *Glimpse: Selected Aphorisms*:

Worry is a playground for those with time enough to visit it [10].

First, we should mention the lexical means of achieving expressiveness in this aphorism. Thus, these are the nouns *worry* and *playground*, and the adverb *enough*. The noun *worry* means anxiety which is associated with emotional experiences of a negative character, the noun *playground* is described as a place for entertainment, and the adverb *enough* expresses the meaning of a sufficient amount of something. The syntactic peculiarity of this aphorism is, first of all, that it is presented in the form of a sentence that has the form of a definition to the concept of *worry*, which means anxiety. Performing the function of the subject, it seems to be highlighted, i.e. acts as the main structural element of the sentence. Secondly, we can assume that this sentence has undergone ellipsis in the part “... for those with time enough to visit it”. In this part of the sentence we

observe the omission of the part of the subordinate clause, namely: *for those who have enough time to visit it*. In case of the use of the subordinate clause here, we notice inversion, when, unlike the original text, the adverb *enough* is placed before *time*. The main stylistic device of this aphorism is metaphor, when anxiety is described as a playground that can be "visited". That is, according to the author, such a feature as constant anxiety characterizes people who have time for all sorts of worries.

The author of the following aphorism is Marwa Collins, an American educator of our time:

Trust yourself. Think for yourself. Act for yourself. Speak for yourself. Be yourself. Imitation is suicide [10].

This aphorism consists of several short sentences, which look like a certain slogan or rule how to avoid copying others. The main expressive lexical units in it are such words as *trust, think, act, speak, be, imitation* and *suicide*. The syntactic expressive means of this aphorism are represented, firstly, by the use of the imperative mood, and, secondly, there is also a repetition of the pronoun *yourself*. Among the stylistic devices we can note: 1) parallel constructions – consistent use of the same type of sentences in the imperative mood; 2) climax or gradation, when the components of 'how to be yourself' are consistently enumerated, which finally lead to the main conclusion that imitation is suicide; 3) metaphor when imitation is seen as suicide.

Thus, the selection of certain means of achieving expressiveness depends on the style of the author and later becomes a distinctive feature of their works, but at the same time, judging by the presented above examples, the use of certain means may be typical for several authors. For example, the use of the same lexical units is explained by the topic of works, which may coincide. The most commonly used grammatical syntactic means are repetition and negation, which are observed in aphorisms by almost all the authors. Among the stylistic means that are most common for various authors, we can mention the use of metaphors and parallel constructions. The perspectives for further research in this area may be the study and comparative analysis of a larger number of aphorisms by different authors and the peculiarities of the use of various occasional means, depending on the topic.

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