THE ANALYSIS OF LEXICAL EXPRESSIVE MEANS IN
CH. PAOLINI’S «ERAGON»

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The analysis of an artwork from the point of view of linguistics compels the researcher to face the problem of distinguishing expressive means and stylistic devices. Scholars agree that it is very difficult to draw a clear line between these concepts. [4].

Expressive means are usually understood as “morphological, syntactic and word-formative forms of language that serve to enhance speech emotionally or logically” [1]. Stylistics, according to I.R. Halperin, studies these means from the point of view of “their use in different styles of speech, polyfunctionality, their potential use as a stylistic device” [1]. The stylistic device is usually contrasted to the expressive means as a conscious interpretation of language facts [1]. In general, a stylistic device can be defined as “a generalized, typified reproduction of neutral and expressive language facts in various literary speech styles” [1].

It should be stressed once again that there is still no consensus on understanding the difference between expressive means, stylistic means and stylistic device. Thus, C.M. Mezenin considers the metaphor as exclusively expressive and figurative means [5], while S.Y. Stepanova interprets it as a stylistic device [8]. Despite the lack of unanimity in terms of expressive means and devices, it can be concluded that stylistic device arises on the basis of the author’s deliberate use of a certain language means to express his/her ideas figuratively.

Traditionally, scholars distinguish lexical, syntactic, graphic and intonation-prosodic stylistic means. We believe that the analysis of fiction text intended for reading is based primarily on the first three. The lexical means include 1) lexical and phraseological stylistic means, which are “various expressive means of language and stylistic techniques based on the use of semantic, stylistic and other features of a single word or phraseological unit” [1]; 2) “heterogeneous groups of words, distinguished by the service function that words carry in different speech styles” [1].

Our study will focus on the second group of the above-mentioned lexical means. Attention should be paid to the fact that this group includes, as noted by I.R. Galperin, heterogeneous groups of words. I.R. Galperin includes the following groups of words: terms, poetisms, archaisms, foreign words and barbarisms, jargonisms, professionalism, etc. In our study, we refer the following groups of words: poetonyms, occasionalisms and foreign language inclusions.

Studying the language and style of an artwork requires analysis of poetonyms [10]. Proper names or anthroponyms are potentially expressive means of language.
The organizing role of onomastic space in the structure of the art text is conditioned by the systematic nature of this space: grouping of proper names according to lexical categories depending on their semantic function, their word-formation features, stylistic affiliation, the degree of expressiveness. It is reflected in the artwork and plays a constructive role in the expression of human relations, shades of intimacy, officiality, age estimations and other modal characteristics [6]. Ch. Paolini’s work “Eragon” abounds in various groups of poetonyms – anthroponyms (proper names of people), toponyms (proper names of geographical objects), theonyms (proper names of deities), zoonyms (names and nicknames of animals), astronyms (proper names of celestial bodies), cosmonyms (proper names of space zones and names of constellations), phytonyms (proper names of plants), chrononyms (proper names of periods of time associated with historical events), ideonyms (proper names of objects of spiritual culture), chrematonyms (proper names of objects of material culture) etc.

e.g. Eragon’s plan to let his family see Saphira was dispelled by Roran’s announcement and Saphira’s own cautionary words [11].

Despite that, Eragon did not fear the Spine—he was the only hunter near Carvahall who dared track game deep into its craggy recesses [11].

Stylistic characteristics of an artwork are also formed by foreign language inclusions [7]. L.P. Krysin defines this linguistic phenomenon as follows: “a word can be considered as a foreign-language inclusion if graphic and phonetic means of the language in which the text is written are not used for its transmission” [3]. The plot of Christopher Paolini’s “Eragon” take place in the mystical land of Alagaësia, where elves, dragons, dwarves, humans and every other kind of magical creatures can be found. During the creation of the language for his novel, Ch. Paolini found the word “brisingr” meaning “fire” in an Old Norse dictionary. He loved the word so much that he decided to include other Old Norse words into the lexicon of the Ancient Language in his work. Using foreign language inclusions enhances the atmosphere of mystery and creates the corresponding time frame.

e.g. “Brisingr!” barked Eragon, stabbing out with magic [11].

The icy magic rushed through him as he breached the familiar barrier in his mind and commanded, “Deloi moi!” [11]

According to O. Turchak, occasionalisms are “unusual, expressively colored words or set combinations of words (new in meaning and form, or only in meaning / form), which creatively nominate objects and phenomena formed in violation of the laws of derivation, exist only in context, have their author and are characterized by <...> uniqueness and irregular use” [9]. D. Gugunava argues that “neologisms are the prerogative of the language (langue), and occasionalisms arise in speech (parole) and are accompanied by a sense of the strangeness of their formal and substantive planes” [2]. Ch. Paolini uses the word “dragonhold” meaning a kind of stable for dragons:

e.g. Outside in the dragonhold, Isidar Mithrim glittered with a thousand different colors, illuminated by its girdle of lanterns [11].

The undertaken research shows that contemporary works of fiction are the subject of linguistic-stylistic analysis, which should be understood as an analysis of
the totality of all expressive means and stylistic devices which are used by the writer to implement his idea and artistic plan and has the necessary impact on the reader or listener.

References:

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СКЛАД ТА СТРУКТУРА ЛЕКСИКО-СЕМАНТИЧНОЇ ГРУПИ ПРИКМЕТНИКІВ ЗІ ЗНАЧЕННЯМ «ЩЕДРИЙ» / «СКУПИЙ» В УКРАЇНСЬКІЙ МОВІ

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Сучасні пошуки в царині науки відзначаються послідовним утвердженням ідей людиномірності та антропоцентризму. Сутність людини, її ознаки та місце у світі, відображений в мовній картині світу, стають об’єктом лінгвістичних досліджень. Особливий інтерес викликає вивчення базового пласту української лексики, до якого належать і прикметники морально-етичної оцінки. Окрему групу серед них формують лексичні одиниці, об’єднані значенням