LINGUO-STYLISTIC AND PRAGMATIC CHARACTERISTICS OF THE LANGUAGE UNITS OCCURRING IN THEODORE DREISER'S NOVELS

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Мақолада таниқли Америка ёзувчиси Теодор Драйзернинг баён услуби, қаҳрамонлари нутқи (диалогик дискурс таркиби)да учрайдиган лексик ва синтактик бирликларнинг ўзига хос жиҳатлари, шунингдек эмоционал ифода воситаларининг "Бахти Қаро Керри" ва "Женни Герхардт" романлари матнидаги хусусиятлари ва вазифалари очиб берилади.

В статье рассматривается стиль изложения известного американского писателя Теодора Драйзера, лингвистические, стилистические, прагматические особенности лексических и синтаксических единиц, встречающихся в речи героев (в диалогическом дискурсе), а также раскрываются функциональные особенности эмоционально-экспрессивных средств в текстах романов «Сестра Керри» и «Дженни Герхардт».

Theodore Dreiser is considered to be one of the first important new American voices of the XXth century on the literary scene. Dreiser was more concerned with society's effect on a person than with man apart from his environment. The writer is distinguished by his sharp social criticism, profound analysis and precise proof. It is typical of Dreiser to give a detailed description of any phenomenon or character. The essential feature of Dreiser's narration is that he shows his own attitude towards things depicted and his own view point on the question under discussion is clearly expressed. Th. Dreiser, being one of the realists, appreciated and put above all a person's dignity than money, wealth and everything else. The most essential among them were purity, justice, honesty, kindness, fidelity and generosity of the people. Unlike romanticists, Th. Dreiser and other realists of his time tried to disclose human nature, his inner world. Th. Dreiser's special position among other realists is seen in the originality of his creative work, the language of his works and heroes. Social status of his characters is different, consequently some of them are wealthy, others live in poverty. So the characters are young and old, women and men, toilers, representatives of aristocracy, businessmen, politicians and representatives of intelligentsia.

Th. Dreiser constructed most of his novels in the form of narration interlaced with the elements of dialogue and polylogue. The author uses formal and informal, grammatically correct or incorrect, long and short, standard and non-standard language units that help the reader to realize and to understand the heroes, their situation, mood and feelings.

In order to give American spirit to his works the writer uses American-English words and constructions. Having studied his novels "Sister Carrie" and "Jennie Gerhardt" we discovered the following americanisms:

fall (autumn), *will* (instead of shall), *color* (instead of colour), *repare* (instead of repair), *guess* (instead of think), *labor* (instead of labour) etc: *One morning, in the fall of 1880, a middle-aged woman accompanied by a young girl of eighteen, presented herself at the clerk's desk of the principal hotel in Columbus, Ohio* (Dreiser, 19), *Let's tell him where we were working. I will* (Dreiser, 25). *Trees, flowers, the world of sound and the world of color* (Dreiser, 30).

Sentences with simple and composite structure carry information directed either to the reader or to a character of the work.

Ellipsis of the whole clause or part(s) of sentences can be observed mostly in the dialogues of characters, because participants of the communication want to get or to give necessary new information as soon as possible. They try to make their speech laconic and meaningful. Already known information is usually not mentioned by them. They are simply omitted but the presence of the missing part is easily felt. Here we distinguish two types of ellipsis: situational (extra lingual), non-situational (intra lingual):

How is Minnie?

(She is) Just the same. (Dreiser, 132)

When did this happen?

Oh, (It happened) almost three weeks ago now. (Dreiser, 142)

Non-situational ellipsis is observed within the grammatical rules of the language: *(I'm) Glad to see you*. (Dreiser, 43)

We discovered a lot of interrogative sentences in the language of heroes. They are of simple and complicated structure: *D'ye understand?* (41). *Do the bees go home? Do the dogs go home?* (Dreiser, 32) *She is very well. And your little sister?* (Dreiser, 35)

Do you think he wants her if he knows? (Dreiser, 157) *And you say this is your oldest daughter?* (Dreiser, 29)

The dialogues are full of short, laconic general questions. The first three sentences illustrate general questions. In the first sentence *D'ye understand? "d' ye"* is characteristic to conversational English. It belongs to Sebastian, Jennie's little brother. Being a son of emigrants from Germany, though young, he couldn't get education, spoke English badly. We think the author wanted to show this.

The other two general questions belong to Martha and George. They are questioning Jennie if bees, dogs, birds have home. Here the author makes repeated use of general questions in order to attract the readers' attention to the fact that the family was nearly homeless. They live in a hired house. Little creatures want to say if everything has a house, why they don't have that.

In the following dialogue between Senator Brander and Jennie we see ellipsis: How is your mother? She is very well. And your little sister? Is she any better? The doctors think so. The author uses chain questions at once in order to show that Brander is very interested to know whether she is getting well. If we restore the full structure it looks like in the following way: *"And (how is) your little sister?"* In the text, namely speaking in the dialogues, we came across declarative-interrogative sentences: *Then he was found employment? And you say this is your oldest daughter?* (Dreiser, 29) *You're sure you are not angry about it?* (Dreiser, 47) *I believe your mother said he was a glass-blower by trade? Yes, sir.* (Dreiser, 36) Though they are formally declarative, they are actually interrogative. Here the rising intonation and interrogation mark **"?"** play a decisive role in the formation of the question.

These unusual sentence structures often occur in the speeches of characters. They are very close to common people.

In order to show surprise and sudden feelings of characters the author uses short general questions. Let's recall the episode while Jennie and George were stealing coal they were seen by Senator Brander. Having come back home she tells this to her mother. *"Mr. Brander came by and saw us". "Oh, did he?" or "You possess the most valuable thing in life". "Do I?"* Senator's death was a shock to Jennie. It was an unexpected blow to her. Having read the bad news she says *"Dead?"* May she wanted to say: *Can he be dead?* or *he really dead?* She doesn't believe her eyes. *"There he's now, I believe". Oh, is he?* (Dreiser, 49)

Such elliptical questions normally express surprise, sometimes doubt but do not require the answer to it.

Interrogative object, attributive and other clauses also occur in dialogues. They are mostly general questions. But unusual declarative general questions also occur in the novel: *And you say this is your oldest daughter?* (Dreiser, 29) *Is there gentleman, who would give me his washing to do?* (Dreiser, 28). *If a United States Senator could fall in love with Jennie, why not a businessman?* (Dreiser, 157) *Do you think he wants her if he knows?* (Dreiser, 157).

The major purpose of using tag questions is to get approved of the thoughts, ideas, and facts by the partner in talk. According to the rules, if the first part of the tag question is in the positive form the second should be in the negative form or vice-versa. But we discovered that both parts are positive: *You'll promise to do this now, will you?* (Dreiser, 53) *So she has ruined her, has he?* (Dreiser, 87) *And she told you that, did she?* (Dreiser, 56).

Special questions with ***what, who, when, where, how*** can often be found in the dialogues. In most cases they are two-member sentences. But we must point out the existence of elliptical sentences: *How many other children are there? – Six*. (Dreiser, 143). *What's happened to him?* (Dreiser, 142). The answers to the special questions are mostly short (elliptical), because the question is given to only one part (the subject, the predicative or the adverbial modifier). It is a new statement for the person who put the question. The rest missing parts are already known to the participants of the dialogues. It is interesting to note that "where" (interrogative word) itself can make a special question. The same can be said about the other interrogative words **"who", "when", "how", "why"**. I did write. Where? Who? What people?

This or that hero wants to get something special concerning time, place, reason, etc. of the events taking place in the novels. Even one word questions often occur in the texts and we consider them as sentences: *My daughter? No? And why?* (Dreiser, 63, 66)

We also came across exclamatory interrogative sentences: *What has she done! Oh, isn't it lovely!* (Dreiser, 53) Such sentences express the heroes' mood, his (her) excitement, when he (she) is deeply impressed by an event: *Oh, isn't lovely!* belongs to Jennie. She is happy and glad to have a gift (a watch) from Senator Brander. *She is so happy that "Her face shone with light and her eyes fairly danced"* (Dreiser, 53)

Interrogative sentence, as others say, do not always require an answer. Sometimes they may express a statement. Here below we give examples that

are found in the narration of the author. At the beginning of the chapter V the author thinks and discusses Senator Brander's conventional relations with Jennie. Saying that Brander was good-hearted, the author supports his attitude towards Jennie. He writes: *"Did he not wish honestly to do her much good?"* (Dreiser, 52) Here the author wants to say *"Brander wants to do much good to Jennie. He hasn't got any bad intentions."*

As the author writes "He thought of these things occasionally, and decided that he could not stop". Brander's love to Jennie was a true love. He wanted to gain her love, to love with her up to the end of his life. He says *"Why die unsatisfied?"* (Dreiser, 52) The pragmatic meaning of the sentence is "I don't want to die without marrying Jennie. I must realize what I thought." We usually do not observe sentences with the subject. This deliberate use of the subject is not by chance. The author puts stress on the hearer, he points out that order is addressed mainly to him:

"Well, don't you pay attention to anybody", said mother. They may not like it. (Dreiser, 24). *"You go over there with the kids to Eighth Street and wait around those cars"* (Dreiser, 41). *"Bass you come, too"* (Dreiser, 40)

Interrogative sentences (general one's) with *do, did, does* can express a positive statement with the pragmatic meaning of approval (like tag questions): *Didn't I tell you?* (Dreiser, 179). The sentence means *"I told you, (didn't I)". "Don't you know that?"* (Dreiser, 126). The sentence means *"You are aware of that. I'm sure."*

Ma, Pa, pappa, mamma, dad, Jen are also characteristic to Dreiser's novels: "But ma says I didn't get enough" (Dreiser, 40). I tell you what you do, Jen", he said. (Dreiser, 41)

Alongside with those above mentioned facts the author uses unusual order of words. We think it is done deliberately. Here the author wants to show the most important parts carrying the most important meaning: *Out into the snowy night they went, and made their way to the railroad tracks.* (Dreiser, 41). Jennie and George had to go to the railway station to steal coal. The normal sentence was to be like *"They went out into the snowy night…"* But the original one looks like more expressive than the normal sentence. *"All about was the white snow"* (Dreiser, 42). The normal sentence should be *"The white snow was all about"*. Here the author attracts the reader's attention not to snow but to the snow covered places. He wants to say that it was difficult to move, to walk on the snow.

Exclamatory marks also show the mood, strictness of decision of Mr. Gerhardt at the time when he discovers that his daughter is pregnant. He doesn't want to see Jennie and makes her leave his house and says: *"She must go out! Out!! Out!!!"* (Dreiser, 88). Besides the exclamatory marks the repeated use of one and the same words supply expressiveness and firmness of decisions of the father: *"Now Now" "Ruined!", "Would have! Would have!", "I hope – I hope"* (Dreiser, 86-87).

We consider sentences including parenthetical clauses to be simple. They give an additional meaning to the sentence: He is no longer a young man, you know. (Dreiser, 63).

Parenthesis with modal words expresses the speaker's attitude to the reality, to this or that situation. He rejects, approves, denies, points out them: *Why ask the clerk, of course.* (Dreiser, 27). *Certainly, certainly, Senator.* (Dreiser, 43). *No good would come out of it, anyway.* (Dreiser, 69).

Various feelings, mood and conditions of heroes are often disclosed by the words like oh, aw, ah, eh: *"Oh, don't quarrel"*, said Jennie. (Dreiser, 40).

Concluding we can say that the use of this or that language unit in fiction carries a definite linguistic, stylistic and communicative functions that may display a lot of things of the writer's style, as well as the characters' behaviour, world outlook and thoughts.

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