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Term Paper

Stylistic function of aposiopesis in «Cat Fancy» by L. Strack

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INTRODUCTION

In stylistics, there are figures that violate the structural and semantic completeness of the statement. Reduction (truncation) of a syntactic structure is associated with the omission of one or more necessary members of a sentence.

Aposiopesis (Greek: ἀποσιώπησις – with opening, concealment; German: Aposiopese, Satzabbruch) as a truncated construction or an incomplete, unspoken, suddenly interrupted utterance has long been known in stylistics, but as a technique for increasing the expressiveness of syntactic structures, it relatively recently became the object of special linguistic research (8: With. 35). The conscious incompleteness of the statement, which creates ambiguity of meaning and leads to increased expressiveness, is the essence of the rhetorical device of silence. The speech that has begun is interrupted in anticipation of the guess of the listener or reader, who must mentally complete it: “The artistic meaning of silence is that what is not said turns out to be more important, more significant than what is said” (11: p. 113). Varieties of the artistic device of omission are: allusion (an associative reference to a fact of virtual or real reality known to the addressee), emphatic quotation (the use of part of a phraseological unit or catchwords known to the interlocutor as a whole) and aposiopesis (aposiopesis, aposiopesis, aposiopesis) / prosiopesis. The stylistic device of aposiopesis is a sudden interruption of a thought in the middle of a statement or failure to say it to the end due to a sharp change in the speaker’s communicative intention, an influx of feelings, ignorance or, on the contrary, reluctance to call a spade a spade, etc. This phenomenon is represented by an ellipsis or a dash, question marks and exclamation marks are possible, and in oral speech it is accompanied by a special intonation.

The relevance of the study is determined by the audience's interest.

The purpose of the study is to determine the functions of aposiopesis in «Cat Fancy» by Louis Strack.

The realization of the set goal involves solving a number of **specific tasks**:

- 1) To consider the definitions of aposiopesis;
- 2) 2) to consider stylistic functions of lacuna in fictional texts;

- 3) 3) to identify the cases of aposiopesis in the analyzed text and comment on their roles in dramatic objective narrative creation.

The object of the study functions of aposiopesis in Cat Fancy by Louis Strack.

subject of the study is aposiopesis in Cat Fancy

Material of the study is «Cat Fancy» by Louis Strack.

Methods of linguostylistic analysis and text interpretation.

The research material can be useful for students during preparation, and we also determine the possibility of its use in the preparation of relevant sections of textbooks, study guides, in lecture courses on English language stylistics, on practical classes, etc.

CHAPTER I. LACUNA AS OBJECT OF STUDYING IN STYLISTICS

1.1. Functions of lacuna in fictional texts

intercultural communication and occupies «its own place as a method of identifying and describing the ethnocultural image of the world» (1, c. 43). The issue of lacunarity is also considered in the works of M. S. Delyusto, R. P. Zorivchak, V. I. Karaban, M. P. Kochergan, and S. O Shvachko.

The latter require elimination, delacunization, adequate perception of reality and understanding between communicators. Lacunarity is the absence of certain units, their relationships, caused by the poverty of the lexicon or connections registered in the empirical corpus of the associative verbal network [2]. Scientists of various studies managed to single out cultural and linguistic groups of lacunae. Groups of interlinguistic (intercultural), intralinguistic (intracultural), explicit and implicit are distinguished. I. Yu. Markovina singles out national-psychological (characteristic), syllogical, emotional, activity-communicative, behavioral type of kinesic, non-verbal, cultural background, perceptive, ethnographic, intra-reflective gaps among cultural gaps. H.V. Bykova agrees that genre lacunarity can also be presented at the interlinguistic level, cf.: Eng. limericks, Ukrainian fables, Japanese hokku. A special place in the comparative-typological analysis is the study of the etymological nests of lac-/lak-derivatives, which form the lacunicon of the naive picture of the world. The etymological nest (historical etymological, genetic) constitutes a system of words in, as well as are genetically related and grouped around a common etymon (root or lexeme).

Application nesting approach gives possibility trace cumulative lexical realization substantives with joint root, trace their functioning, establish and to analyze semantic potential derivatives words, open ways epistemic development reality and internal logic languages [3, p. 25]. In the terminological corpus of the English and Ukrainian languages, the idea of lacunarity is represented by the following units, cf. lacunarity, empty category; Ukrainian lacunarity, lexical-semantic emptiness. The Ukrainian scientific picture of the world rarely uses the term "empty category", the term "category of absence" is preferred. The category of

lacunarity occupies an active place in the scientific picture of the world, it represents a number of updated representatives of the language system. Lacunarity of linguistic systems is a universal category that extends to morphology, grammar, syntax, lexicology, and semantics, which operates on the principle of cognitive dissonance, white spots, 11 exteriorizers in the absence of intralingual and interlingual levels. Lacunikon manifests itself in the triad of modes - speech, speech and speech activity. It is promising to identify the criteria for belonging to the terms of the specified metalanguage. Recognizing the terms of this young science, its objects and subjects, a certain experience of linguistic studies testifies to the generation of a new linguistic science and finding new ways to overcome lacunae – delacunization.

Nominative is those lacunae, which not have in background speech corresponding nominations (small fenced off bedroom in dormitory 22 – la cabine). When there are no relevant generalizations in the background language, we are talking about generalizing lacunae (something consisting of different elements – l'hybrid). Concreting lacunae are the type of lacunae that appear in the absence of concretization by a certain feature (a person between the ages of 70 and 79 is a septuagénaire) (27, p. 2).

Researchers also distinguish the following types of gaps: 1. Linguistic (relative and absolute) 2. Cultural (intercultural and interlinguistic, implicit, contractive and explicit) confrontational and cultural, psychological, background. 3. Textov and In the work, the emphasis is on cross-linguistic cultural lacunae, that is why we rely on the topology of F.S. Batsevich, who singles out the following types of lacunae: [4]

1. Cross-linguistic – absence of LO in one of the languages and at the same time the presence of a corresponding word or expression to describe the same phenomenon in another language.

2. Intralingual – the absence of a lexeme in a certain language, which is highlighted against the background of lexical units similar in meaning within the lexical paradigm.

3. Ethnographic – when reality, inherent for one with communicators, absent in culture something else communicator – out of order national reality related absolute ethnographic lacunae, which necessary to determine such only at condition if in another culture exactly there is no similar phenomena or subject (registry office).

Others subspecies ethnographic a lacuna perform relative ethnographic lacunae, which enough simply single out comparatively with by others even by learning words which you can at once characterize as often used or rarely used This category also includes lexical units that are associated with certain stages of the formation of culture.

1.2. Aposiopesis as textual representation of lacuna

This stylistic figure leaves a feeling of understatement with a deliberate hint of the silence of some fact [10, 358]. Regarding the method of combining these various expressive means in syntactic constructions, we divide the researched constructions into two groups: to the first we include unspoken expressions, within which we record the amplification of the same syntaxes (Together in the cinema (and in public!), together they prepare breakfast, dinner, together in weasels intertwine... [2, 103]); the second group includes structures with an accumulation of default figures (*The professor leaned on his hand and instantly dozed off... This speech was too much for a tired, exhausted body... However, it was not like that for a long time... He breathed in, it seemed, life along with oxygen, - he got up... [2, 317]*). Incomplete and constructions with amplification of the same type of components can be expressed by a wide variety of syntactic models. Undoubtedly, attention is drawn to non-standard, stylistically marked structures, for example, constructions with a connecting component, in which the gradual injection of memories with intonation subsidence is implemented: *He permeated all of her. And trembling body, memory, years, experience...[3, 111]*.

The formal-semantic structure of an unspoken statement can be filled with syntactic parallelisms through a system of metaphors and figurative associations that reflects the speaker's feelings: Some have dreams in black and white, some in color, some with pain, and some with sounds... And in the morning, the day becomes Beethoven's day, Mozart, or Skoryk...[2, 306]. *Amplified rows of different types of units in such constructions stratify a single meaning in two adjacent sentences, and in the following example, the accumulation of rhetorical appeals prompts the reader to empathize, conveys great emotional tension: Such, perhaps, is our fate, the bride is dumbfounded by words, touch and thought ground up O my love, you are a tearful joy, you are my sorrowful happiness...(2, 82)*. The artist's figurative power is revealed in the contrasting depiction of an unhappy couple in two expressions that are antithetical in terms of their formal and semantic organization, achieved by the method of accumulating homogeneous subjects, and then predicates - in a sentence with a default: Hanna cried secretly. And his soul was interrupted by thoughts,

sounds, music, and he remained, hiding in in the orchestra pit and worked, worked... (2, 306). Notes of sadness are felt in the characterization of the mother's troubles with the newborn child in the structure with a fragmentary description, which is realized thanks to the interruption of the syntagmatic chain by the acceptance of default and the subsequent enlivening of the story by the amplification of homogeneous subjects : *Colorless music was playing at home... there were dairy kitchen, bags, bazaar, bread, garden food, vegetable garden...*(2, 306). We come across syntactic constructions that are large and in scope, in which the artistic and verbal fabric is permeated simultaneously by several means of expression. A rhetorical question and a parcellation are superimposed on the figures of silence in the amplified structures, in which the cut-off component is expressed by the subjunctive part of a complex sentence: I am at home, my great-grandmother is here. Run away... *For a long time? Let it be a little bit... To silence, to feel something elusive, to preserve existence and to knead tomorrow. It will turn sour, it will dry out , it will bake here, and I will cut it to the bottom for myself, my children, my grandchildren...*(2, 11)]. The presence of pauses, as well as intonation-content separation of semantically actualized parts of the utterance, give syntagms an expressive character, convey the depth of the lyrical hero's thoughts with feelings of relief and reassurance.

By amplifying homogeneous separate meanings and homogeneous predicates in the following example, the author manages to psychologically highlight the image and more clearly emphasize certain attributive features of the described personified image of the tree. The separated position of 84 homogeneous components helps to strengthen the role of secondary members of the sentence, in which the semantic core of the message is actualized and the emotional-expressive and evaluative characteristics of the image are intertwined: *When he finishes praying, he stands up and hugs a tree, old, bent. Composed of knots, it is ancient, crumpled, torn, scattered, naked, sad... it feels sorry for her... Bowed down, saddened by the seal of old age, it, like life, grabs the sky with its hands-branches and begs for strength to survive, asks, whispers: to turn green in spring* (2, 307). In a special way, Maria

Vaino conveys a deeply intimate confession to the lyrical heroine. In adjacent syntaxes, homogeneous main members of an impersonal sentence are piled up, which coincide in the contact position at the border between sentences, convey peace and satisfaction, and the default at the end of the expressive gives it a dreamy character: *My arms embrace not You, and not with you to me (yet) good. Warm, cozy, good with that everyday life, in the end somehow certain... [2, 94].* Exclamatory phrases are saturated with deep sensuality and emotion, where the amplification of the same type of syntax breaks off at a certain stage. The author seems to create prerequisites for the reader to empathize with the same joy or indignation of the speaker, and exclamation reproduces the lively intonation of statements: *Happiness! In what way! Young! Real... Oh! How much noise there was! How many conversations and looks ! How many revenges and reproaches. A traitor!.. [2, 104].* Constructions, which we attribute to the second group, are characterized by a special combination of its components, which affects their stylistic interpretation. Here, the figure of default can occupy a preposition, an interposition, and a postposition. T. O. Anokhin connects this stylistic device with the grammatical category of lacunarity [1]. In her opinion, the universal category of syntactic gaps in communicative syntax is represented at the level of surface structures (graphic signs and punctuation marks) and deep structures (silence, hesitation, reflection). The researcher describes aposioposis as a stylistic figure of default, which expresses an unfinished thought and is the result of a semantic deficit, which "marks the impossibility of expressing a thought or excitement" (1): *We were going to our family, and here ... In a sleigh ... No! That's not true! It can't be, mother! Some man went to the cemetery... She! ... The hands... those were those calloused, blue, wrinkled hands that tried to embrace me yesterday [2, 95] .* And from the wider context, we learn that these broken phrases are a child's story about a woman who scared her with her presence yesterday, but now this woman is dead. A few short emotionally intense statements implicitly contain a chaos of thoughts, impressions, worries, memories, which are explained by such means as 85 figures of silence, nominative sentences, exclamatory modality and exclamations, parcellation,

amplification of meanings. One of the functional-pragmatic properties of unspoken statements is the actualization of such a semantic-syntactic category as subtext . And in its decoding, an important role is played by the presupposition, which, according to S. Bally's definition, is "background knowledge", which acts as bilateral knowledge of the realities of the speaker and the listener, and this is the basis of language communication (cited in [7, 112]). The expression of silencing is strengthened by its own authorial modality in the following remarks of the speaker-character: *We are all the same in height... education. It's just that you are at a crossroads at this time ... Oddly enough, everything flows in our lives. They say: "A cripple will not be born - not forever, sir..."* [3, 119]. A specific type of speech in which the semantics of statements can be expressed by the non-verbal part of the informative content of the message is a dialogue. In addition to presupposition, gestures, mimicry , certain acts of communicators, etc., play an important role in dialogue. Here, pauses as markers of the incompleteness of phrases emphasize the speaker's inability to express the full depth of thought or a conscious unwillingness to explain something to the interlocutor, who is able to decipher the communicative intentions of the addressee: - *It's so bad for you to frown... // - Everything will pass later. I'm trying... This constant nausea... I'm sorry... (2, 305)*. To a large extent, the intensification of the expressiveness of unspoken statements is facilitated by the use of various kinds of repetitions, which reinforces psychologism and generates sub-contextual semantics: - *Not good! If only you knew how bad I am! If you knew ... But you don't want to know... - I know... I heard... They already said... (2, 306)*. In the following example of constructions with amplified syntaxes, the condensation of semantically, structurally, and intonationally incomplete phrases is modified in a stylistic aspect towards the expansion of expressive meanings due to repetition-capture: *And she lived... Lived with them... Her life, which she took for granted [3, 115]; No one was jealous, no one objected to anything in their thoughts, there was nothing to object to. They knew: everything was, and there was nothing... there was nothing... (2, 117)*. The speech is especially rich in default figures in moments of expression of the lyrical hero's anxiety, his surprise, thoughts, unexpected

impressions, warnings, threats, indecision, mysteriousness, etc. [10, 358]: *This is a dream or a fairy tale... Because it can't be like this with me... I have no right... And I dared to touch her...* (2, 318). Expressiveness of unspoken syntaxes is determined by such a functional ability characteristic of them as the strengthening of the subjective-modal meanings of the expression. Doubts, hesitations, insecurities or inner desires take on a philosophical and meditative tone in amplified unspoken structures with repetition: *His figure, face and eyes were forever remembered...eyes that dropped a burning spark into her heart. I have never seen such eyes, and maybe because I always looked at the spoliba, out of habit, maybe that's why...* [2, 80]. The voice of the narrator-narrator sounds somewhat differently in elliptical constructions built according to the syntactic model of an impersonal sentence, which, in addition to the expressed subjective-modal meaning of desirability, have a shade of passivity, inertia: *As I brought up, I have this . I would like it differently... I would like...* [2, 312]. The researcher of the phenomenon of silencing in fiction, O. T. Slyvinsky, interprets it as an implication of silence in speech, while different types of silence, in his opinion, correlate with such types of silencing as intentional (silence of a certain meaning, possible for articulation) and unintentional (the forced silencing of what is in one way or another unspeakable). As representatives of silence at the level of formal linguistic implementation, the scientist calls narrative aposiopesis (breaking the thread of the story) and narrative ellipsis (absence of an element necessary for the sequential unfolding of the story) [9, 9].

Conclusions Chapter I

Therefore, the analysis of syntactic constructions with the convergence of stylistic techniques of amplification and aposiopesis testifies to their limitless expressive potential. The investigated syntaxes have the ability to convey a wide

variety of pragmatic and expressive-stylistic meanings due to the variability of their semantic-structural transformations, in addition, they are oriented to a certain communicative situation, subject to a special type of authorial language thinking.

In the artistic fabric of the studied texts, these constructions perform the function of strengthening the emotional-evaluative, subjective-modal meaning of statements, which is realized through the reception of understatement, which is caused either by involuntary silence caused by the psycho-emotional state of the subject of speech, or intentional by the speaker himself, who relies on the appropriate interpretation of silence by the interlocutor. The other side of such structures, that is, the accumulation of units of the same type, contributes to the accurate, emotionally charged characterization of images, characters, and various phenomena of reality. The fragmentary nature of the narrative, discontinuity together with syntactic elaboration represents the concentration of thought, dynamism, meditateness, and also artistically reproduces various emotions: excitement, irritation, joy, bewilderment, delight, confusion, mystery, etc. In our opinion, the research of other combined means of expressive expressiveness, built according to the syntagmatic principle, will be promising .

CHAPTER II. FUNCTIONAL EFFECTIVENESS OF OPOSIOPESIS IN CAT FANCY BY LOUIS STRACK

2.1. Narrative function

In a scientific style, and as it were, expresses an assumption about the connection between an object and a sign, to confirm which the speaker has no facts: In any living cell, the program of its future location is stored, the cell, as it were, "knows" where it should stop (From the magazine). The modal meaning of uncertainty is also expressed by modal words: The modal word *seems* is used in narrative and interrogative sentences in preposition, interposition or postposition. Common in spoken speech in neutral and casual registers of communication: It seems that you can rely on him (O. Kobyljanska); I think you and I have met somewhere? (M. Kotsyubynskyi). Inherent in the official and neutral registers of communication, as well as in the author's story, the modal word *seemed* (b, would). It is used in narrative sentences in preposition or interposition: It seemed that it was possible to dig the earth by hand (O. Kobyljanska); Everything, it would seem, can be rebuilt, or not! (O. Honchar). The modal meaning of uncertainty, doubt is conveyed by modal phrases that correspond to the subordinating part of the question, which expresses an assumption about which doubt is expressed in the main part. The most used are the modal phrases *it seems to me*, *I doubt*, *it is unlikely that*: I doubt that you will be able to convince him (O. Makovey); It is unlikely that the work will be completed today (N. Kobrynska); It seems to me that it would be good for her to turn to a healer (O. Kobyljanska). The meaning of uncertainty can be expressed with the help of repeated lexical units with the negative particle *no*: And who knows, sir, - he said, taking his seat - the cart is not a cart, a tree is not a tree, but it seems to be moving. Probably either a wolf or a person (N. Kobrynska). The modal meaning of uncertainty, doubt is conveyed by modal words: *maybe*, *perhaps*, *probably*, *either*, *it is visible*, *obviously*, *certainly*, *for sure*. Modal words are characterized by certain semantic and grammatical features that determine their stylistic and expressive features compared to other lexical means of the language. Such a feature is primarily an interjection function and an unfixed position in a sentence. Modal words can be attached to any component of a sentence, giving it or the sentence as a whole a variety of content or emotional shades. The functional capacity of modal words with the meaning of uncertainty is determined by their ability to express both logical-

content and emotional-expressive shades. Using such words, the speaker verbalizes his logical assessment of the probability of the statement. It acts as an assumption about the correspondence of what has been said to the real reality or a doubt about it and is characterized by non-categorization, problematic. The speaker's choice of certain modal words depends on their ability to express the required degree of confidence in a specific situation.

2.2. Conversational function

Thus, an interrupted sentence is considered as a kind of transform of the original complete sentence, obtained as a result of truncation of part of the syntactic structure (6: p. 9). Aposiopesis is characteristic of colloquial German speech, where

the proportion of occasional and personal components is large, and the form of expression is not dominant. The speaker may interrupt the statement, not wanting to voice the thought to the end, name things or circumstances that are quite obvious to the participants in the conversation, or observing generally accepted social norms, for example, out of a feeling of inconvenience. Domestic Germanist V.D. Devkin notes the need to make a fundamental distinction between unrelated speech (Stammeln) and habitual models of conscious reduction of an utterance with a switch to implicitness. “Many “speech fragments” reflect the unformedness of thought, the fact that a judgment has not yet taken place. Logical connections and relationships have not yet matured in consciousness, and therefore have not found the proper clear expression” [10: p. 89].

According to V.D. Devkin, there can be no “savings”, compression of the composition of the sentence or deliberate reduction in this case, since the idea has not yet been fully born. All speech “imperfections”, elements of an unformed thought “save” the thinking, “finishing” of the listener, when they do not come from a real picture, but from an ideal, imaginary one. In the situation of a written speech act (in artistic and journalistic styles), aposiopesis as a stylistic device is used consciously and performs a characterological function. Truncated syntactic constructions draw a speech portrait of a character, characterizing him from any specific aspect. Firstly, aposiopesis shows the specificity of the author’s oral speaking, its situational nature, unpreparedness and poorly formed nature, and secondly, it serves to achieve the expressive effect of the statement, communicates various emotions and emotional states of the speaker. In this case, aposiopesis serves as a means of expressing the emotional tone of the addressee, a signal of his excited state. Based on the works of modern -speaking of writers, we will highlight the leading functions of aposiopesis in the situation of a written speech act. The implementation of the visual (aesthetic) function of truncated structures is associated not so much with the description of the subject of speech, but with the conveyance of the context of the conversation or the environment of its perception. The introduction of truncated constructions into speech contributes to the emergence or strengthening of visual-figurative representations, helps to avoid excessive detail in the description, and eliminates from the speaker’s statements everything that is not essential from the point of view of the tasks of his characterization or description of the situation. For example, in the novel “Heroes Like Us” T. Brussig describes the dialogue between parents about their son: “Irgendwann ging es mir in Fleisch und Blut über, all meine Verfehlungen als Steckbrief zu reflektieren: Gesucht wegen Nichtabschließens der elterlichen Wohnung... Tot oder lebendig! Sie, barmend: “Eberhard...” Er, trotzig: “Wie oft hast du ihm gesagt...” Sie: “War doch nicht mit

Absicht...” Er: “Als ob das...” Sie: “Tut er ja nicht wieder...” Er : “Wie oft hat er das schon...” [1: S. 34–35]. Statements with a high degree of semantic uncertainty of the non-verbalized (unspoken) part implement the function of simulating affective colloquial speech in the speech of characters in works of art. In P. Stamm’s story “The Burning Wall,” the hero finds it difficult to convey in words the vividness of his feelings from performing complex circus tricks: “Die Bretter bersten, das brennende Holz fliegt durch die Luft. Das ist wie, wie... “Das ist das Schönste überhaupt.” “Du bist verrückt”, sagte Manuela. “Verstehst du denn nicht”, sagte Henry. “Das ist wie...” [4: S. 27]. The next function of aposiopesis—the creation of subtext—is characteristic primarily of utterances, the semantic incompleteness of which is compensated by their existing composition and the surrounding context. This aposiopesis can be considered a type of technique of silence. Demetrius of Phalerum (354–283 BC) wrote about this rhetorical device: “Silence often contains some force. Moreover, even vagueness: what is not said makes a stronger impression, and what is expressed at length is treated with disdain” [5: p. 303]. Such constructions of aposiopesis in the written speech act of the modern German language serve to activate the addressee’s imagination and reflection.

In a certain context, aposiopesis, as a technique based on default, can perform a manipulative function. A writer who uses such a stylistic device limits himself to allusion. Aposiopesis introduces significant meaning into speech, encourages the other side to speculate, and emphasizes the disproportion between the depth of the supposedly underlying thought and the modesty of the expression itself. In the reluctance to call a spade a spade, the desire to express a thought not directly, but by hint, another function of aposiopesis is manifested - euphemistic. Condemning the action of the main character of T. Hürliman’s novel “Forty Roses,” the abbess of the monastery says: “Uns liegt ein Antwortschreiben eines gewissen Meier vor. Es beweist, daß Sie sich diesem Manne dargeboten haben wie eine ... wie eine schamlos schmutzige ... Sie kennen das Wort; für uns existiert es nicht” [3: S. 151]. Truncated structures can also serve as a kind of compositional “switch” [13: p. 103], ensuring a natural, motivated transition from one narrative plan to another. Thus, in the dialogue between the heroes of G. Grass’s novel “The Onion of Memory,” aposiopesis “switches” the theme of the narrative: “Ich sagte: “Also, wenn dich mein Lagerleben unter Bayerns Himmel nicht interessiert...” Sie drauf: “Na, erzähl schon...” [2: S. 420]. When moving from one compositional link to another, aposiopesis plays the role of an intriguing connection that activates the attention of the reader (listener) and realizes the function of attracting attention, for example, in the episode of the father’s decision about the future of his daughter (T. Hurliman’s novel “Forty Roses”): “Er hat uns gewissermaßen ein Ultimatum gestellt. Entweder bist du bereit, in ein Pensionat zu gehen... /Oder?/ Oder wir verreisen” [3: S. 104].

Silence about the obvious can be used as a technique of language play, creative experimentation, where many conditional “substitutions” create an unlimited number of free variations. T. Brussig in the novel “Heroes Like Us” uses aposiopesis, built on the basis of the technique of language play, in the dialogue between the parents about their son. The purpose of such aposiopesis is not to increase the expressiveness of the statement, but to create emotional understatement. The author adds tension to the syntactic structure and encourages speculation

2.3. Emotive function

Aposiopesis is widely represented in the internal speech of heroes of works of art. Inner speech addressed by an individual to himself reflects reflection in relation to everything that worries him, for example, to the events of his past life, as in the

novel (2, 25–26). In the situation of a written speech act, aposiopesis can serve as a means of creating improperly direct speech, combining the subjective plans of the narrator and the character. This technique is used in fiction and journalism, when the author needs to show the hero from the inside, to let the reader hear his inner voice. Aposiopesis often converges with other stylistic devices.

The use of correctly selected linguistic and stylistic techniques and means of conveying the comic in the translation of any text is responsible for the transmission of national color, emotionality and expressiveness in the text. The main syntactic and stylistic means of expressiveness in artistic texts are metaphors, idioms, rhetorical questions, phraseological units, comparisons, antitheses, etc. The reproduction of stylistic means of translation often causes difficulties, since foreign realities may not exist in the translated language, so translators have to show their creative and creative thinking in the process of translation. In addition, an important aspect for the translator is the preservation of the style, the general impact on the reader and the ideas of the author of the original text

As a result, all «serious» moments were removed from the text and only a list of adventures was left. Metaphorical imagery is widespread in modern poetry. Today they talk about metametaphor or metaphorization of a lyrical image as a means of expression, especially in the text of young poets. It is not in the names, but in the fact that in our reality, which is complicated from the everyday, a metaphor, as one of the means of depicting this reality, tends to be complicated, and the mechanism of this complication can be described. Thus, in the course of the research, it was found that stylistic devices are diverse and numerous in nature, that they are based in the vast majority on the principle on which the entire language mechanism is built: comparing phenomena and establishing similarities (equivalence) between them, or difference (contrast).

At the same time, it should be noted that against the background of the wide use of stylistic means, the specificity of the use of visual and expressive means is determined mostly on the basis of indicators of the frequency of their use in an artistic work. Known since antiquity as a rhetorical device, metaphor in the 20th century began to be studied as a trope of poetic words and a type of transfer of meaning in language, and then as a mechanism of thinking. The American scientist E. McCormack in his work first defined metaphor as a mental process capable of gaining new knowledge, a verbalized way of thinking about the world. The study of metaform as a cognitive mechanism has become one of the main directions of research in cognitive linguistics. The theory of interaction states that 4 components interact in a metaphor: the main and auxiliary subject and the corresponding properties of each of them. For example, a mountain road is called a serpentine, we determine its flexibility by referring to the shape of the serpentine (aspect of

comparison). The given example of showing is that "a metaphor individuates an object belonging to its class to which it does not belong. The assumption that metaphor is related to the processes of categorization and conceptualization of reality and is based on the interaction of the structure of knowledge at the level of thinking, rather than individual words and their meanings at the level of language, received scientific confirmation in the 80s of the 20th century in cognitive theory conceptual metaphor.

Concept (lat. *conceptus* – 'conceived') is a word of foreign languages and an international term, the scope of the concept, its history and areas of use are studied and described in detail in the works of V.Z. Demyankov, who concluded that the meaning of the word concept contains the idea of "fertilizing" truth." At the end of the 20th century, the term concept becomes one of the main, most controversial and discussed concepts of cognitive linguistics. In the specified dictionary, prepared by a team of authors, the scientific apparatus of American cognitive linguistics, which was formed at that time, is quite fully presented, including the definition of the term concept is given: «Concept (concept; Konzept) – a unit of mental or psychic resources of our consciousness ; operative meaningful unit of memory, mental lexicon, conceptual system and language of the brain (*lingua mentalis*), the entire picture of the world reflected in the human psyche». Next, a number of provisions of cognitive linguistics are presented, which allow us to understand the mental nature of the concept and choose a starting point for their study: 1. A concept is an operational unit of human knowledge: «In the processes of thinking, a person operates with concepts that reflect the content of the results of human activity and knowledge of the world in the form of some "quanta" of knowledge». 2. A concept is a structured unit of human knowledge: "Concepts arise in the process of structuring information both about the objective state of affairs in the world and about imaginary worlds and the possible state of affairs in these worlds."

A concept is a unit of information storage in a person's consciousness in a generalized, ordered form: «Concepts reduce the diversity of observed and imagined phenomena to something unified, bringing them under one rubric, and allow to store knowledge about the world».

The process of the emergence of concepts in people's consciousness is closely related to the processes of meaning creation: "Cognitivism cannot yet answer the question of how concepts arise, except by pointing to the process of meaning creation in the most general form."

To partially study the structure and content of concepts, the analysis of linguistic means of their objectification allows: "It is believed that the best access to the description and definition of the nature of concepts is provided by language." Reproducing the comic can be a really difficult task for a translator because the

linguistic characteristics of the source language used to create humor often do not match the characteristics of the target language.

Using aposiopesis in Cat Fancy:

1. **Oh**, (emotive) here we are. You first, my good man. Just get the lights there on your left and go on in.
2. His "**miracle man**"(narrative) couldn't remember it's own name after a week. But this is different, because I've utilized a life form nobody's considered for cybernetics. It is powerful, graceful, intelligent, and best of all people love it. I chose the tiger!
3. **Go ahead** (narrative) and pull away that dust-cloth there. Go on, have a peek! **Ha!** Don't look so startled, Johnson. I leave it powered down when I'm not testing it. It is rather imposing, though, if I may say so. Yes, all the latest technology, including claws I had made from vanadium alloy. Cuts through steel like it's wet cardboard. Omni-directional piston ligaments, the finest photometric ocular devices I could find, and a cybernetic neural interface, which exactly mirrors a Bengal tiger. The one in New Planetary zoo, actually. The process that I used to get its mind in the computer will be enough to ensure me fame and fortune, but when they see the magnificent machine I've built to house this mind –
4. **Huh?** (emotive) It did move, didn't it? I guess I left it on yesterday. **No, don't look** (narrative)

so nervous. I can shut off its main power circuitry with this remote right here. Nothing to worry about. No, it won't do anything like that. No, I really don't think it's sizing you up for a meal.

5. **Be reasonable, old – Oh, God!** (emotive) Johnson! The remote, where is it? Where?! Gotta find it quick, before it turns on me –
6. **Ah, there we go!** Too late to save Johnson, though.

What a pity. Let's just take the power cells out of the thing. Better safe than sorry. (Emotive function)

7. **There! God, what a mess.** (Narrative function)

8. **Even worse,** (Narrative function)
I can't call the police now, the bad publicity would overshadow my breakthrough, and definitely frighten the investors. I've got to get rid of the body secretly, somehow. I could bury it, but I might be seen.

I could burn it, but the smoke would be awfully suspicious.

9. **What to do? What to –I wonder...** How fast can this cat eat? (Narrative function).

CONCLUSIONS CHAPTER II

At a time when the English language has reached the peak of its popularity among Ukrainian youth and citizens in general, of course, we pay important attention to fiction. It embodies certain characteristics of the author's perception of the worldview, which conveys his own picture of the world. Each era is characterized by a certain pronunciation and a few thematic jokes and situations, and for the translator to convey the essence and presentation of the author is the most important

goal. However, it is also necessary to interest the reader in his translation so that he can understand certain events and feel the whole book, which he reads in full.

CONCLUSIONS

The sequential listing of individual fragments of memories of the author of the novel not only serves as a means of expressiveness, a technique for creating photographic accuracy of description, but also structures the narrative. Novelism organizes its multi-layered nature, thereby bringing it closer in the manner of presentation to simple spontaneous speech. Truncated syntactic structures are characterized by natural expressiveness, therefore their introduction into speech

helps to create the effect of intimacy, advertising, and strengthening of subjective modal meanings [9: p. 478–479]. Aposiopesis can be successfully used in oratory and in informal business conversation. For official business and scientific styles, truncated structures are practically not typical; rarely, mainly as an occasional phenomenon, they are used in a popular scientific style. A distinction should be made between aposiopesis, in which any parts of a sentence can be omitted regardless of their informative value, and ellipsis. In ellipsis, both the main and secondary members of the sentence are omitted, which are easily restored in the context or do not carry any special semantic information. In modern German, ellipsis is a productive means of not only linguistic economy, but also emotional expression. The opposite stylistic device to aposiopesis is called prosiopesis (or prosiopesis, prosiopesis, prosiopesis) (Greek προσιώπησις - silence in front; English prosiopesis) – truncation (elision) of the previous part of the utterance, usually in fast (familiar, relaxed) speech [14: p. 365]. The deliberate omission of the beginning of the utterance is explained by a significant degree of automatism in colloquial speech, as well as the widespread use of stereotypical phrases. The linguistic signal of “truncation” of the beginning of a statement is the unrealisation (emptiness) of the “left-sided” valence of its verbalized part, and the punctuation signal is the ellipsis [12: p. 515–516]. The missing element of the statement is easily restored in the consciousness of the addressee, since prosiopesis usually represents the end of a quotation, proverb, saying, phraseological unit or stable expression. Catchwords and lines from well-known literary works are also used to create prosiopesis. Much less often, to restore the first part of a statement, it is necessary to involve the context of the whole. In the journalistic style, prosiopesis as a figure of diminution or deliberately incomplete speech is often used in newspaper headlines in an intriguing function, as well as in advertising texts.

Prosiopesis is created quite rarely on the basis of free combinations of words. In the language of the Internet, prosiopesis in the form of omitting expected initial parts of dialogue lines is quite widespread in discussion groups. Thus, the remark of a new participant in the discussion picks up the remark of the previous one and

becomes its grammatical continuation, even if the previous remark is a complete utterance. In such cases, as a rule, not hypotactic, but paratactic relationships are built between replicas by simple juxtaposition of related elements, without formal expression of the syntactic dependence of one on the other. Replicas-pickups are an integral part of a complex sentence or a new member of an ongoing homogeneous series. Thus, the functions of aposiopesis that we have identified in various speech situations and styles, and a comparison of aposiopesis with the closely related stylistic devices of ellipsis and prosiopesis give an idea of the expressive capabilities of the modern German language. Aposiopesis can be considered as a way of transforming the basic structural models of a German sentence into stylistic devices that provide the basic model grammatical structures with additional potential for expressiveness.

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