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## INTRODUCTION

One of the essential features of contemporary linguistic research is its close attention to the correlation between language, thinking, and emotions. This general tendency has given rise to the emergence of numerous interdisciplinary approaches, among which is suggestive linguistics (Слухай, 2019: 25). This is one of the youngest and most complex modern linguistic trends based on the theoretical developments in psycholinguistics and social psychology that chose the psychological process of suggestion as the object of its scientific research. Other important aspects of this linguistic trend are such notions as altered states of consciousness (Prysiashniuk, 2017), subliminal impact (Доценко, 1997), and manipulation (Ільницька, 2006).

Suggestion is a psychological process by which one person may influence and change the thoughts and feelings of another one; it is widespread in various areas of ordinary human communication. However, suggestion can also act as a specially organized type of communication, formed with the help of verbal and non-verbal (facial expressions, gestures, actions, communication environment) means. Unlike persuasion, suggestion assumes a conflict-free nature of information reception: in the stage of perception, it is experienced as something purely personal, even intimate. If belief is addressed to reason, consciousness, critical thinking, then suggestion is to unconscious mechanisms of mental activity and control of body functions, it appeals to emotions and feelings, causes associative images favorable for perception of information. At the same time, there is no gap between suggestion and persuasion: suggestion in wakefulness often reaches the subconscious with the help of consciousness.

Suggestion is becoming a common word both in scientific research and in the genres of scientific and journalistic literature (articles on the Internet, interviews, protection against manipulative suggestive influence), etc. However, despite a

considerable amount of material relevant to this topic, it seems that the theoretical foundations of the study remain unclear.

Thus, the relevance of the study is also due to the increased public interest in suggestion and suggestibility (the quality of being inclined to accept and act on the suggestions of others) in the medical and psychological sphere in connection with the increasing role of psychotherapy and non-drug treatment methods as ways of psycho-correction of somatic structures of the body.

Besides, the problem of latent suggestion, subliminal impact, and linguistic manipulation claims attention of specialists in the field of advertising and the media. A large number of works related to the development of the problem of linguistic suggestion in Western science are in the sphere of suggestive techniques that have a practical orientation. Since the beginning of the 90s of the XX century, advertising discourse, both verbally and in writing, has increasingly become the focus of interest of scientists. “Persuasion techniques” in advertising, “product promotion” in marketing have been reviewed by researchers such as M.L. Geis, K.J. Hardin, R. Schmidt, J.F. Kess, J. O'Shaughnessy et others.

Another important sphere of research is the suggestive potential of poetry and prose (Доценко, 1997: 54), including the study of word power, imagery (Присяжнюк, 2011: 69), and rhythmic patterns (Ільницька, 2006: 74). In literary studies, the priority areas of research are psycho-poetics, receptive aesthetics, etc. The relevance of developing a new methodology for analyzing literary texts is dictated by the need to fill the gap existing in literary studies in the field of suggestive techniques. While psychology and sociology, and linguistics perform systematic research in this area, literary studies, the subject of which is the world of artistic images as the most extensive suggestive material, have not yet begun to develop this potential (McCulliss, 2012).

This can be done within the framework of a relatively new approach that takes into account both linguistic and extra linguistic (psychological) factors of

psychological phenomena manifested in fiction. Thus, the present paper focuses on the study of suggestive potential of fiction and the manifestation of suggestibility in literary discourse from the standpoint of a linguopsychological approach.

**The object** of the research is suggestive potential of fiction.

**The subject** of the study is the linguistic manifestation of suggestion in modern fiction.

**The aim** of the work is to determine stylistic means at different language levels involved in the creation of suggestive potential of literary texts.

To achieve the aim of the study it is necessary to solve the following **tasks**:

- to define the notion of suggestion as a psychological and linguistic phenomenon;
- to identify verbal markers of suggestion in literary discourse;
- to define stylistic means of expressing suggestive influence in fiction;
- to elucidate main narrative strategies of the representation of suggestion;
- to outline salient rhythmic patterns of suggestion;
- to analyze nonverbal means of representation of suggestive influence in fiction.

The present paper focuses on the analysis of the novel by a prominent British writer G. Greene *The Quiet American*. *The Quiet American* is a versatile work containing elements of a detective story and traits of a love story, a psychological drama, and a war reportage.

**The research methodology** is based on a linguopsychological text analysis, a multidisciplinary approach, involving the findings of psychology, linguostylistics, literary semantics, and nonverbal semiotics. The study is also grounded on a contextual, stylistic, and componential analysis.

**The theoretical significance** of the work lies in a combination of psychological and linguistic approaches to the study of suggestion in literary discourse.

**The practical value** of this study is that its results can be used by the authors specializing in creating texts that can affect the audience at a subconscious level. In

addition, the findings can be applied in elective courses on literary stylistics, advertising language, as well as strategies of language influence and manipulation.

## **CHAPTER ONE. THEORETICAL BACKGROUND OF SUGGESTION AS A LINGUISTIC AND PSYCHOLOGICAL PHENOMENON**

### **1.1. Suggestion as a psychological notion**

It is well known that linguistics distinguishes which is not directly dictated by its psychological (psycho-physiological) structure in speech activity, but refers to variability within the possibilities provided by this structure. There is division into syllables in any language. But structure of the syllable (Ukrainian, German, Chinese syllable) is a linguistic problem. There is no such language where there are no vowels, consonants – and this is also dictated by psychophysiology. However, determining the number of these sounds, their quality, the relationships in which they are connected with each other – these are already key, basic concepts of linguistics (Веретенкина, 2001: 12).

World culture is undergoing the process of globalization. There is a massive migration of peoples and the expansion of areas of mutual penetration of cultures and different languages. The widespread use of the Internet computer network in everyday life has sharply contributed to the manifestation of people's interest in the study and study of the process of mastering a foreign language. Psycholinguistics is currently undergoing a very crucial period of holistic analysis of accumulated scientific and experimental data and the formation of new conceptual principles and approaches to the study of the main subject – speech activity and language signs, as the main means of its implementation (Шелестюк, 2008: 19).

We should consider the notions of “suggestion”, “manipulation”, “subliminal impact”, “hypnotic states”, “attractiveness”, “fascination”, “belief”, and “proof”. All of them are related to linguistic and non-verbal effects on the recipient, but after analyzing the works of many researchers, it is concluded that there is no unity among scientists regarding the distinction between these concepts. For example, O. Issers writes about the separation of suggestions and beliefs (derived from Aristotle's



rhetoric), depending on the arguments used. Beliefs are conscious and suggestions are emotional. In addition, the author points out the difference between persuasion and blandishments, noting that persuasion is often in the form of pressure on the destination, or manipulation (Белова, 2004).

I. Sternin (2012) identifies persuasiveness, proofs, suggestions, and several other methods (by addressing emotions, logic, or both) in the process of influence. The actual manipulation of the effect of the speech does not apply, but unlike the effect of the speech, the purpose is to force the recipient to take some action against his or her will or without being aware of the fact of the effect.

The intentional and unintentional effects are defined by V. Karasik, while it has been shown that intentional effects can be performed in several ways:

- 1) man of gravitas,
- 2) manipulation, i.e. masked power,
- 3) persuasion, discussions,
- 4) strength (physical and mental) (Карасик, 2002: 55).

As we can see, the manipulation here is separated from persuasion (discussion) by the parameters of confidentiality and openness of influence

E. Yudanova consistently describes the differences between suggestion and manipulation, persuasion and argumentation (Юданова, 2003). Finally, in the studies of A. Antonova it was distinguished three processes of speech influence (according to the degree of controllability and uncontrollability of recipients and emerging responses) which is suggestion, persuasion and proof (Антонова, 2011: 44).

In the absence of a critical assessment of the message, suggestion occurs, and proof is defined as a process of influencing the recipient's logical sphere and completely controlled reactions of consciousness. Persuasion is seen as an intermediate link between suggestion and proof, since it is aimed at uncontrolled or poorly controlled reactions of the recipient, related to both the realm of consciousness

and emotion. In the latter case, speech manipulation is identified with the persuasion process Антонова, А.В. (2011).

So, we see that the relationship between persuasion, suggestion, manipulation and proof seems to be quite complex and contradictory, and it can be difficult to draw a line between them. In our work, we will adhere to the following definition of speech manipulation, which we formulated independently based on the definitions of E.Dotsenko and I. Sternin: manipulation is a kind of hidden psycholinguistic influence, the skillful execution of which pushes the recipient to actions that do not coincide with his actually existing desires (Доценко, 2007: 44).

We consider it important to pay attention to several basic characteristics of manipulation identified by almost all researchers:

- 1) hidden nature;
- 2) it always has a goal (it is formed in the mind of the manipulator and is determined by his interests);
- 3) it aims at overcoming the subject's internal barriers that protect his consciousness and allow him to critically interpret incoming information.

Text manipulation refers to a special characteristic of text, the ability to achieve the sender's hidden goals. Manipulation is often identified as an intrinsic characteristic of some genres or discourses (such as political advertising).

Another interesting issue is the relationship between the concept of "suggestions" and "infusion". The term "suggestion" comes from the Latin, on the other, A. Antonova, for example, in her work classifies suggestion (along with hypnosis and NLP tactics) as a process of infusion. Consequently, either the identification of two concepts, or the building of generic relations between them, is observed again (Антонова, 2011: 46).

Our work relies on the definitions given in the framework of a practical paradigm, which is: linguistic suggestion is defined as a specific communicative situation. This situation connected with the suggestive verbal influence on a person

(character) in order to correct the installation of the latter by organizing the presentation of information in such a way that its perception is carried out without critical assessment, unconsciously.

Linguistics as a science has many directions and schools that describe the fundamental general structure of any language or the “individual” structure of any particular language based on a different conceptual basis (a different system of concepts and a different understanding of the relationship between them). That is why it is always difficult to give a general description of the linguistic approach to the interpretation of speech activity (Шелестюк, 2008: 20).

However, with a similar task and the inevitable schematic nature of the postulates proposed by various authors, it is necessary to define the following main trends observed in modern science (first of all, of course, psycholinguistics). Firstly, if earlier the linguist’s interests were centered on the linguistic means themselves (phonetic (sound), grammatical, lexical), then now it’s clear that all these linguistic means are “formal operators” through which the communication process itself is carried out and which are applied to system of "values" (in this case they receive a meaningful and holistic text, namely, a message).

However, the very concept of “meaning” still goes beyond communication — this is a cognitive unit that forms a certain image of the human world and it is in this capacity that it is part of various kinds of cognitive schemes, reference images of typical cognitive situations, etc. In other words, the meaning, which was the only one of a large number of concepts of linguistics, is increasingly becoming its key concept.

As mentioned above, language is a sign system that serves society, therefore psycholinguistics is also included in the circle of disciplines that study social communications. The object of psycholinguistics is always a combination of speech events or speech situations. The subject of psycholinguistics is the correlation of personality with the structure and functions of speech activity, on the one hand, and

language as the main “generative” image of the human world, on the other (Антонова, 2011: 48).

Linguistics is more focused on the description and characterization of linguistic properties proper. Hence there is attention to the organization of the language system, its vocabulary, grammar, the identification of the features of language genres, national languages and language groups. The principles of psycholinguistics include:

- the presence of an organic relationship between speech activity and non-speech activity;
- unity of speech activity;
- inextricable connection of speech activity with a person;
- genetic principle – it is characterized by the fact that a person masters different types of speech (first – oral, then written) at different ages and different forms of speech activity (first “primitive”, then complex) (Веретенкина, 2001: 25).

At present, we can talk about the laws governing the allocation in the unified space of science of general and private psycholinguistics. General psycholinguistics studies the facts of linguistic consciousness that are characteristic of all speakers of a given language, regardless of the characteristics of their speech history. As an object of consideration, it takes a certain average image of an adult healthy (in physical and mental terms) personality, based on the individual physiological and social differences of people.

With all this, many difficulties of the anthropocentric direction in linguistics – (first of all the difficulties of correlation of language and thinking) cannot be resolved solely on observations of speech. Therefore, psycholinguistics uses an experiment. It should be emphasized that experiment is the soul of psycholinguistic research. Concepts have been developed on the basis of special laboratory experiments with various subjects that that make up the theoretical foundation of psycholinguistics. So psycholinguistics is the science of the laws governing the generation and perception of speech utterances.

It is known that in real speech communication it can be found both full forms of dialogic speech, and very specific elements of a different kind from the point of view of psycholinguistic analysis. It is clear that these remarks, which often do not make sense outside the context of the dialogue itself, carry a significant semantic load in real communication and thus constitute the most important socio-psychological component of interpersonal communication.

In the process of observation, it can be noted that there is a large number of replicas with shortened form in dialogic speech, which can be described as reactive mono-rhematic statements, which, in essence, are reduced forms of speech reactions of dialogue participants, in contrast to thematic statements of a classical type (Киселев, 2010: 44).

However, from the point of view of semantic filling, such statements are not lamed. Moreover, taking into account the fact that speech activity is directly related to the individual and personal characteristics of the subject participating in the process of interpersonal communication, a mono-rheme can be considered as a special reactive form of speech behavior in the system of interpersonal communication.

Since speech behavior is a purely individual speech manifestation of a personality, it is naturally associated with the personal, national, social characteristics of the participants in the dialogue. Any speech act is necessarily correlated with the personality of the speaker, or, in other words, any dialogue contributes to the updating of the personal characteristics of its participants, i.e. personality, its psychological characteristics are revealed in the dialogue, determines its content and development (Киселев, 2010: 45).

According to N. Arutiunova, the personal characteristics of participants in verbal (dialogical) communication are an interweaving of individual, social, national cultural and universal characteristics (Арутюнова, 1990).

Existing in a particular ethnic group, a person is inevitably the bearer of one or another type of national speech culture, which affects to the forms of communication,

as well as its effectiveness. The effectiveness of communication is also, to a certain extent, the result of a combination of communication motives (which are realized in the motivation for achieving success and the motivation for affiliation), the direction of communication and communication skills that characterize a person.

## **1.2. Suggestion within the framework of linguopsychopoetics**

Speech exposure is a type of verbal communication which is considered in the aspect of its focus. The ultimate goal of speech exposure is a certain organization of the recipient. From our point of view, speech exposure can be defined as verbal communication in order to adjust the picture of the world and / or control the behavior of an object by the subject (Шелестюк, 2008: 22).

Therefore, the transmission of verbal messages is not the ultimate goal of communication, as in the case of speech exposure in the broad sense, but a means of achieving other goals predetermined by the addressee. In this form, speech impact is interpreted from a practical point of view, representing the object of study of mass communication, political linguistics and advertising.

All researchers agree that this type of influence is distinguished by the speaker's specific objective goals, which include changing the personal meaning of an object for the addressee, restructuring the categorical structures of his consciousness, assessments, changing behavior, mental state or psycho-physiological processes. Achieving these goals involves addressing a number of problems by the addressee, which is studied by the theory of speech exposure: overcoming the protective barrier of the object of influence, "imposing" certain images, emotions and attitudes.

One way to manipulate mass consciousness is suggestion.

The term *suggestion* (from the Latin. *Suggestio – a hint*) was introduced by a French doctor named Ambrose August Liebot in 1866, who was the first to include the suggestion in the list of psychotherapeutic methods.

For a long time, suggestive techniques were used for psychotherapeutic

purposes as an integral part of a hypnotic session. The physiological basis of suggestion and hypnosis was discovered by Russian scientists I.P. Pavlov and V.M. Bekhterev who established that suggestion is a manifestation of the simplest conditioned reflex. Thus, the phenomenon of suggestion has acquired a new meaning: it is a method of verbal control of the mental and somatic state, based on the perception of the word as a real irritant. However, the linguistic basis of indirect suggestion at that time was not sufficiently developed (АРУТЮНОВА, 1990).

At the beginning of the 20th century, American psychiatrist Milton Erickson developed his approach to altered states of consciousness, creating a new direction in clinical hypnosis. A characteristic feature of Erickson hypnosis is a special hypnotic language, which is distinguished by its brightness and imagery. It was the suggestion model that formed the basis of neuro-linguistic programming (NLP), in which foreign psychotherapists J. Grinder and R. Bandler developed their own suggestive techniques.

I.P. Pavlov (who was the first to describe this phenomenon) considers suggestion as a “conditioned reflex of a person”, based on the fact that “the word – due to the entire previous life of an adult, is associated with all external and internal stimuli coming to the cerebral hemispheres, it signals everything, all of them replaces and therefore can cause all those actions, reactions of the body that cause those irritations” (РЕЗАНОВА, 2009).

Due to the fact that the most effective impact on a person is possible in the absence of a critical assessment of the information received, we propose the introduction of the concepts of “suggestive strategy” and “suggestive tactics”.

*A suggestive strategy*, in our understanding, is a speech impact strategy aimed at encouraging the suggester (subject of influence) to implement the practical settings required by the suggestor (subject of influence). In this case, a suggestive tactic will be a certain set of verbal and non-verbal means necessary to create a certain emotional background of the suggester, on which the implementation of the installation will

subsequently be built.

Suggestive strategies and tactics are aimed at creating such an emotional and logical background in the consciousness of the object of influence, which provides direct perception of attitudes by the subconscious without a critical assessment, i.e. a priori. The installation is considered by a person as a given or a kind of indisputable fact, the implementation of which is necessary in his personal interests. In this case, the goal of discourse in one sphere or another is realized from the point of view of manipulating the consciousness and subconscious of the listener, and the choice of means used for this is due to specific conditions, such as:

- type of discourse (in our case, this is legal discourse),
- communication situation (court with the participation of a jury),
- the degree of suggestiveness (suggestibility) of the objects of influence (age, social status, degree of education, level of development of critical thinking, etc.),
- the speaker's linguistic personality (appearance, work experience, level of language proficiency, picture of the world, etc.).

According to V.M.Bakhterev, suggestor “revives” external or internal stimulus of a suggester, while performing a diversion maneuver (Бехтерева, 2001: 22).

The interpretation of Z. Freud, which defines suggestion as a “conviction based on an erotic connection” between the addressant and the addressee, has become fundamental to a number of representatives of the direction of psychoanalysis, in the development of which the suggestion is understood as a psycho-socio-biological phenomenon acting at an unconscious level, and transmitting the affective influences of one individual to another.

According to I.Shashkov, the suggestion is the flow of information perceived without a critical assessment and exerting influence on the course of neuropsychic processes (Шашков, 2010: 55).

I.Sternin considers that the main feature of language suggestion is a focus on changing attitudes, i.e. suggestion prompts the suggester to actions (the pragmatic



effect of suggestion) that is not part of his plans or contrary to his interests, goals and objectives (Стернин, 2012: 25).

E.T. Yudanova defines suggestion as a specific communicative situation characterized by certain motives, goals, settings, conditions, an arsenal of means (verbal and non-verbal), actions, operations and results (Юданов, 2003: 14).

Language suggestion in the researcher's concept is based on trust in authority and power resources and authority of the suggestor. E.Shelestuk understands suggestion as a complex of social and psychological acts aimed at the addressee in order to change his neurophysiological dynamics (Шелестюк, 2008: 25).

There are the following functions of suggestion:

1) cognitive function, contributing to the knowledge of the world and the construction of mental maps;

2) a creative function that activates the emotional sphere by penetrating the subconscious;

3) a regulatory function that creates an atmosphere conducive to the productive work of the addressee, and also controls the emotions of the addressee;

4) a pragmatic function that implements a specific goal of the addressee;

5) transformational function, expressing the adaptation of the addressee to the process of changing beliefs, moods;

6) a receptive function that promotes recognition and understanding by the addressee of the surrounding world;

7) a harmonizing function that creates a relaxed atmosphere, and helps to relieve the voltage of the addressee.

In his monograph, the researcher E.V. Shelestyuk suggests distinguishing three levels of suggestive suggestion:

- affective (emotional) suggestion,
- suggestion of unconscious images and thoughts (eidetic-cognitive) and
- suggestion of unconscious attitudes (Шелестюк, 2008: 26).

Emotional suggestion is characteristic of social speech influence, argumentation, persuading, prompting, moral assessments; eidetic-cognitive suggestion – argumentation, fiction, image; installation suggestion is based on the selection and arrangement of facts, theses and arguments.

The greatest interest, in our opinion, is indirect suggestion based on suggestion, since it is more difficult to identify and analyze than other types of speech exposure. Moreover, in practice, the subject of the theory of speech exposure is most often those communicative situations in which the object of influence does not realize what is the suggestion. This determines the popularity of linguistic suggestion.

The word manipulation is of Latin origin, where it means “to govern” (with a mandatory positive connotation), to manage competently, to provide assistance, etc., which coincides with the meanings adopted in the dictionaries of European languages. The latter interpret this word as the treatment of objects with specific intentions and goals, while emphasizing the need for dexterity and implementation of these actions. Subsequently, this word got disapproving coloring, used in a figurative sense – clever treatment of people, as objects, things (ЯШЕНКОВА, 2010: 15).

Thus, suggestion and manipulation, being types of hidden invasion of the mental-intentional sphere of man, are carried out in completely different ways. If manipulation is associated with deception, fabrication of facts, substitution of argumentation, intrigue and provocation, suggestion is free from such connotations.

The purpose of the manipulation is to force a person to make actions that serves the interests of the sender of the message and contradicts his own interests, aspirations, intentions and attitudes, and the addressee does not realize that he is being manipulated, but believes that his actions are an act of good will and informed, free choice.

Scientific interest in the suggestive side of language has arisen relatively recently, however, leading to the creation of a new interdisciplinary direction in linguistics: suggestive linguistics (Lotman, 1990: 55).

If earlier suggestion was used in conjunction with hypnosis, today many suggestive methods do not require introducing the object of suggestion into a trance state. For this reason, suggestion is actively used in politics, the media, marketing and advertising. The essence of language manipulation in these areas is as follows: information is supplied in such a way that the addressee draws certain conclusions on its basis that are beneficial for the suggestor (Стернин, 2012: 26).

The recipient accepts such information as a product of his own thinking, and, therefore, treats it with great confidence. In such cases, the object of speech influence does not deal with an objective description of reality, but with options for its subjective interpretation. This is one of the main reasons why suggestion has become widespread in various fields, including in the process of ordinary human communication.

### **1.3. Verbal manifestation of suggestive influence in prose**

The characterization of suggestion at the verbal level implies determination of the language and communicative competence of the suggestor (Веретенкина, 2001: 15). Linguistic competence is rules according to which the correct language constructions and messages are formed, their transformation is carried out. Communicative competence is the set of knowledge about communication in different conditions and with different communicators, as well as knowledge of verbal and non-verbal principles of interaction, ability of its effective application in concrete communication in the role of the addressee (Селиванова, 2004: 25).

Investigating the language and communicative competencies of the suggestor is paramount, because in order to effect changes in the emotional and rational states of the suggester, the suggestor uses a large number of communicative strategies and tactics, uses certain paths, stylistic figures, emotionally colored meta influential field on the addressee in his language (Сахарный, 1998: 25). Researchers pay particular attention to the rhythm as a special type of rhythmic structure of a suggestive text that

increases textual power and, as a consequence, enhances the suggestive influence on the suggester (Панченко, 2001: 24)

The impact can take different forms and can be carried out not only within the framework of speech manipulation. The lack of terminological accuracy, the generally accepted classification of tools and techniques, as well as the interdisciplinary nature of the subject of the study brings manipulation closer to concepts such as rhetorically organized speech, language demagogy, propaganda, and neuro-linguistic programming (NLP).

Differentiation of these concepts is a debatable issue, since in practice the use of various methods of influence is observed. For example, rhetorical devices are encountered during manipulation, and vice versa, manipulative speech methods can be found in rhetorically organized discourse, etc. But still language manipulation is different from these forms of influence. In the process of communication, rhetorically organized speech also affects the addressee (Стернин, 2012: 55).

Therefore, I. A. Sternin includes rhetoric in the theory of speech exposure into the science of effective public speech (Стернин, 2012: 56). Rhetoric studies the speech behavior of the speaker and writer (rhetorician), his communicative skills. But at the same time, it is also connected with the theory of argumentation.

Thus, rhetoric does not teach manipulation, but such a method of speech exposure as persuasion. To prove the correctness of his point of view, to strengthen the opinion of the audience, the rhetorician turns to arguments and includes evidence (facts, examples, opinions, conclusions, etc.) in his speech. Persuasion, in contrast to manipulation, takes place in an open form and is based on the conscious acceptance of the proposed point of view. The most important principles governing speech communication were formulated by the American linguist, philosopher G.P. Grice in the form of the so-called maxims.

One of them is the principle of cooperation, according to which the communicative goal and its implementation should be equally clear to the

interlocutors, and everyone should build their statements so that the dialogue moves in the right direction (Соломоник, 2009: 44).

In our opinion, this principle is not observed during manipulation, since this process does not imply the existence of a “jointly accepted goal”. After all, the manipulator is guided by personal goals, does not take into account the interests of the interlocutor and is distinguished by insincerity in relation to him. In the process of language manipulation, basic rules of rhetoric behavior are violated such as honesty (a ban on misleading the audience regarding the content, goals of speech, etc.), modesty (a ban on public insults and unproven direct assessments), prudence (a ban on informing about the imaginary danger, the ban on the introduction of panic) (Романченко, 2012: 22).

However, in the rhetorical text there is a use of language manipulation techniques, despite the fact that misleading the addressee is considered unacceptable. And, on the contrary, many rhetorical devices (parallel constructions, repetitions, paths, etc.) are used in the process of hidden influence. They are used to make the impact more effective, as they give the text expressiveness and imagery.

Therefore, manipulation is often associated with “black rhetoric”, which is based on the use of dishonest methods of conducting discussions, violation of the rules of communication and dispute. So, the main difference between rhetorically organized speech and manipulation is that it is an open impact in which the views of the addressee change consciously, and not against his will (Стернин, 2012: 28).

The special organization of the text, which contributes to the occurrence of errors in the consciousness of the addressee, is a sign of not only manipulation, but also language demagoguery. Demagoguery is defined as “the effect on the feelings, instincts of the unconscious part of the masses based on a deliberate distortion of facts; requirements based on a crudely one-sided interpretation of something (Сороченко, 2002: 58).

The methods, means and techniques of linguo- demagogy are considered in the works of T. V. Bulygina, A. D. Shmelyov (1997), T. M. Nikolaeva (1998) and others. Demagogues are those who make empty, impossible promises, hyperbolize their achievements, seek to achieve their own goals by deception and flattery. Language demagoguery prevails in political discourse.

Examples are the speeches of politicians that do not contain constructive ideas, confusing the addressee, imposing a certain vision of the problem and distracting attention from pressing issues. Their speech uses clichéd constructions, lexical repetitions, emotionally-colored words and expressions, antitheses, unlawful analogies, etc. Demagogic speeches increase distrust of the authorities and thereby increase the distance between the authorities and the people, which hinders the favorable development of society.

N.Mechkovska divided the demagogic techniques into three classes:

- refutation of argument
- ignoring the argument and
- discredit of argumentation (Мечковская, 2016: 44).

The researcher emphasizes the groundlessness and unsubstantiation of the statements of the addressee. Linguistic demagoguery and manipulation involve the deliberate misrepresentation of the addressee. However, despite the generality, differences are observed between these phenomena.

In the process of linguistic demagogy, false ideas about reality are introduced into the recipient's consciousness, while the manipulation is based on inaccessibility of independent sources of information for the addressee of speech and provokes false conclusions from formally true premises. There are created conditions which force the addressee to accept the point of view of the speaker (Мечковская, 2016: 46).

The addressee of manipulation is the reader, who uncritically perceives information and is inclined, in principle, to trust a particular publication or journalist, as well as other people's opinions. During the manipulation the addressee is active,

and the addressee is passive: he is offered a ready-made and verbally designed product of reflection, while he does not make any independent mental efforts.

In this case, the information is supplied in such a way that it seems to the object of influence as if he independently comes to conclusions or performs actions. “The nature of the manipulation consists in the presence of a double influence – along with the message sent openly, the manipulator sends a “ coded ” signal to the addressee, hoping that this signal will awaken in the addressee’s mind the images that the manipulator needs (Мечковская, 2016: 47).

This hidden influence is based on the “implicit knowledge” possessed by the addressee, on his ability to create images in his mind that affect his feelings, opinions and behavior. The art of manipulation is to start the process of imagination in the right direction, but in such a way that a person does not notice a hidden influence ” (Киреєнко, 2018: 44)

The manipulative impact of the media is carried out with a help of various means, techniques, tactics and strategies. The stylistic diversity of the language allows journalists to describe the same events in different ways, shifting the emphasis in the right direction.

American linguist E. Chomsky identifies ten strategies for manipulating with the help of the media:

- 1) distraction;
- 2) to create a problem – to propose a solution;
- 3) gradual strategy;
- 4) shelving strategy;
- 5) lisp with the people;
- 6) more emotions than thoughts;
- 7) to keep people in ignorance and mediocrity;
- 8) to encourage the masses to get involved in mediocrity;
- 9) to enhance the feeling of guilty;

10) to know more about people than they do about themselves (Бацевич, 2004: 14).

The media are actively implementing linguistic and political strategies. According to E. Klyuev, modern political texts are riddled with manipulation strategies. An urgent task of modern political linguistics is to investigate the process of using linguistic means in the implementation of various political strategies (state, party, personal)(КЛЮЕВ, 2002: 44).

Speech manipulation tools are difficult to be classified due to a wide range of different techniques, however, attempts have been made to distinguish groups of means used in speech for the purpose of suggestion. So, for example, Y. Ilyicheva distinguishes two main groups of techniques:

*1. Lexical and grammatical techniques of verbal suggestion:*

1) a reference to an unknown source, for example: “they say”, “it turns out”, “as you know”, “according to data from a reliable source”;

2) lexical unit-limiters:

– they are optimizing and indicate that the statement is characterized by a number of inaccuracies, and the speaker is aware of this, but in this situation, the statement still remains true, for example: “formally”, “in a certain respect”;

– limiters of the power of affirmation, which make it possible to relieve oneself of responsibility for the thesis expressed, for example: “it seems”, “like”, “as it were”;

– limiters of mental disengagement, used to oppose the opinion of the quoted person, for example: “affirm”, “confirm”, “declare” the personal person of the 3rd person, “according to words”, “supposedly”;

3) the technique of creating complex equivalence, used to hypothetically pass off as an axiom, for example: “accordingly”, “in this way”, “it follows from this”;



4) nominalization which is the replacement of verbs with abstract nouns, which allows not to mention important aspects of the described situation in the text, namely: actresses of the situation, consequences of actions, causes of events, etc.;

5) the technique of animation, which consists in creating multiplicity:

- multiplication of action names (“majority”);
- pluralization of actions and situations (“usually”, “constantly”, “prefer”);

6) the method of storytelling intimization, that is the use of language tools to create the effect of confidential communication between the author and the audience (pronoun “we” with blurred content);

7) the labeling technique used to form and consolidate in the minds of readers someone’s discrediting image, for example: “communists”, “fascists”, “destroyer”, “servants of capitalism”;

8) allusion, that is a hint of a historical, political, cultural or everyday fact;

9) euphemisms that distract the reader’s attention from an object that can cause antipathy by creating a neutral or positive connotation (“conflict” – “war”, “operation” – “attack”);

10) affective words that have a psychic effect on public consciousness and evoke various kinds of feelings (“freedom”, “patriotism”, “crisis”, “faith in ideals”) (Гладуш, 2002: 25).

## *II. Syntactic techniques of verbal suggestion:*

1) repetition as the core of the figures of selection which create associations and stereotypes in the mind of the reader;

2) parallel constructions that rhythmically highlight the most significant fragments of the text for the author;

3) gradation, that is, the deployment of words in a synonymous series, which leads to increased expressivity of the text (Стернин, 2012: 25).

Means of verbal suggestion are diverse, and their modifications in reality are much greater than in the above classification. As a rule, methods of speech

manipulation are used in a complex manner, having one common goal – to impose on the addressee a certain opinion and induce him to certain actions.

V.Kovshykov proposes to classify the basic technologies of suggestive speech as follows:

1) a speech strategy based on images.

The main tool of this strategy is the presentation of incentives that actualize a specific need (mental image given by the text). You can also manipulate with the support of frames, a kind of stencils that recognize familiar images;

2) a speech strategy based on sign systems.

This technology is based on the fact that the appearance of numbers gives the impression of the reliability of the facts. This is often used by representatives of business and political circles when in the reporting period they have to cover up their omissions with new growth indicators;

3) a speech strategy based on roles.

Like manipulating reliance on images or frames, this strategy involves resorting to a certain role, “chosen” by the subject, which he is ready to “try on” (for example, an advertising text may begin with the words: “Every housewife knows ...”);

4) a speech strategy based on the method of exploiting the identity of the addressee, as a result of which the addressee creates the illusion of an independently made decision;

5) a speech strategy based on an appeal to life values. The communicator refers to what affects the foundations of biological and material life (health, family, income, security, etc.);

6) a speech strategy based on the appeal to spiritual values: the exploitation of the concepts of patriotism, religious affiliation, decency, responsibility, morality opens up a wide field of activity for political manipulation;

7) a speech strategy for presenting information using part-time features (Ковшиков, 2003: 14).

O. Mikhaleva systematizes language manipulations on the basis of a triune strategic system:

1) neutrality strategy (indirect, passive) – the basic tactics of selective, but impartial, without introducing evaluation characteristics, informing;

Speech methods of information distortion include labeling, the use of the communicative category of “friend or foe”, euphemisms, dysphemisms and expressive means of language for manipulative purposes. With the help of these techniques, journalists embellish or denigrate reality, form a certain attitude to the reported phenomenon: arouse approval, admiration, or, conversely, disapproval, contempt. A variety of nominations often turns into stereotypes, stamps or labels that are circulated in the press (Мечковская, 1998: 55).

“*Labeling*” is one of the effective methods of manipulating information. A label is an unreasonable, biased characteristic of a person or phenomenon, expressed in an emotionally colored form. Its acting power is noted by O.Kozlova: “A negative nomination is a journalistic label, “condensing” a negative emotional charge in itself, which has a powerful effect on the reader’s perception” (Козлова, 2010: 14).

Labels are used in the media to achieve goals beneficial to the manipulator: reception of gluing (pasting) labels is the use of negative words in order to discredit ideas, plans, personalities, evoke feelings of prejudice, fear, hatred, without resorting to objective assessment or analysis (Богачева, 2011: 44)

According to S.Osokina, labels represent a linearly folded negative myth” (Осокина, 2007). A. Paliychuk calls labels as manipulative terms and notes: the danger is that when they come into widespread use via media, they take root for a long time, become familiar, everyday words, sometimes replacing, crowding out others that are adjacent, but less aggressive concepts(Палійчук, 2012: 47).

*Use of the communicative category “friend or foe”* – the most important reference point in understanding the world is the communicative category “friend or foe”. It reflects the binary nature of the world order, division into “one's own”

(recognized, approved, safe) and “alien” (rejected, unapproved, hostile). This division is especially pronounced in political discourse. Various associations (parties, nations, countries) or individual carriers of socio-political attributes (political opponents, opponents) act as objects of manipulation.

On the one hand, the communicative category “friend or foe” helps the addressee to navigate in the political space. But, on the other hand, this category can be used for manipulative purposes, to the detriment of the addressee, in order to change his preferences, views and values. The manipulative nature of the “friend or foe” category affects the construction of stereotypes, tactics and strategies in the media.

Most often, the category “friend or foe” is expressed using the pronouns “we,” “ours,” and “they,” “not ours,” “their.” The choice of morphological forms and syntactic constructions in political discourse can be determined by the ideological position of the addressee. The pronouns *we* and *they* demonstrate the speaker’s orientation in the political space, are signs of association and alienation (Мечковская, 2016: 14). Moreover, the category of “friend” is evaluated positively, and the category of “foe” – negatively.

*Euphemization and dyshemization.* Information can be distorted using lexical means of the language such as euphemisms and dyshemisms. The very concept of euphemism hides its manipulative potential: by replacing words and creating a neutral or positive connotation, the recipient's attitude to the event changes, an association with something useful arises, although in fact it is something negative.

Such substitution is used if the word is prohibited in society, it is rude or obscene and can offend someone, upset, etc. [(Стернин, 2012: 25).

On the basis of euphemization, the phenomenon of politically correct language has appeared, since the mention of skin color, height, gender, or capabilities of a person can be considered as discrimination against someone. Euphemisms are means of rethinking the phenomena of reality and can be used not only for tact, but also for

the purpose of verbal influence on the addressee: the ambiguity created by euphemization shifts the emphasis from the negative sides of reality to neutral ones.

Due to the abundance of information, it is difficult for the addressee to isolate and comprehend euphemisms in the text. Moreover, not everyone is familiar with this linguistic phenomenon, so the addressee does not know about the manipulative impact. According to A. Suprun, the goals of euphemization are as following:

1) the desire to avoid communicative conflicts and failures, not to create a sense of communicative discomfort among the interlocutor (Супрун, 2006).

2) veiling, camouflage of the essence of the case. The reason for this is the general deceit of the system and the ideological apparatus serving it, for fear of publicizing unseemly or anti-human activities. For example, a *camp or prison* is called an *institution*, the word *overseer* is supplanted by the word *supervisor*;

3) encryption of the transmitted message. From this point of view, various kinds of announcements are published on an amateur basis.

According to E. Shelestuk, euphemisms are used in six functions:

1) to replace the names of frightening objects (neoplasm instead of a tumor);

2) to replace names of various kinds of unpleasant, disgusting objects (insect instead of cockroach);

3) to indicate what is considered indecent (the so-called household euphemisms, for example, to use a scarf);

4) to replace direct names for fear of shocking others;

5) to “disguise the true essence of the signified”, for example, to remove instead of to kill;

6) for designations of organizations and professions that appear to be “non-prestigious” (Шелестюк, 2008: 55).

Moreover, E. Shelestuk opposes functionally (for a communicative purpose) euphemia and misinformation (lies, deceit, distortion of truth). He points out that the replacement of one name with another, expressing a lesser degree of intensity of the

attribute, can be used both to soften the expression (eg, full instead of thick), and to deceive (Chernobyl accident instead of the Chernobyl disaster) (Шелестюк, 2008: 55).

Along with euphemization, dysphemization is also used. Dysphemism is the opposite of euphemism. It is the intentional use of rude, vulgar, stylistically reduced (sometimes obscene) words and phrases in order to express a sharply negative assessment or create expression in cases where stylistically and emotionally neutral use is possible”.

Colloquial emotional and evaluative words and expressions, as well as jargon, are used as dysphemisms, which allows to form the perception of an object as suspicious and undesirable, to qualify it so as to cause hostility or aversion.

In media texts, various means of expression are used to enhance the impact – epithets, metaphors, comparisons, rhetorical questions, repetitions, as well as irony, antithesis, inversion, language play, etc. They have a strong effect on the addressee, attract reader's attention, and activate associative and figurative thinking. However, these linguistic units have a second plan which is figurative meaning. Therefore, with their help implicit meaning is laid in the text. Manipulators use this property Мечковская, 2016: 14).

An analysis of the material showed that the following language means of expression are found in the newspaper texts under study, which are used to make a suggestive effect:

- 1) repetitions,
- 2) rhetorical questions,
- 3) comparisons
- 4) metaphors
- 5) language game,
- 6) irony (Шелестюк, 2008: 56).

1. *Repetition* is the general name of a number of stylistic devices based on the repetition of linguistic units (sounds, morphemes, words, syntactic constructions) in speech, as well as the principle underlying the construction of these stylistic devices . The repetition of the same statements reinforces the information received in the mind of the reader. Thus, in addition to the linguistic impact on readers, psychological pressure also intensifies.

2. *The rhetorical question* is a stylistic device, which is an interrogative proposal in the form that has the meaning of emotionally reinforced affirmation or denial [88, p.95].

3. *Comparison* is a comparison of one object or phenomenon with another. It is expressed using the following language tools:

- 1) nouns in the instrumental case;
- 2) adverbs or adjectives in a comparative degree;
- 3) unions as if, etc.
- 4) a lexeme such as *similar to*, *similar* (to something);
- 5) comparative subordinate clauses;
- 6) verbs *to compare*, *to contrast*, etc.

Comparison involves the presence of three components:

- 1) what is being compared;
- 2) of what is compared;
- 3) on the basis of which one is compared with the other (Шелестюк, 2008: 56).

4. *A metaphor* is a convenient means of manipulating information, since it is a ready-made image with associations embedded in it. According to N. Arutyunova, a metaphor is a court verdict without trial, a conclusion without motivation. It is semantically saturated, but not explicit. The metaphor acts as a means of constructing new meanings and reflects the real world in unusual combinations and connections (Мечковская, 2016: 14).

#### **1.4. Text rhythmic system and its suggestive potential**

The problems of perception and understanding of the text, as well as its assessment by readers are directly related to stereotypes that arise in a person in the process of his activity. An important role in the formation of internal stereotypes is played by the surrounding society. Often there is a discrepancy between the author and the reader's concept, which largely depends on the reader's stereotype and image of the world.

The process of perception is also directly related to the person's evaluative abilities, which are understood as the abilities that are being formed and developing in communication to orient oneself correctly in people, to correctly understand and evaluate personal qualities, motives of actions, reasons for certain actions of others and their own.

According to A. Nagovitsyn, issues related to the perception, understanding and evaluation of texts are associated with social and subjective experience, a picture of the world, which, in turn, can be expressed through semantic coordinates and the concept of semantic space. The semantic space from the point of view of the author depends on the rhythm-phonetic structure of the text and affects the evaluation of the text by its consumers (Наговицын, 2005: 44).

When considering a text, a researcher usually relies on such categories of its assessment as semantic and informational components, psychological and emotional impact on the listener, plot dynamics, consistency and consistency of presentation of the material, and artistic merits of the text. The rhythm of the text has the ability to manifest itself in all the above categories of research.

*The rhythm* is manifested in the construction of the plot outline of the text, in its architectonics and, in particular, in the system of means of expressiveness of the language, with the help of which images of a work of art are created. In the process of reading, the reader experiences feelings of rejection, sympathy, pain, disappointment, empathy, joy, fullness of life.



There are many variations of rhythm definitions related to different aspects of the reality surrounding us. Through the concept of measure, its application to dance figures and to modulations of a singing voice, ancient philosophers came to the principle of orderly movement (Наговицын, 2005: 46).

In the broadest sense of the word, rhythm is a uniform alternation of any elements, as well as a streamlined course of something, a dimension in the course of any processes

Due to the fact that the concept of rhythm is considered not only as a poetic category, but also as a characteristic of a prose work, and also due to the fact that the rhythm of poetic and prose texts has some differences, the latter should not be considered as a section of poetry, but as a full-fledged element, the organic part of poetics in the framework of the theory of literature (Наговицын, 2005: 50).

It should be noted that the rhythm is reflected both within the framework of general poetics, participating in the formation of the general laws of literature, and within the framework of private poetics, poetics of a particular genre, a certain writer, and a separate work. Thus, rhythm acts in two meanings:

- 1) as a special section of poetics devoted to the study of rhythm;
- 2) as a designation of a complex of rhythmic features characteristic of a particular writer, direction, school (rhythm of symbolists, futurists, etc.) or the language as a whole (speech rhythm)

As a section of literary criticism, rhythm should not act as an equal element of stanza, metric and phonics; this category is able to combine these concepts. When analyzing the complex of rhythmic features of the language of one or another author (in verses or in prose), all aspects of rhythm analysis are taken into account in order to more accurately determine the idiostyle of the writer.

Many researchers have the opinion that the rhythm should be considered in a certain time frame, as a sequence of certain segments, parts, elements. However, the uniform alternation characteristic of all the processes of reality surrounding us is far

from always characteristic of the rhythm of prosaic texts. The opinion of some researchers that periodicity leads to the emergence of rhythm not only in poetry but also in prose (for example, according to M. Nagovitsyn, rhythm is the manifestation of equality between parts of one phrase within a period(Наговицын, 2005: 44). far from always confirmed. In this regard, the question of the isochronism of rhythmic units contributing to the creation of rhythm in prose has not yet been resolved.

However, the study of rhythm will not be complete if you do not take into account the information contained in the rhythm and the means by which it is revealed. In this regard, the rhythm should be considered not only from the point of view of the phonetic, but also the lexical, grammatical levels of realization, as well as the stylistic and structural-compositional aspects that are invariably associated with them. It is necessary to indicate that the listed aspects of the study can be reflected both in the framework of poetic and in the framework of prosaic rhythm.

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However, the structure of the poetic rhythm without fail includes the metric parameters of versification, while for the prosaic rhythm this aspect is only a possible addition to the richness of the structure of the prosaic rhythm. It should be noted that there are different opinions about rhythm as a source of information. For example, N.Panchenko suggests that the amount of information contained in the rhythm decreases in poetic speech, where the frequency of sound is formally regulated by the meter (Наговицын, 2005: 45).

Others, on the contrary, believe that the rhythm of poetic speech contains more information than the rhythm of prose. According to N.Arutunova, the information contained in the rhythm should be clarified not quantitatively, but qualitatively, depending on the forms of speech and types of utterances. However, the *qualitative expression of the rhythm* depends on a much larger number of factors expressed in various means, which are manifested at different levels of the language (Арутюнова, 1990: 55).

Due to the fact that the laws of the rhythm of prose are less clearly defined, comparing with the laws of the rhythm of poetry, it becomes difficult to formulate a clear definition of this process, which is necessary for its understanding. The rhythm of prose is considered as a periodic manifestation of phonetic, lexical, grammatical means of expressing speech within the framework of a particular rhythmic unit at the appropriate levels of implementation of these means, as well as a periodic sequence of segments, parts of the text and an orderly change of elements of the plot-shaped system of an artwork into structural and compositional level of rhythm implementation.

One of the main issues related to the implementation of rhythm is the question of its status in the general system of speech expressiveness means. Researchers consider speech rhythm as a phonetic means of expressing speech. In the framework of the analysis of a poetic text some researchers consider rhythm as a paralinguistic phonological means of expressing speech, along with poetic graphics, diction, social, dialectic, idiolectic features of articulation of sounds and intonation in close connection with its components (tempo, timbre, pause, volume and melody) (Наговицын, 2005: 44).

Others define rhythm as an intonational means in the system of super-segmented means of speech expression along with tempo, timbre, pause, intensity and melody (Artemov V.A., Akhmanova O.S., Avanesov R.I. Baryshnikova K.K., Gammon M., Malmber B. ). When describing intonation, the specificity of the

rhythmic pattern of a given language is emphasized. Some authors believe that the rhythm of speech in each language is accompanied by intonation as a kind of "accompaniment" that does not have a linguistic meaning

The complexity of the interaction of rhythm and intonation lies in the fact that both of these elements can be considered separately and in correlation. Researchers K. Hart and F. Carton adhere to a similar point of view. The first includes the melody, pace, dynamics and expressiveness of the voice in the acoustic structure of the rhythm, expanding the concept of rhythm and attributing to it all the functions of intonation, the second highlights the pitch, intensity, melody and register. At the same time, the concept of prosody also includes longitude and tone characteristics. However, the author, stating the American origin of the term "super-segmented", does not accept it due to the fact that the prefix super- or supra- has the meaning of "additional", "secondary" and does not agree with this status of prosodic elements of the language (Наговицын, 2005: 46).

The rhythm, being closely intertwined with intonation and its components, has a complex, independent structure. All elements of intonation are actively involved in the process of rhythmization: timbre coloring, tempo characteristics, melodic diversity create a rhythm structure that is special for each artwork. It should be noted that rhythm is closely related to stress, which is highlighted along with intonation in the system of prosodic elements.

Moreover, stress is one of the main means of creating a rhythmic text. However, on the basis of such an interaction of rhythm and stress, putting the rhythm on a par with intonational means and stress, as components of prosodic means of expressing speech, would not be entirely correct. Because, first of all, the rhythm, unlike intonational characteristics and stress, does not always manifest itself in speech or as part of a prose work of art; secondly, at the phonetic level, the rhythm consists of intonation and stress, and does not appear along with these phenomena as an equal element (Мелкумова, 2015: 8).

Thus, within the framework of the phonetic aspect, it is proposed to consider rhythm as an independent phenomenon, characteristic of both segment and super-segment units, outside intonational means, but in connection with them, as well as in connection with stress. Of course, the phonetic aspect is dominant in the perception of rhythm, since such means of its creation as alliteration, assonance, rhyme, syllable equality of rhythmic units and others are perceived “by ear” in the first place (Наговицын, 2005: 48).

However, rhythm is not only a phonetic phenomenon. It also manifests itself at the lexical and grammatical levels of organization of the text. At the lexical and grammatical levels, rhythm manifests itself as a periodic repetition of certain lexemes, structures, and constructions. At the structural and compositional level, rhythm is manifested in the alternation of episodes, in the construction of the storyline, as well as in the special architectonics of the work of art.

The question is how to determine the status of rhythm in the totality of its manifestations at different levels of the linguistic structure. At each level, the rhythm occupies its own niche, extending to the segment and super-segment components of speech at the phonetic level, lexemes, word combinations and phraseological units at the lexical level, to sentences, phrases and other units at the grammatical level.

There are many studies in the field of psychology and psycholinguistics devoted to sound-rhythmic effects.

The deep interest in this problem is due, first of all, to the fact that the sound-rhythmic effect underlies any religious-magic system, and questions in this area, as the least studied, and therefore the most mysterious, will always attract researchers. Based on an objective linguistic analysis of prayers, it is entirely possible to agree with the statement of V. Podryadova and A. Suprun about the healing effect of prayer on the physicochemical and psychophysiological foundations of man. In this healing influence, a considerable role belongs to rhythm.

In this regard, it should be noted that rhythm is one of the means of creating a suggestive text. Moreover, the rhythm is associated not only with correct repeatability, but also with a difficult to explain “sense of life”, the exciting force of striving forward, then the rhythm can be defined as the real dynamic structure of speech as opposed to an abstract rhythmic pattern.

These sensations are the result of psychological and emotional impact, which, among other imaginative means, is created using rhythm, namely, various kinds of repetitions at the phonetic, lexical-stylistic, grammatical and structural-compositional levels of the text. The rhythm of the work is not so much comprehended by the consumer of the text as it is perceived on an emotional level.

Moreover, the rhythmic structure of the text has a great influence on the active perception by a person of the contents of this text. In the understanding of the text, its rhythmic nature itself acquires special significance as facilitating the perception of textual material.

A.E. Nagovitsyn in his work “Features of the rhythm-phonetic structure of the text: The semantic filling of phonetic signs”, an analysis of the process of perception of the literary text, namely its rhythmic-phonetic structure by adolescents and youth, was carried out. As a result of the study, the author came to the following conclusions:

1) the specifics of understanding the text is manifested in the resolution of certain tasks and problem situations contained in the text, in finding answers to the questions that the text raises for the reader;

2) the large role of emotional-evaluative processes is noted, which is important for students to remember and understand the text;

3) at the first stage of understanding the reader should “accept” the text structure itself in its rhythm-phonetic expression, and the easier this “acceptance” or perception is, the easier it will be for students to understand the educational text in further stages (Наговицын, 2005: 55).

According to the author, considering the rhythm-phonetic structure of the text, it is necessary to explain how the various semantic elements of the text correlate with the rhythm-phonetic structure of this text and how, by influencing this structure, it is possible to influence the processes of understanding the text. At the same time, the rhythmic structure is understood as “text editing”, which takes place at several levels: at the first level, the purpose of editing is to bring the form and content into some kind of correspondence, which allows to combine the semantic units of the text into semantic blocks (chapters, parts) (Наговицын, 2005: 50).

The final assembly of the whole text is the correlation of the meanings of various levels with the structural units of the corresponding levels, leading to the formation of a new semantic unit – the concept of the text (Палійчук, 2012: 44).

In the perception of rhythm, the issue of the reader’s ability to work with text is important. Reading speed may correlate with the perception of the rhythm of the text. According to L. Vygotsky, this resembles the perception of a musical work, which can be perceived only at a certain pace. Listening to the same work on separate notes will not make it possible to correctly understand the work itself (Наговицын, 2005: 55).

However, for each musical work, the composer indicates his own pace, size and rhythm, which the performer seeks to observe. An exception may be variations on the theme of a work or, for example, its jazz processing, when not only the tempo, size and rhythm, but sometimes the harmony changes.

There are no such indicators for a literary text (in some ways, plays with functional author's remarks may be considered as an exception); readers are free to choose the manner, pace, tone of reading. In addition, we can assume the reflection of the personal qualities of this subject in the rhythmic characteristics of the texts read as reflecting its specific, prosodic features in the use of language that are inherent.

The ability to work with text also requires the proper organization of the reading process itself. It is advisable to divide this process into two stages: the first

reading is the perception of the content of the text and its rhythms on an emotional level, the second reading is the analysis of the language of the text itself.

Creation of an emotional and semantic message, emotional tension, plot background, artistic “decoration” that allows to perceive the author’s message, harmony correctly or, on the contrary, lack of sound coherence – these are the main tasks of the rhythm of the literary text. At the same time, it should be noted that it is through the implementation of specific tasks that rhythm is able to fulfill its functions: aesthetic, artistic, style-forming. Aesthetics of rhythm manifests itself in a harmonious sound, in the variety of rhythmic patterns, in the integrity of the rhythmic structure, in the clarity of its organization. It is the aesthetic function that encourages the reader to continue reading this or that work, re-read it again and again, admire the art of authorship, sometimes not realizing that it is the rhythm that underlies the harmony of the text (Палійчук, 2012: 45).

It is the aesthetic function that encourages the reader to continue reading a text, re-read it again and again, admire the art of authorship, sometimes not realizing that it is the rhythm that underlies the harmony of the text.

The artistic function is realized through the use of various means of rhythm, through the creation of harmony with the help of these means, as well as through the disclosure of the message of the author and the implementation of the emotional component of the literary text. This implements a style-forming rhythm function. In modern rhythm research, the quantitative method is increasingly used. A. Bely is considered to be its ancestor. This method is based on the calculation of stressed syllables in the line of the poem and is aimed at studying the metrics and rhythms of the verse. Subsequently, this method was transferred by A. Bely to prose, where he also had the goal of identifying the features of the rhythm formation process in a particular work.

However, the method proposed by Swedish scientists, based on the calculation of the rate of decrease in the number of certain words in the text of an author, is aimed



at determining the authorship of the text and has not yet fully manifested itself. It seems that to a greater extent recognition of the individual style of the author, and, accordingly, the definition of authorship of the text will be facilitated by a comprehensive study of the process of rhythm of prose texts (Палійчук, 2012: 46).

The ability to recognize the individual style of the author through a detailed study of the means and features of the rhythm of a particular prose literary text determines the functional significance of the rhythm. Regarding the issue of intentional or spontaneous creation of a rhythmic text by the author, it can be said that this question is not solved due to the absence in some cases (and most often in the majority) of the writer's comments on the work as a whole, and especially on this aspect of the analysis of a prosaic work.

According to Y. Lotman, the listener is inclined to consider all the elements of a work of art as the result of the author's intentional actions, because he knows about the presence of some intent in them, but still does not know what this intent consists of (Lotman, 1990). However, such a desire of the reader is a manifestation of his desire to certainly explain the essence of all the elements of a work of art and to see in their manifestation a certain artistic significance.

From the point of view of A. Yarkho, at the initial perception of a work, the vast majority of readers do not pay any attention to the linguistic fabric of the work. Repeated reading gives the opposite result: a much greater interest in linguistic tissue and at the same time a change in the ratio of emotional and rational aspects of perception. It is weakening of the first and strengthening of the second (Яшенкова, 2010).

Repeatedly reading the episode that causes the reader a certain feeling, emotional stress weakens and all attention is focused on the linguistic characteristics and features of the text. At the first reading, the perception of the rhythm of the text occurs at a subconscious level. The reader does not think about why the episode sounds so clearly and harmoniously, why the image is so clearly presented, why it is

so “easy to read”. Conversely, an arrhythmic text can give the reader completely opposite sensations – this is a feature of the rhythm of a prosaic text, in contrast to a poetic one.

One of the functions of a literary text is the transfer of emotions from the author to the reader. A person speaks not only in order to express an idea. A person also speaks in order to act on others and express his own feelings (Наговицын, 2005: 55).

This effect is directly related to the rhythmic form of the work of art. According to Humboldt, due to the rhythmic and musical form inherent in sound in its combinations, language strengthens our impressions of beauty in nature, and even independently of these impressions, acting on our part with a mere melody of speech on our mental mood.

Mental mood, emotions, impact, impression, feelings are components of the suggestion of a work of art, which consists in its universality with the infinite number of meanings (Шелестюк, 2009: 4).

Studying in details the means of influence in the texts of the suggestion S.Boltaeva, speaks of repetitions that create rhythm as a feature of the author’s idiostyle. According to the scientist peculiarities of the lexical composition of the text of the suggestion and the method of rhythmic organization of the suggestive speech allow us to talk about the individual style of each author – the predominance of explicit or implicit repeats evidence of the measure of the pragmatic power of the text (Шелестюк, 2009: 6).

The rhythmic features of speech due to repetitions of various types have a suggestive effect on the listener or on the reader. This is proved by numerous studies conducted by O. Kolomiytseva, S. Boltaeva, I. Cherepanova (based on conspiracies), Kh. Aliyev (based on the materials of prayer texts) and others. The rhythmic features of the writer’s language are a complex structure, the elements of which, being means of expressiveness of speech, are based on repetition and are closely interconnected.

Means of rhythmizing the text have *three main levels*: phono-stylistic, lexico-grammatical and structural-compositional (Наговицын, 2005: 55).

Inside these levels, rhythm creation tools are distributed as follows:

*The phonostylistic level* is represented by:

- assonance,
- alliteration,
- onomatopoeia,
- sound anaphora,
- zevgma,
- anagram,
- paronomasia,
- tautacism and
- rhyme.

*The lexical and grammatical level* includes the repetition of synonyms, antonyms, the use of phraseological units and proverbs, as well as:

- lexical anaphora,
- syntactic anaphora,
- epiphora,
- simplex,
- anadiplozis,
- reduction;
- chiasm;
- homogeneous members,
- chain stringing of sentences,
- syntactic concurrency;
- sequence of interrogative, incentive, exclamatory (narrative, interrogative, incentive) sentences,
- gradation repeat,

- ascending and descending gradations,
- anti-ellipse, mimesis.

The rhythm of the *structural and compositional level* of the text is represented by repetitions in the system of images, characters of the work. It is performed due to the implementation of spatial and temporal connections in the system of events, repetitions in the construction of the storyline, in the construction of episodes, parallelism within the text, repetitions of keywords within the basic structural units of the text. It should be noted that the basis for the allocation of these means of expressiveness is the repeatability of their structural elements.

All these means of creating rhythm, used with a certain frequency in one or another aggregate in a certain text, can serve as a measure of the degree of rhythm of the text and the richness of the author's language.

I. Cherepanova, having studied suggestive texts on the example of conspiracies, identified 5 levels of suggestive-linguistic analysis:

- phonological,
- prosodic,
- lexico-stylistic,
- lexical and grammatical,
- morpho-syntactic (Шелестюк, 2009: 14).

The author includes in the analysis the measurement of the following parameters of suggestive texts:

- deviation of the frequency of use of individual sounds from the normal frequency;
- phonetic meaning of texts;
- sound color matching;
- sound repetitions exceeding the normal frequency;
- ratio of the number of high and low sounds (in %);
- syllable length;

- correspondence of the “golden section” of the climax of the text;
- lexical and stylistic indicators;
- the grammatical composition of the texts (Наговицын, 2005: 55).

O. A. Kolomiitseva identified a number of means and methods of distracting consciousness and introducing unconscious code units into the sphere of perception of the addressee. The author includes:

- semantic, pragmatic paradoxes,
- tautological statements,
- exclamatory sentences,
- rhetorical questions,
- repetitions,
- polysyndhetone,
- nominative sentences,
- accretion technique,
- articulation instead of subordination,
- parallel constructions, etc. (Коломийцева, 1991: 4).

S. V. Boltaeva sees the pragmatic power of the suggestive text in a special way of rhythmic organization based on the interconnected repetition of lexical-semantic and phonetic units, and phonetic rhythmization is subordinate to lexical. From the author’s point of view, this type of structure distinguishes a suggestive text from informational texts. As a formal sign of rhythm, the author considers the repetition of sensually tangible elements – in the context of the study of suggestive texts, this is a repetition of pragmatically strong words and sounds of speech (Болтаева, 2003: 44).

These techniques make the transition to the unconscious, find a direct connection with the symbolism of the unconscious, which is characterized by continuity, metaphor, rhythm, emotional coloring, paradox, ambivalence. The possibility of applying the analysis of parameters of suggestive texts to a literary work emphasizes a certain relationship between the literary text and the suggestive one.

This kinship lies not only in the means of analyzing the rhythmic structure of the texts, but also in their functional purpose: the suggestor's appeal to the patient is in some way similar to the author's appeal to the reader. The goal of both is to arouse certain feelings in the minds of the addressee, inspire a certain thought, create a certain image of reality and form the reader's attitude to this image.

Another problem regarding the concept of individual style is the absence and impossibility of having any typology of idiostyles, their classification for obvious reasons. V. Vinogradov speaks of the formation of a system of separate literary and artistic compositions created by one or another writer (Виноградов, 1980: 14).

Any composition is a complex system of interactions of means of expression, and the main task of describing a writer's idiostyle is to single out that stylistic core, that system of means of expression that is invariably present in the works of this author, at least within a separate period of his work.

From our point of view, the totality of the rhythmic means presented above is capable of creating rhythmic drawings of the text, which can have their own characteristics not only among various writers, but also in various works of one author. The arrangement of rhythmic patterns embodying the main idea of the work reflects the specifics of the author's language and creates a certain movement and energy, transmitted to the reader at a subconscious level.

If in poetry the meter is the matrix, the canvas for the poem, then for the prosaic text (for which the meter is not necessary at all, but the existence of which is possible), such a matrix is repetition, periodic repeatability of speech expressive means, on the basis of which a rhythmic pattern is created

In the framework of suggestion, a look at the rhythm of the text as a way of including a person in a sensory dialogue with a suggestor or the world is especially interesting. With the help of rhythmic means the author draws us into the event world of the work, into plot twists and turns, makes us worry, love, cry and laugh.

So, between the rhythm and the suggestion there are certain relationships, namely, the realization of one through the other – the expression of influence with the help of rhythmic means. These relations are unconditional, which confirms the experience of research in the field of suggestive linguistics.

## Conclusion to the Chapter One

Suggestion as a special way of exerting influencing on beliefs and actions of other people was moved out from the field of intuitive knowledge into the sphere of analytical suggestive techniques within the framework of psychology. Later on, this notion became the focus for linguistic studies, being viewed as a specially organized type of communication, formed by verbal and non-verbal means. The notion of “suggestion” is of interest to philologists belonging to different areas of linguistic research, since suggestive influence can be traced in a wide variety of linguistic contexts, such as advertising, mass media and literary discourses. The suggestive potential of fiction has always been an important issue in literary studies, which can be viewed from many different angles. First, suggestion is analysed as a special verbal and narrative strategy aimed at exerting influence on readers in order to induce a reading trance. Second, it is studied as a tool of stylistic foregrounding based on both verbal and non-verbal means and realized in specific contexts (e.g. salient positions) to claim readers' attention. Besides, suggestion can be viewed in the context of the relationships between the characters of a literary text where it is regarded as a behavioral strategy represented in fiction via specially arranged linguistic and stylistic means, rhythmic and narrative patterns.

Suggestion is associated with a wide range of closely related concepts: subliminal impact, manipulation, hypnotic states, persuasion, etc. The essential features of suggestion allowing us to distinguish it from other seemingly similar concepts include its psychological and physiological nature and the way it may realized in a literary context.

Suggestion is associated with an interaction resulting in the acceptance of the arguments and ideas in the absence of logically adequate grounds for this. In contrast to persuasion, suggestion assumes a conflict-free nature of information reception: in the stage of perception, it is experienced as something purely personal, even intimate.



Suggestion addresses to unconscious mechanisms of mental activity and control of body functions appealing thus to emotions and feelings rather than to reason, consciousness, and critical thinking. Such process of communication causes associative images favourable for the perception of information.

Unlike subliminal impact, suggestion can be both hidden and overt and is associated with the concept of “personality installation,” that is, the unconscious preparation of the psyche for a special kind of perception or action; then suggestion appears as a combination of linguistic means and methods of directed influence on the psyche of the recipient in order to change his attitude. The impact of suggestion occurs through a verbal influence on the psyche of the recipient.

There is also a difference between suggestion and hypnosis or trance, since suggestion can have an effect in the absence of a trance-like state. This “waking suggestion” can make essential changes in perceptual experience. At the same time, suggestive strategies and tactics are aimed at creating such an emotional and logical background in the consciousness of the object of influence, which provides direct perception of attitudes by the subconscious without a critical assessment, i.e. a priori. The installation is considered by a person as a given or a kind of indisputable fact, the implementation of which is necessary in his personal interests.

## CHAPTER TWO. MANIFESTATION OF SUGGESTIVE INFLUENCE IN G. GREENE'S NOVEL "THE QUIET AMERICAN"

### 2.1. Linguistic markers of suggestion in G. Greene's novel "*The Quiet American*"

Since Greene's work came out, public interest in his work hasn't diminished. The obsession with G. Greene's "*The Quiet American*" is due to the author's ability to draw philosophical conclusions and generalizations from the most serious conflicts of our time. Still, the writer, a master of political novels, paid a great deal of attention to the character of his characters, their inner world, and their philosophy of life.

The realism of the work is based on the artistic development of the most important socio-political processes of the time, and the author's realistic position is to condemn the colonial war. This novel is of a political nature and touches on one of the most important issues of contemporary literature, the issue of choice. In the novel, the two main lines intersect:

1) Love triangle. The victims were an elderly British journalist Thomas Fowler, a young American Alden Pyle, and Phuong, Fowler's Vietnamese girlfriend.

2) Military Political Conflict-This action took place in Vietnam during the First Indochina War in the early 1950s.

Let's move on to the plot of the novel. The action takes place in Vietnam in the 1950s of the 20th century, when Vietnam was a French colony. There was a brutal murder. It's up to the reader to investigate it, find out the murderer with the investigator.

The artistic originality of the novel is based on the acceptance of the contrasting features of the two protagonists, their continuous comparison and opposition. The fate of the story-telling British journalist Thomas Fowler and the young American diplomat Alden Pyle are inextricably linked from the beginning of the novel, but their relationship is not simple.

The artistic originality of this book is first based on the contrasting characteristics of the two main characters in the novel. Fowler on behalf of the narration and Pyle who received the nickname “The Quiet American” for his apparent dignity and moral balance. In addition, the book is a detective novel, whose plot is built on reversal-the exhibition talks about the killing of Pyle.

In fact, his duties include organizing sabotages and provocations in such a way that they resemble the work of the Vietnamese communists fighting for the liberation of their country. Pyle has the blood of many people on his hands. But Pyle is not only an executioner, but also a victim, since he was influenced by the work of one of the writers of the time, York Harding (the idea that the East needs a “Third Power” in the West) and Pyle blindly believed this dogma.

Its opposite is the English reporter Fowler – a tired, mentally devastated man who has lost his ideals and devoid of any aspirations. Fowler is trying to remain an outside observer of the struggle and atrocities that unfold before his eyes. Fowler tries not to interfere in Pyle's affairs, but as a professional his main task is to state the facts and find out the truth about the real activities of the American diplomat.

The artistic originality of the novel is based on the opposite of the juxtaposition of the two protagonists, Fowler and Alden Pyle. Alden Pyle looks much more prosperous. He graduated from Harvard University. He comes from a good family and is young and very wealthy. He was called a quiet American because of his decency and moral attitude as a young American diplomat, Alden Pyle is a member of the US Embassy's financial assistance mission in Saigon. But in reality, his responsibilities include organizing sabotage and provocation, similar to the work of Vietnamese Communists fighting for their own liberation.

Pyle also has a deeper and broader meaning, as it is a generalized depiction of the very specific political forces and the methods of struggle on the world stage. There is nothing personal, private or unique in Alden Pyle. Everything he sees, he experiences himself, brings it under a system of concepts, and associates it with a

particular rule, a model of relationship that seems to be given forever. Each killed for him is either a “red danger” or a “warrior of democracy”. The phrase “warrior of democracy” is the best way to describe the perception of the concept of “patriotism” in American linguistic culture and its suggestive effect.

Democracy is a barrier to patriotism, and under that flag American leadership justifies action in Vietnam. The appearance of Alden Pyle is a symbol of American patriotism. Pyle's worldview was heavily influenced by York Harding's doctrine that Vietnam needed a “third force” to be released from colonial slavery.

At the beginning of the novel, the protagonist is confident about his attitude towards the war and his participation in the war. Fowler repeatedly emphasizes that “I am not involved”. And again he explains his non-involvement in the ongoing actions of his profession:

*"No," Vigot said. "I'm just making a report, that's all. So long as it's an act of war – well, there are thousands killed every year." "You can rule me out," I said. "I'm not involved. Not involved," I repeated. It had been an article of my creed. The human condition being what it was, let them fight, let them love, let them murder, I would not be involved. My fellow journalists called themselves correspondents; I preferred the title of reporter. I wrote what I saw: I took no action – even an opinion is a kind of action. (Greene, p. 54).*

Nevertheless, the storyline of the novel unfolds in such a way that Fowler is drawn into a conflict situation and has doubts about his life credo *Not to be involved*:

*So you think we've lost?" "That's not the point," I said. "I've no particular desire to see you win. I'd like those two poor buggers there to be happy – that's all. I wish they didn't have to sit in the dark at night scared (Greene, p.24).*

As you can see, in this extract Fowler expresses his opinion on the war. This is a kind of participation. He became an ally of the locals, pitied them, and blamed American policy. When talking about politics, Fowler forgets about his beliefs. He

has a clear position and his ideas about the outbreak of war are already fully shaped. But he's still trying to convince anyone, and himself, that he's not interested in this in the first place. Thus, the belief that the protagonist *should not be involved* weakens with the development of the plot, and he begins to doubt the position of life of his choice.

Alden Pyle gradually turns into an attacking career. A third force that can save Vietnam and will help establish American rule within the country, Alden Pyle and those who command him should be national democracy. Here we can talk not only about patriotism, but also about the super patriotism owned by Pyle. About patriotism in the best form of its manifestation. In other words, Pyle is not only a patriot of his country, but also obsessed with the ideas his country preaches: Fifth Column, Third Unit, Return. His love for his motherland made him unable to think about what the US military was actually doing in this country.

He organizes an explosion in the square, innocent women and children die, and Alden Pyle, standing in a square full of corpses, is worried about the insignificance:

*It seemed impossible to convey to them the urgency of my request, but perhaps the very abruptness of my refusal of tea caused some disquiet. Or perhaps like Pyle I had blood on my shoes (Greene, p.68).*

This brutal display of patriotism testifies to his fanatical devotion to the country. The use of all kinds of means for the sake of the interests of their country can only be characterized by such a definition as ultrapatriotism.

Pyle annoys Fowler with his ideas, his peremptory behavior, bordering on bigotry. Finally learning that the explosion in the square, staged by the Americans, as a result of which the women and children were killed, was the work of Pyle, Fowler could not stand it and handed it over to the Vietnamese partisans:

*Then I heard someone weeping. It came from the direction of the tower, or what had been the tower. It wasn't like a man weeping: it was like a child who is*

*frightened of the dark and yet afraid to scream. I supposed it was one of the two boys-perhaps his companion had been killed*(Greene, p.75).

Of course, Pyle wanted to live, but even after being captured by Vietnamese guerrillas, he continued to justify the bombing by American agents, saying it was a miserable misunderstanding. Protests are slowly starting in Fowler. In a conversation with Pile, he says openly:

*Don't go on in the East with that parrot cry about a threat to the individual soul* (Greene, p.89).

And then he adds: *This is their country*(Greene, p.101).

Fowler denounces his actions, tries to reach out to his heart, open his eyes and show everything that is really happening. The American mission in Vietnam was pointless. "This is their country," says Fowler. He tries to convey to Pail that the Vietnamese have their own cultural characteristics and outlook on life. But the American patriot knows better what this people needs, because this decision was made by his country.

The last straw of patience was an explosion organized by the Americans (Pyle was among them). The purpose of the explosion was to destroy the Vietnamese generals during the parade. Then Fowler gives the following justification for his action:

*He blindly breaks into someone else's life, and people die because of his stupidity. It's a shame yours didn't finish him off on the river when he sailed from Nam Dihn. The fate of many people would be very different*(Greene, p.58).

American super-patriots are prepared to even resort to such horrific measures to complete military operations as soon as possible. And, at the beginning of the novel Graham Greene describe Pyle as a decent and honest man, Pyle carries out a mission that is based on the assignment of responsibility to Vietnamese Communists. There is no honor or truth in this mission, but it is already difficult for

a blind Pyle to understand the essence of things. He has a mission to fulfill for his motherland.

By the time the story begins, Alden Pyle has been killed – he appears before us in Fowler's thoughts:

By the time the story begins, Alden Pyle is killed – he appears before us in Fowler's thoughts:

*I thought, "What is the point of talking to him? He will remain a righteous man, but how can you blame the righteous – they are never guilty of anything. You can only restrain or destroy them. The righteous is also a kind of insane."*(Greene, p.102).

Fowler doesn't even see the point of explaining something to Pyle or persuading him. Pyle blindly believed in his country's ideas at the expense of his own life. He was ready to die for his country, because he thought of her ideals rather than the cost of his life.

Most of the novel is represented by the memory of the main character, Thomas Fowler (English reporter), who talks about the retroactive nature of the work's plot. In the novel, the traditional timeline is violated and the past is closely adjacent to the present. In the past, writers have been attracted to the "real" human values that were born from nature, from eternity, and lost to the reality of his day.

G. Greene's close attention to the events of the past and the present, the search for patterns in the connections between different periods and entire eras, the desire to understand the root causes of the "death" of moral values in society – all this led to the author's search for special forms of artistic expression, special means of language, composition, new ways of constructing the temporal structure of the novel. The writer is interested in a person's ability to recreate the past and foresee the future, to combine events of different times in his consciousness. The temporal transformations in *The Quiet American* are based on the dominant of the present, the author's attempts to explain the present through penetration into the past.

Fowler becomes a witness to the consequences of the civilian war. Their homes are destroyed and they themselves are killed. Protests are slowly starting in Fowler. His turning point was an explosion organized by Americans (including Pyle). The purpose of the explosion was to destroy the Vietnamese general during the parade. However, the timing of the parade was changed and civilians suffered. Fowler is shocked by what he sees and agrees to hand Pyle to a Vietnamese guerrilla. For Pyle it meant only one thing which is death.

The novel also underscores another conflict between the two protagonists. Both men are in love with Phuong, the same Vietnamese girl who dreams of getting married and leaving her hometown for a new and better future. But with the older Fowler, she couldn't get this future, so she agreed with the young American Pyle's offer and decided to live with him. Fowler suffers from separation from his loved one, jumps into work, even endangers his life, and sometimes wants to die, but Pyle saves him. The narration plot lacks a linear sequence and the chronology of events is broken. The novel actually begins in Part 2.

Fowler is struggling to make himself look cynical. He chooses a “non-interfering” position, an existential separation from everything that happens around him. He wants to prove to himself and others that individualism is for him above all else. But in the course of the story, G. Greene convinces the reader to this position of the hero, turning his subconscious inside out. Fowler seeks to understand the motives of his noble impulses, pondering difficult situations and the will of his life to be balanced.

Injured and semi-conscious, he takes care of a dying Vietnamese soldier for help.

*I ... don't remember what Pyle was talking about: how I pushed him away, saying that there was a man at the tower and we had to save him earlier. I am incapable of the sentimentality that Pyle attributes to me. I know myself and I know the full depth of my pride. I cannot feel calm (and peace is the only thing I want) if*



*someone suffers ... It is free for simpletons to take this for responsiveness; But after all, everything I do boils down to giving up a small good (in this case, a little delay in first aid to me) for the sake of a much greater good: peace of mind, which will allow me to think only of myself*(Greene, p.85).

Behind the screen of the main character's "selfishness", the true face of Thomas Fowler is hidden according to the author's idea. He has that personal responsibility. It is unique to all the characters that G. Greene loves most. In connection with the above, it should be recognized that, in G.Greene's view, pain and "borderline situations" represent a necessary step on the path to one's truth.

But Alden Pyle's morality is formal, artificial. Having imposed on Fowler as a friend, he takes away his girlfriend, promising her marriage, social status, a secure life. But before that, he considers it his duty to explain himself to the "friend", making lengthy speeches, posing as almost a hero and boasting of his honesty.

Pyle does the same in other situations. Fighting for the "just cause", creating the so-called "third force", which, in his opinion, will lead Vietnam to prosperity and democracy, Pyle orchestrates an explosion in a crowded square. This action leads to the death of many women and children who were absolutely not involved in politics. Here G. Greene masterfully shows the cynicism of this disgusting character.

According to Roca's philosophy, a person's life "starts with a blank slate, but with moral and social writing engraved on it". And it is then performed using a specially chosen path. According to Greene, personal freedom of choice is not exempt from liability. The protagonist of his work, freed from birth, is still squeezed within the boundaries of his own prejudice and concealment, suffering from a grip of moral and ethical contradictions.

In part, defeatism results from a lack of clear and accurate understanding of true and false moral values. The hero of the writer always comes to the right conclusions and does not always make the right choices. Therefore, the finals of most of Graham Greene's novels have tragic consequences. The desperate situation in which G.

Greene's hero often finds himself allows the author to more clearly emphasize his dissatisfaction with his life and doubt the correctness of the choices made. As a result, it turns out that the protagonists of British authors' novels are always in a state of choice, with some painful flaws and no social recognition.

Therefore, they are deeply present, as it is essentially the individual that is deeply aware of the discrepancy between the reality of being and the outcome of the individual's expectations. And, unfortunately, the more people try to get out of the complex weave of fate, the more confusing he is in a worthless life. Therefore, the process of searching for the meaning of a person's social life reaches its limit, and the story of the work becomes complicated accordingly.

In almost every work, the idea that a person who falls into a stranger, often completely estranged from his beliefs, the environment, is meanly alienated from society is carried out like a red thread. Existence is clearly felt in its openly hostile environment, countering personality and downplaying positive behavior.

The result of this is the problem of choosing a path. The whole life of a person depends on that path. As is often the case with Greene's novels, contradictions can tear them apart, allowing them to step into unstable situations, such as novels, suffering from improper judgment for a period of time, or being more certain and certain.

The hero of the novel mentioned above, T. Fowler is given a very difficult moral choice. He used to go to the flow. Living a lazy life undisturbed, he was always afraid to make fateful decisions. And he lived with a Vietnamese girl who suits him all, but he wasn't thinking about her future destiny. According to the existential prose genre, this character is alone because he lives in his closed world. But when Pyle plunged into his life, everything changed. This "quiet American" smashed the ground from Fowler's feet. Fowler, who lost the affection of Pyle's fiancée *Phuong*, suddenly realized how much he needed her. And while he tried to maintain outward equality, Pyle's actions made him very excited, exposing his nerves, which looked like steel.

And the explosion in the square organized by Pyle eventually strengthened Fowler in the belief that people like Pyle had no place on Earth. The event evolves according to the already familiar pattern: borderline situation – selection. And the protagonist hesitates in hopes of his soul that the plot against Pyle will fail, but he has already made his deadly choice and punishment is inevitable.

According to B. Porshnev, in its purest form, suggestion belongs to almost the earliest stages of the formation of human society, to the moment of its separation from the biological form of motion of matter. But the manifestations of this pure suggestion are exacerbated during the crisis moments of the development of society, and as an unavoidable heritage of ancestors, it continues to live in culture and literature, in social ideology and psychology. It can be assumed that the fusion of animal and human traits in human behavior bears traces of this ancestral form of suggestion.

However, over time, society and with it the individual develop means of protection against total suggestion. It arises, according to B. Porshnev, the “filter of mistrust”, the postulates of faith and the unconditional axioms of social life are being revised: “the information channel can be blocked by the phenomenon of mistrust, which in turn, obviously, can only be explained by the fact that the reception of information without this delaying device in the limit brings harm to the recipient [4, 9]

The scene of a bomb explosion in the central square of Saigon is the central episode in the novel. Fowler finds out that Pyle is responsible for him, and against his will he has to make a choice: to cooperate with the Communists in order to eliminate Pyle, or not to act. The compositional-syntactic structure of the beginning resembles a sequence of frames - linearly arranged visual images of the characters, the scene of the action, details: sitting in a cafe on Fowler Square, with photographic accuracy, describes two American visitors.

*Two young American girls sat at the next table, neat and clean in the heat, scooping up ice-cream. They each had a bag slung on the left shoulder and the bags*

*were identical, with brass eagle badges. Their legs were identical too, long and slender, and their noses, just a shade tilted, and they were eating their ice-cream with concentration as though they were making an experiment in the college laboratory* (Greene, p.54).

## **2.2. Stylistic means of expressing suggestive influence in G. Greene's novel "The Quiet American"**

Language-style expression is essentially the same as the speech influence. These include styles and shapes. A trail is a word or expression used in a figurative sense rather than the usual direct meaning. The paths are metaphor, metonymy, comparison, allusion, epithet. The speech path has a strong speech influence due to its novelty, unexpectedness, and the manifestation of the author's creative personality.

Suggestive metaphors reveal the lack of control of the destination's consciousness (its rational element), and the suggestive figurative meaning in the meaning of the whole context rather than a single word. In that respect, it differs from the others. The basis for the manifestation of suggestiveness is the semantics of the sign and the implications performed primarily in the sensory sphere. Implicit metaphor, therefore, means the means by which an emotional arousal or persuasive effect is produced and achieved. The originality of the suggestive metaphor is determined by its ability to implicitly influence the realm of the unconscious person with the help of similarity or association by similarity. The implicit meaning of the suggestive form creates a vibrant visual image that determines the perception of specially coded information.

Despite the fact that the protagonist is in the state of a proposal throughout the novel, it is very rare for the author to rely on the use of the proposal. In most cases, these lexemes get additional shades of meaning that are not recorded in the dictionary. This is explained by the contextual environment, for example.

"Got him on the raw," said Granger with satisfaction, and he went into a Corner by the bar to write his telegram. Mine didn't take long: there was nothing I could write from Phat Diem that the censors would pass. If the story had seemed good enough I could have flown to Hong Kong and sent it from there, but was any news good enough to risk expulsion? **I doubted it. Expulsion meant the end of a whole life: it meant the victory of Pyle**, and there, when I returned to my hotel, waiting in my pigeon-hole, was in fact his victory, the end – the congratulatory telegram of promotion. (Greene, p.58).

Fowler had neutral position the press conference as usual. Granger, an American journalist, found sensational information that the American allies did not provide the promised support and did not provide equipment to the French army. Unlike Granger, Fowler casts doubt on the need to bring news to his newspapers about tensions between France and the United States, as censorship reactions can lead to expulsion from the country. It turns out that Fowler's inappropriate direct speech reveals his state of mind. Asking himself, "Is there enough news to risk expulsion?", he immediately answered "I doubted it".

It should be noted that this simple sentence is key in this passage. The next *metaphor* and *antithesis* *Expulsion meant the end of a whole life: it meant the victory of Pyle* explains the reasons for Fowler's indecision. Thus, the word "*doubt*" in this context, in addition to expressing a direct dictionary meaning, also implies the protagonist's indecision regarding the choice between personal life and professional duty and has a suggestive effect. The need to write sensational information to the newspaper, which means being expelled from the country, is being questioned. For the protagonist, the expulsion to his homeland means the end of his romance with Phuong and, as a result, the victory of his rival Pyle. The author preferred to use the lexeme *doubt*, and not be limited to only a question expressing suggestions in order to convince both himself and the reader that the risk is not justified, since the matter concerned not only his career, but also his relationship with his beloved.

Pyle examined his sten. "There doesn't seem any mystery about this," he said. "Shall I fire a burst?"

"No, let them **hesitate**. They'd rather take the post without firing and it gives us time. We'd better clear out fast."

"They may be waiting at the bottom."

"Yes." (Greene, p.74).

During the curfew, Pyle and Fowler encountered a sentry while hiding from a military patrol at the Watchtower. A military patrol finds a car near the tower and orders the sentry to hand over Fowler and Pyle to them. Soldiers threaten with a machine gun and propose to surrender.

In this example, the word *hesitation* shows the differential signs of the duration of the suggestion appear as a mental process. The main character does not allow the Pyle to fire, so you can give the soldiers time to think (suggestions), which can save their lives. The hesitation lexeme is best suited for this context because it is an important time interval component (this is evidenced by the context environment: *it gives us time*).

Also note that the analyzed fragments reveal the character contrast of the main character. Pyle is an impulsive young man who is ready for a rash and sometimes even acts as a rash. He has a clear goal-building democracy in Vietnam (and perhaps the whole world), and the means by which he achieves his goal are not important to him. In his decision, he has no doubt for a while, as the storyline of the novel shows us. Perhaps this is the main difference from Fowler, who is always thinking and skeptical. The word *hesitation* in this microcontext shows Fowler's tendency towards suggestions and emotional hesitation. The character of this hero is emphasized by the author in the example below

*The two men watched us – I write men, but I **doubt** whether they had accumulated forty years between them* (Greene, p.84).

The current situation at the tower forced Fowler to think about the difficult fate of the unfortunate young soldiers who, under the influence of horror, did not dare to take any action. In this example, the word *doubt* contains components of the proposed opinion in its semantic structure and, at first glance, does not acquire additional shades of opinion. The author of the word casts doubt on his assumptions about the age of soldiers. However, if to consider this example in the context of macros throughout of the novel, we can track additional components of opinion in the word *doubt*.

Talking about soldiers, Fowler emphasizes the word *men* (*I write men*), but he looked so young that he wondered if these soldiers could be called men. In this sentence, we can trace Fowler's attitude towards the locals, especially with the word *doubt*. Suspecting the maturity of the soldiers, Fowler regrets being drawn into the war and having to fight with the weapons. Therefore, we can conclude that the word *doubt* contains additional suggestive components of regret, sympathy meaning which is not recorded in the dictionary.

Fowler faces a problem between career and love. If he returns to England and accepts the offer to take on a more prestigious position, he will risk to lose his Phuong. Fowler's wife is a religious woman, so he cannot even marry Phuong. In the current situation, Fowler is forced to make a choice, which constantly reflects, analyzes and weighs all the pros and cons. Fowler's remorse is questionable because he is uncertain about his choice. After deciding not to agree with his career, Fowler wrote to the Editor-in-Chief, where he refused from the post of Foreign Ministry Chief.

*I wrote to the Managing Editor that this was the wrong moment to change their correspondent. General de Lattre was dying in Paris: the French were about to withdraw altogether from Hoa Binh: the north had never been in greater danger. I wasn't suitable, I told him, for a foreign editor – I was a reporter, I had no real opinions about anything. On the last page I even appealed to him on personal*

*grounds, although it was unlikely that any human sympathy could survive under the strip light, among the green eye-shades and the stereotyped phrases – "the good of the paper," "the situation demands..."*(Greene, p.58).

*I wrote: "For private reasons I am very unhappy at being moved from Vietnam. I don't think I can do my best work in England, where there will be not only financial but family strains. Indeed, if I could afford it I would resign rather than return to the U.K. I only mention this as showing the strength of my objection. I don't think you have found me a bad correspondent, and this is the first favour I have ever asked of you* (Greene, p.35).

As we can see, Fowler is convinced he doesn't want to leave Vietnam, but doubts that his personal reasons may be interpreted correctly. In this example, the state of uncertainty of Fowler is associated with weak decision making and lack of courage. This is a direct cause of suspicion and is expressed as:

- construction *itwasunlikely*;
- metaphor *human sympathy could survive under the strip light*;
- metonymy *green eye-shades*;
- enumerations *the stereotyped phrases – the good of the paper, the situation demands..*;
- parallelism – repetition of construction *I don't think*;
- subjunctive sentences *Indeed, if I could afford it I would resign rather than return to the U.K.*

The author deliberately cites such a number of techniques to convey the character's internal hesitation, and to show how difficult it is for Fowler to make a decision, the semantic structure of the meaning of weakness and lack of courage in order to show how difficult it is for Fowler to make a decision. Fowler began to doubt his relationship with Phuong.

Throughout the story, the author uses a list of different epithets such as *dead and strong*.



*"Important to the Economic Mission?" "Oh, well," he said, "you can't draw hard lines. Medicine's a kind of weapon, isn't it? These Catholics, they'd be pretty **strong** against the Communists, wouldn't they?" (Greene, p. 13)*

*I had a **strong** impression that my company was not wanted (Greene, p. 34)*

*You think these heroics will get her. How w<sup>^</sup>rong you are. If I were **dead** you could have had her. (Greene, p. 45)*

*How many **dead** colonels justify a child's or a trishawdriver's death when you are building a national democratic front? (Greene, p. 67)*

Fowler looks at the blown up area and at the victims of the terrorist attack: but now, in contrast to the previous scenes, where the sound dominated (*the rumble of the explosion, the blaring of sirens*), there is complete silence. In addition to the fact that the author points out this (*The silence in the square struck me the most*), he uses **alliteration** to enhance the effect.

The epithet *bare* is repeated many times in the text of the work, contributing to the creation of a mood of doom and emptiness.

*I was ready to answer any questions if I could bring the interview quickly and still ambiguously to an end, so that I might tell her later, in private, away from a policeman's eye and the hard office-chairs and the **bare** globe where the moths circled(Greene, p.98).*

Often in the text of the work there are such epithets as *dirty, muddy*, creating an atmosphere of psychological tension and an oppressed state of mind of the hero, contributing to the transfer of a tragic attitude, which gives the text a special emotional coloring. Each description contains a precise definition associated with the sensations familiar to a person: *new dirty magazines, a dirty crack, muddy over-grown path*

*The **new dirty magazines** were out on the bookstalls near the quay-Tabu and Illusion and the sailors were drinking beer on the pavement, an eye mark for a home-made bomb*(Greene, p.54).

*That's a **dirty crack**. I won't have her insulted. You've no right*(Greene, p.110).

*The lieutenant said to me, "We will go and see," and following the sentry we picked our way along a **muddy over-grown path** between two fields.* (Greene, p.65).

Another way to be more expressive is to combine two or more styles of numbers within the same context. In most cases, **anaphora** is combined with syntactic **parallelism** and **antithesis**. The term syntactic parallelism means the repetition of syntactic structure, with lexical different language fills.

Anaphora is closely related to syntactic parallelism and often forms part of it. A.A. Kuznetsova in a special study of this relationship points out that parallel processing of syntax is the dominant and regular phenomenon, on which many stylistic diagrams, including anaphora, are constructed.

As already mentioned, the function of stylistic diagrams depends on the distance between their components. Contact anaphora contributes to the implementation of suggestive features, especially if the structure is lexically and grammatically supported. Anaphoric syntactic parallelism can work to create denotational semantics of utterances using evaluation vocabulary:

***One knew** what these people believed **even if** one didn't share their belief: they were human beings, not just grey drained cadavers.*(Greene, p.54).

***Even if** you aren't a Lowell or a Cabot. I wish you'd advise me, Thomas.* (Greene, p.74).

*Sometimes **this is** mistaken by the innocent for unselfishness, **when all I am doing** is sacrificing a small good-in this case postponement in attending to my hurt-for the sake of a far greater good) a peace of mind when I need think only of myself.* (Greene, p.86).

Anaphora belongs to the group of addition figures and is a positional-lexical repetition, ie. repetition of a syntactic position or a combination of syntactic positions with the same lexical content. According to GA Kopnina, this is a deviation from the neutral syntactic norm with the repetition operator [Kopnina 2009: 362–363]. Anaphora as one of the varieties of repetition figures realizes the general principle of redundancy (Pekarskaya 2001: 129). The formal sign of anaphora is the same (initial) position of repeating elements. Researchers of stylistic figures unanimously note that this figure is one of the most common and well-known rhetorical devices. Anaphora participates in the formation of the effect of expressiveness of both types, both logical and expressive.

Additionality is the attachment of the information of the subsequent fragment of the text to the information of the previous one in order to achieve complete knowledge and ensure the gradual formation of mental objects in the mind of the addressee. Such development of the exposition is carried out by means of repetition of full words, and also pronouns, pronoun adverbs, unions. Additionality relations can be of a clarifying nature: the second anaphoric component contains clarifying information in relation to the first:

*I heard a rumour that Pyle was importing plastic for toys." I picked up the mould and looked at it. I tried in my mind to divine its shape. **This was not how the object itself would look: **this was the image in a mirror, reversed.****(Greene, p.85).*

Thus, anaphora in the novel is used primarily for the purpose of logical ordering of information. On the basis of this technique, the logical division of information and the logical combination of the allocated positions as one-order ones are simultaneously carried out. A contact anaphora creates a “mosaic” representation of an object well.

Pyla gradually turns into a aggression, as we can see in the following extract:

*York, Pyle said, "wrote that what the East needed was a Third Force."Perhaps I should have seen that **fanatic gleam**, the quick response to a phrase, **the magic***

**sound of figures:** *Fifth Column, Third Force, Seventh Day. I might have saved all of us a lot of trouble, even Pyle, if I had realized the direction of that indefatigable young brain* (Greene, p.54).

Fowler does not see him as a sane person, in his eyes he sees only a *fanatic gleam*

*This Third Force-it comes out of a book, that's all. General The's only a bandit with a few thousand men: he's not a national democracy.*(Greene, p.74).

But Pyle can't be persuaded. He organizes an explosion in the square, innocent women and children die, and Pyle standing in a square filled with corpses is worried about the insignificant:

*He looked at the wet spot on his shoe and in a low voice asked: What is this? Blood, Fowler said, have you never seen it? You must definitely clean it, you can't go to the messenger like that, Pyle said ...* (Greene, p.35).

He does his job blindly, not worrying about the lives of Vietnamese who are not happy with the arrival of this "Third Force". Pyle's method is brutal. His super-patriotism kills many innocent lives. By the time the story begins, Pyle will appear before us in Fowler's thoughts:

*"I thought, 'What's the point of talking to him? He will remain a righteous man, but how can the righteous be blamed - they are never guilty of anything. They can only be contained or destroyed. The righteous is also a kind of insane. "*(Greene, p.4).

Protests have begun at Fowler, and he is beginning to hate Pyle and all the Americans who come here. Fowler thinks he can't do anything about Pile's blind patriotism, so he's thinking about how to get rid of such fanatical youth. Here Fowler reveals the essence of America's existence-dividing the nation into two camps, where they fought each other, which led to the Civil War in Vietnam. Finally, when he learned that it was Pile's work that killed a woman and a child in an American-arranged plaza explosion, Fowler couldn't stand it and handed it over to a partisan in Vietnam.

*"If you'd -see him, Heng. He stood there and said it was all a sad mistake, there should have been a parade. He said he'd have to get his shoes cleaned before he saw the Minister."*(Greene, p.54).

G. Greene also uses **simile**, which is one of his favorite artistic techniques. Therefore, he compares the victim to a regular object: *to own a dead person can be like owning a chair, and a legless stump can twitch like a chicken with its head chopped off* These ugly and ironic comparisons help convey the fear of unnaturalness and war. That's why Fowler understands that he needs to stop the Pyle: although he has not sympathy and fear at the sight of an explosion, his commitment to the ideas of the "Third Force" is still stronger than awareness of the inhuman and deadly nature of war::

*The doctors were too busy to attend to the dead, and so the dead were left to their owners, for one can own the dead as one owns a chair. A woman sat on the ground with what was left of her baby in her lap; with a kind of modesty she had covered it with her straw peasant hat. She was still and silent, and what struck me most in the square was the silence. It was like a church I had once visited during Mass – the only sounds came from those who served, except where here and there the European wept and implored and fell silent again as though shamed by the modesty, patience and propriety of the East. The legless torso at the edge of the garden still twitched, like a chicken which has lost its head. From the man's shirt, he had probably been a trishaw driver.*(Greene, p.65).

Therefore, we can see that the episodes are organized according to the "Image – Sound – Thinking – Image – Sound – Thinking" scheme. In this case, visible and audible are fixed by the narrator's perception and are the starting point for reflection and reasoning.

Opening access to the subconscious is the first, but not the most important step. An even more important element of hypnotic language is the choice of words needed to establish contact with the subconscious when the subconscious is ready for

cognition. So far, the most effective methods of suggestive influence are words with a high degree of abstraction and words with important meanings. Concepts with a high degree of abstraction (*joy, love, etc.*) apply “hypnosis”. This is because everyone understands abstract words in their own way, as they refer to sensory images that have no concrete meaning and are stored in the recipient's subconscious experience.

Greene's novel is full of horrifying pictures that convey all the horrors of war. The depiction of nature during the war shows people's suffering and creates a psychological background for portraying tragic events. However, the work has a description that contradicts the dullness of war and conveys the joy and beauty of nature.

*The last colours of sunset, green and gold like the rice, were dripping over the edge of the flat world: against the grey neutral sky the watch-tower looked as black as print.*(Greene, p.59).

*The trees along the road had small leaves and a breeze came from the sea...*(Greene, p.24).

*Hills with the mountains beyond, brown mountains with a little green on their slopes.* (Greene, p.75).

Pyle may have had a different fate, but he chose this last path he brought, the path of stupidity. Fowler doesn't even see the point of explaining something to Pyle or persuading him. Pyle blindly believed in his country's ideas at the expense of his own life. He was ready to die for his country, because he thought of her ideals rather than the cost of his life. Fowler describes Alden as follows: *I have never met a person with better intentions regarding the evil they caused.* It is good faith that Fowler seems unfair to Pile. His stupid beliefs in super-patriotism and York Irving doctrine ruined Pile's life. Still, he remained loyal to the country until he won in his death.

### 2.3. Rhythmic patterns of suggestion in “*The Quiet American*” by G. Greene

Repetitions in Greene’s novel are very diverse for a variety of reasons:

- by the amount of reproducibility in the text of the same element (2-, 3-, 4-, n-element);
- by the position occupied by repeating units in the text (distant and contact repetitions);
- by the lexical, morphological, syntactic type of these units, etc.

The presence of a large number of repeated elements in the text of the novel *Jazz* is not accidental. It is this feature of the text that allows us to correlate the text of the work with the corresponding musical genre. The so-called pattern is a kind of building material for the novel, a means of dynamizing presentation and shaping. A pattern is a stable structural formation which is a model (rhythmic figure, melodic turn, accent cycle, chord sequence, textured formula, etc.), when repeated element allows its manifold modification without losing its stability and variation due to a shift in time, re-emphasis, transposition, etc.

The text contains many homogeneous members of the sentence, which in turn make the text rhythmic.

*We are doomed to use each other, strive for each other.*

Simple sentences dominate at the syntactic level and there are parcel constructions are encountered.

*Anywhere in the world when I see two men dicing I am back in the streets of Hanoi or Saigon or among the blasted buildings of Phat Diem, I see the parachutists, protected like caterpillars by their strange markings, patrolling by the canals, I hear the sound of the mortars closing in, and perhaps I see a dead child (Greene, p. 56)*

As mentioned above, in the text of the novel, both distant and contacted repetitions are met. To understand the emotional state of a character in a text, it was repeated the adjective *miserable*.

*'A ruined house is not **miserable.**' " "What's that?"(Greene, p.5).*

*"Pascal again. It's an argument for being proud of misery. 'A tree is not **miserable.**'(Greene, p.58).*

*And her lover-he went back to his garret-and he was **miserable** and he wrote a song-you see(Greene, p.5).*

With the purpose to show the atmosphere the word terrible is often used:

*It was a **terrible** thing to do. (Greene, p.65).*

*It was **a terrible** shock today(Greene, p.98).*

*We're so prone to these things, with our **terrible** notions of duty(Greene, p.74).*

*It's a **terrible** thing," he said, "**terrible.**"(Greene, p.55).*

The above vocabulary units are found throughout the novel, thereby forming the center of meaning for the entire text. This shows that this text is the result of introspection of the lyrical hero. This feature is formed by the genre of confession. The text is especially sincere and empathetic. This includes numerous examples of private life, the facts of the biography of a novel hero.

Thus, the exemplification technique used should be noted. Many tough events are reported as if the lyrical hero survived them in reality, they became wise lessons in life (death of loved ones, relationship with his father, political passions). Due to the multiple repetition, words become key, they express deep meaning and are the concentration of experience. These words require interpretation, which differs in shades of meaning in the contextual environment of the text itself.

The character's point of view here is limited exclusively to visual perception: despite his observation, Fowler is immersed in his thoughts and does not pay attention to what the two men are talking about, while they discuss some event that is about to happen very soon.

Sound does not immediately intrude into the narrator's perception: the explosion approaches gradually, and the whistle of a bomb becomes clearly audible,



which will take the lives of many innocent people. The tension builds up as words containing the sounds [s], [z] and [ʃ] accumulate in the text:

*I watched them idly **as** they went out **side by side** into the **sun-splintered street**. It was **impossible** to **conceive** either of them a prey to untidy **passion**: they did not belong to rumpled **sheets** and the **sweat of sex**. Did they take deodorants to bed with them? I found **myself** for a moment envying them their sterilized world, **so different** from this world that I inhabited — which **suddenly** inexplicably broke in **pieces**. (Greene, p.54).*

The explosion interferes with the narrator's reflexes, turning him into reality. Punctuation (using dashes in the last sentence of the excerpt) conveys a sudden change in the mood of the story and helps in the transition from static to dynamic. To illustrate the scene of the explosion, the author uses an enumeration very similar to panoramic shooting when the camera lens covers the entire space at once and captures only a few details. Single-rooted themes, situations, parallel structures, and connected unions—all of these means help provide a clear picture of what is happening:

***The smoke** came from the cars burning in the car-park in front of the national theatre, **bits of cars** were scattered over the square, **and a man without his legs** lay twitching at the edge of the ornamental gardens. People were crowding in **from the rue Catinat, from the Boulevard Bonnard**. **The sirens of police-cars, the bells of the ambulances and fire-engines** came at one remove to my shocked ear-drums. (Greene, p.58).*

G. Greene cleverly combines visual and sound perception: for example, hearing returns to Fowler after an explosion, while thick smoke obscures his eyes. This expression of point of view is distinctly cinematic. Suddenly Fowler sees in Pyle on the square and enters into a dialogue with him. From the dynamic image of what is happening, the author gradually leads the narrative to reflection, to the meditation of the main character. So, if at the beginning of the conversation Fowler thinks only about Phuong, who should be in the square now, then after a while he finally realizes

what Pyle is telling him: Phuong is not here, because the American warned her by asking not to go to the square today. This important detail marks the beginning of Fowler's reflections on Pyle's key role in the explosion.

Punctuation (repeated use of dashes) also helps to complete the dynamic portion of a sequence:

*'Pyle, she is. She always goes there. At eleven thirty. We've got to find her.'*

*'She isn't there, Thomas.'*

*'How do you know? Where's your card?'*

*'I **warned** her not to go.'*

*I turned back to the policeman, meaning to throw him to one side and make a run for it across the square: he might shoot: I didn't care — and then the word 'warn' reached my consciousness (Greene, p.75).*

Thus, we are dealing with distant repetition of lexical synonyms, which are a means of formal and semantic structuring of the text. They run as a leitmotif throughout the novel, each time gaining variability. End-to-end repetitions contribute to the enrichment of meaning, the escalation of emotional tension and, which is important, contribute to the rhythmic development of the storyline.

In addition to the distant repetitions that run throughout the text, there are series of repetitions in the novel, covering individual chapters. So, throughout the novel the contact repetition followed by repetition of the noun thing combined with synonymous repetition of adjectives: *strange, good, important*.

*What a **strange thing** to do.*(Greene, p.54).

*It's a **strange thing** that neither of us can say 'Good luck*(Greene, p.74).

*I thought how strange it was that men of my profession would make only two news-lines out of all this night-it was just a common-or-garden night and I was the only **strange thing** about it.*(Greene, p.584).

*It's a **good thing** she went away with you*(Greene, p.96).

*It was a **terrible thing** to do."*(Greene, p.58).

*"Why, she's the most important thing there is. To me. And to you, Thomas."*(Greene, p.71).

As noted above, the rhythm of a prose work is based on a more or less stable alternation of repetitive elements. Any case of repetition presupposes the repeated appearance of this or that unit in the text. But the exact position of the repeating element also matters a lot. Different types of repetitions make an unequal contribution to the development of the rhythmic structure of the text.

Thus, repetition is one of the means of rhythmic organization of a prose text. To a greater extent, rhythmization is facilitated by lexical repetitions of an epiphoric nature, microparallelism (the use of homogeneous members), macroparallelism (repetition of phrases, subordinate clauses or independent sentences), as well as polyunion. More often than not, rhythm requirements cause convergence, i.e. an accumulation of stylistic devices. One sentence or piece of text can combine both different types of repetition and repetition in combination with other expressive means: graphic highlighting, special arrangement of definitions.

## **Conclusions to the Chapter Two**

The analysis of the novel showed that the suggestion in this book is not always expressed explicitly through the linguistic units of the lexical-semantic group of suggestions, which, in general, convey their direct meaning, acquiring additional semes in some cases. Much more often, suggestion is veiled and represented with the help of artistic and stylistic techniques. As mentioned above, the main character mainly experiences suggestions about the possibility or need for interference with the fate of others.

We have found that the speech of the main character of the novel contains both verbal and non-verbal means of influence. In this chapter we turn to the analysis of verbal means of speech influence as a way of characterizing the main character. Verbal means of influence are the verbal interaction of the parties, which is carried

out using sign systems, the main one of which is language. At the verbal level, the author achieves his goal using such means of speech influence as addressing, paradoxicality, and special rhythmic patterns. The author also uses the means of speech expressiveness (metaphors, epithets, allegory, hint, grotesque, irony), precedence, reticence (expressed by the method of silence) and mixing of style presentation.

Thus, we can conclude that the study of linguistic means of suggestion requires continuation, since despite the fact that the above studies have made a significant contribution to stylistics, the problem of classifying the expressive means of language is still relevant. As a result of the research, we came to the conclusion that the means of suggestion not only contribute to the expressiveness of speech, but also help the author in achieving specific goals, such as expressing his individuality and reflecting his own vision of the world around him.

## GENERAL CONCLUSIONS

Suggestion is a psychological notion referring to the process by which one person exerts a psychological influence on the thoughts, feelings, and emotions of other people. This influence can be both intentional and unintentional.

The main signals of suggestive influence are: the desire to subordinate the recipient to his will, to change his views, ideas, etc.; proficiency in language and psychological skills; a special speech organization of texts, contributing to the emergence of delusions in the minds of interlocutors; the lack of defensive response of the recipient and the creation of an independent decision-making illusion. Together, all these signs distinguish speech manipulation from other forms of influence (rhetorically organized speech, linguistic demagoguery, publicity, and neurolinguistic programming).

In everyday practice, when instilling something, people do not always resort only to scientific arguments, but appeal to the authority of the government or an individual, to armed force, to tradition and custom, to religion, to truth, human, and finally, to the fantasy of the interlocutor or a whole group of people. In the most general sense, fantasy is the ability of a person to transform some object A into an object B in his imagination. It should be remembered that the reflection of reality also goes to a great extent in such a way that some A is explained through a number of other concepts and objects.

However, the real reflection of things and phenomena leaves the possibility of returning to the original point of cognition, reconciling the reflection and the original, while this does not bother fantasy. It turns to suggestion without verification and, having fallen on suitable soil in human consciousness, is able to turn a lie into truth and turn truth into a lie. Introducing the simplest division into objects and signs, the following formulas for transforming the world in artistic reality can be distinguished:

1. Splicing signs of different objects;

2. Multiplication and division of objects;
3. Establishing a really non-existent connection between objects;
4. The transformation of a part into a whole, a feature into an object and vice versa; disintegration of the whole into parts; replacing an object with its features;
5. Disappearance and emergence of an object.

Suggestion is associated with the concept of “personality installation,” that is, the unconscious preparation of the psyche for a special kind of perception or action; then suggestion appears as a combination of linguistic means and methods of directed influence on the psyche of the recipient in order to change his attitude. The impact of suggestion occurs through a verbal influence on the psyche of the recipient.

Suggestive strategies and tactics are aimed at creating such an emotional and logical background in the consciousness of the object of influence, which provides direct perception of attitudes by the subconscious without a critical assessment, i.e. a priori. The installation is considered by a person as a given or a kind of indisputable fact, the implementation of which is necessary in his personal interests.

Graham Greene's novel “*The Quiet American*” is one of the most important works of anti-colonial literature. *The Quiet American* realism is based on the artistic assimilation of the most important socio-political processes of the time. The author's realistic position is to blame the colonial war and blame the war. In his novel, Graham Greene tried to give a real picture of the impact of this war on the inhabitants and to convey to everyone the crimes committed against the freedom and well-being of the entire nation. This novel is of a political nature and touches on one of the most important issues of contemporary literature, the issue of choice.

Realism becomes the method of all the work of Graham Greene. He writes only about what he knows from his own observation and experience, not from second hand. Thus, the idea of patriotism in the author's artistic worldview is realized in the context of a realistic way of understanding reality. The concept of “patriotism” finds artistic expression in the image of Alden Pyle.

At the verbal level, the author achieves his goal using such means of speech influence as appellation, rhythmization, paradoxicality, the use of means of speech expressiveness (metaphors, epithets, allegory, hint, grotesque, irony), precedence, reticence (expressed by the method of silence) and mixing of style presentation.

Thus, we can conclude that the study of linguistic means of suggestion requires continuation, since despite the fact that the above studies have made a significant contribution to stylistics; the problem of classifying the expressive means of language is still relevant. As a result of the research, we came to the conclusion that the means of suggestion not only contribute to the expressiveness of speech, but also help the author in achieving specific goals, such as expressing his individuality and reflecting his own vision of the world around him.

## RÉSUMÉ

Тема дипломної роботи «Сугестія в сучасній англomовній художній прозі: лінгвопсихологічний аспект».

Об'єкт дослідження – сугестія у художньому контексті.

Предмет дослідження – лінгвостилістичні засоби та наративні техніки втілення сугестивного впливу в художній прозі.

Мета роботи – визначити специфіку образного втілення сугестії у персонажній системі художнього тексту.

Для досягнення мети дослідження необхідно вирішити наступні завдання:

- визначити поняття сугестії з ракурсу лінгвопсихології;
- розмежувати поняття сугестивного впливу від споріднених концептів «маніпулятивний вплив», «гіпнотичний стан», «переконування» тощо;
- встановити вербальні маркери сугестії в художньому тексті;
- проаналізувати образні засоби втілення сугестивного впливу в художньому дискурсі;
- визначити ритмічні закономірності художнього втілення сугестії;
- встановити основні наративні стратегії і тактики сугестії в художньому тексті;
- проаналізувати художню репрезентацію невербальної поведінки персонажа у ситуації сугестивного впливу.

Методологія дослідження ґрунтується на мультидисциплінарному підході, який включає використання методологічного апарату психології та лінгвістики. У роботі використовуються методи лінгвостилістичного, контекстуального та компонентного аналізу.

У першому розділі були розглянуті теоретичні основи вивчення сугестії у художньому тексті, визначено поняття «сугестії» з погляду лінгвопсихології,



запропоновано методичку аналізу репрезентації сугестивного впливу в художньому тексті.

Другий розділ є практичною частиною роботи, в якій було проаналізовано особливості художнього втілення сугестії на матеріалі роману британського письменника Г.Гріна «The Quiet American». У результаті проведеного аналізу були встановлені вербальні маркери сугестії у художньому тексті, особливості образного втілення цього явища, а також проаналізовані нарративні стратегії та тактики репрезентації сугестивного впливу в системі персонажних образів. Особливу увагу було приділено особливостям організації ритмічної структури тексту в контексті втілення сугестивного впливу та розкрито особливості невербальної поведінки персонажів у зазначеній комунікативній ситуації.

Дипломна робота складається з 86сторінок, в роботі було використано 99 джерел.

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