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ЭНАЛЛАГА КАК СРЕДСТВО ВЫРАЖЕНИЯ ЭМОЦИОНАЛЬНЫХ СОСТОЯНИЙ В ХУДОЖЕСТВЕННОМ ДИСКУРСЕ (НА МАТЕРИАЛЕ АНГЛОЯЗЫЧНОЙ ПРОЗЫ)

В статье раскрывается специфика выражения эмоциональных состояний с помощью эналлагы, или конструкции со смещенным членом предложения. Эналлага представляет собой результат отклонения от традиционного способа формирования словосочетания, которое приводит к выполнению членом предложения вторичной семантической функции. Новизна работы заключается в том, что эналлага исследуется как дискурсивно-когнитивный конструкт, отражающий особенности авторского мировосприятия. Кроме того, эналлага рассматривается как экспрессивный прием, который создает новые смыслы и дополнительные обертоны без увеличения фразового объема. Построение эналлагы основано на процессе концептуальной интеграции и формирования ментальных пространств.

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The article reveals the specifics of the expression of emotional states by means of enallage, or the construction with a displaced sentence part. Enallage is the result of the deviation from a classical way of a phrase formation, which leads to the performing of a secondary semantic function by a sentence part. The novelty of the article consists in the fact that enallage is studied as a discursive construct, which reflects the peculiarities of the author's world understanding. Also, enallage is seen as an expressive means that creates new meanings and additional overtones without increasing the phrase volume. The formation of enallage is based on the process of conceptual integration and mental space blending.

Key words and phrases: emotion; displacement; metonymy; enallage; mental space; blend.

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ENALLAGE AS A MEANS OF EXPRESSING EMOTIONAL STATES IN LITERARY DISCOURSE (BASED ON ENGLISH FICTION)

Emotions have been in the center of scientific research for a long time. As a reaction to the external and/or internal stimulus, emotions perform communicative, motivational, appraisal and defensive functions. In language, emotions can be expressed on all levels. Oftentimes, however, the complexity of a thinking process involving emotions cannot be explained using logic. This could be one of the major reasons why displacement, i.e. irregularity of the norm of a logical subordination, occurs. In linguistics, displacement is defined as “the processes, which change conventional codes and norms, rooted in the consciousness, and distort or parody traditional models” [17, p. 51]. Displacement takes place when an object is attributed a feature that characterizes another object that is connected with it metonymically [5, c. 157]. A good example of displacement is metonymy, which is defined as a figure of speech that replaces the name of one thing with another with which it is closely connected [22]. It is a common belief that metonymy is a type of a semantic shift creating “a regular polysemy” [1]. However, it is important to emphasize that metonymy is a discursive phenomenon that should be studied in relation with its nominative and stylistic functions. One of the types of metonymy that plays an important role in literature and that is of the utmost interest in this article is *enallage*.

The relevance of the present article lies in the fact that enallage is a widely spread, although not thoroughly investigated means of expressing emotional states in literary discourse. The study and analysis of constructions with enallage are connected with an array of questions, including the connection between syntactic and semantic sentence structures, cognitive foundation of enallage and its ability to create original additional meanings.

The novelty of the work consists in the following: enallage is studied not simply as a variant of metonymy, but as a special discursive and cognitive formation that reflects the peculiarities of the author's mentality and writing style, contains implied meanings and creates additional expressive overtones.

The aim of the article is to perform a deep analysis of the constructions with enallage expressing emotions in order to reveal their cognitive foundation and the reasons behind their formation. In accordance with the stated objective, the following problems are being solved in the paper: 1) to determine the syntactic nature of the constructions with enallage; 2) to investigate the semantic foundation of these constructions with the help of the definition analysis; 3) to reveal the cognitive foundations of enallage; 4) to determine the conditions under which new meanings in such constructions are formed.

Enallage has long been in the focus of attention of many researchers. It has been studied from the perspective of the metonymy [4; 21] and conceptual integration [18-20]. Adjectival [10; 21] and adverbial [3; 6] constructions with displaced sentence parts have been analyzed. However, these constructions have not been completely investigated with the consideration of their syntactic nature, cognitive foundation and as a source of implicit meaning. Moreover, this phenomenon has not received thorough research based on the expression of emotions.

Enallage is a figure of speech used to refer to the use of tense, form or person for a grammatically incorrect counterpart [16, p. 154]. It can also be defined as the use of one grammatical form in place of another [15]. In this article we consider enallage a type of metonymy or syntactic displacement that is connected with the syntagmatic relations in the language.

As “a displacement of the focus of attention” [11], enallage is considered a discursive phenomenon. Therefore, it is significant to reveal discursive features of enallage that are connected with its nominative and stylistic functions [12, c. 3]. Enallage is a good demonstration of a language property known as an “iceberg theory” – the capacity to leave outside of the text non-verbalized information that is necessary for its correct understanding [9, c. 38-39]. Enallage can be compared to the iceberg based on the fact that the fragment of the reality it denotes goes beyond the word lexical meaning.

The formation of enallage is based on several processes. At the stage of agreement between personal and language meanings, the semantic component plays the key role – it corresponds personal meanings with the situation. Having

received their linguistic denotation, meanings are grouped together. During this grouping, the following things are taken into consideration: the knowledge stored in memory, and what groups of meanings in a given language have their conventional expression and nomination [8, c. 115]. The meanings usually receive either already existing or new denotation. After the meaning formation, unfolding of a speech act is possible either through a nominative or syntactic channel [Ibidem]. The choice is determined by speaker's knowledge of how language works and his/her ability to apply this knowledge creatively. Also, it is important to emphasize that the language itself is creative and capable of adjusting old means to new goals [7, c. 30]. Therefore, enallage is the result of linguistically creative thinking that leads to the appearance of an asymmetry between semantic and syntactic functions of a word. A speaker can choose a non-standard form of conveying a meaning, thus using a more expressive means. Furthermore, a word can be used in a syntactic function that is untypical of it, or parts of the sentence can perform an untypical semantic function. It is this change of a semantic function that builds the foundation for enallage as demonstrated in the example below:

(1) *He looked round the squalid attic in dismay. He tried to arrange the bed-clothes. Strickland, breathing laboriously, kept an **angry silence**. He gave me a resentful glance. I stood quite quietly, looking at him* [24, p. 124].

When analyzing how enallage is formed, it is important to consider the semantic structure with regards of the nomenclature of sentence parts for their more detailed semantic presentation [2, c. 105]. As it is known, sentence parts can perform different semantic functions in a sentence depending on their semantic content. This explains the specifics of constructions with displacement. The asymmetry between syntactic and semantic functions of a word can occur in almost all sentence parts. However, it is more common among attributes and adverbial modifiers:

(2) *"Jesus." My heart is racing. The car passes us, **honking furiously**. The passenger rolls down his window and yells something, but I can't hear it; I just see the flash of a baseball hat and **angry eyes**. "What are you doing?!"* [30, p. 157].

In this passage both attribute and adverb expressing emotions are used as enallage. The attribute *angry* is syntactically referred to the noun *eyes*, but semantically it is connected with a different noun, which is implied – the car driver. It can be proved by paraphrasing: *I just see the flash of a baseball hat and eyes of an angry car driver*. The adverbial modifier *furiously* demonstrates that the feature is transferred from the object to the process: lexically, *furiously* is connected with the noun *car*, which, in its turn, is used metonymically to refer to the driver, but grammatically it is referred to the verb *honking*. Both words express the emotional state of the driver – anger and fury. In the context, these emotions are also supported by the exclamatory sentence *"What are you doing?!"* and the verb *to yell* (to give a loud cry, scream or shout), which both imply strong negative emotions. The discursive specifics of the enallage in this example is revealed in the fact that its "threads" do not simply connect the adjacent words, but spread through the whole sentence or even passage.

Another way to explain the formation of enallage is from the viewpoint of the theory of mental spaces and conceptual integration. Mental spaces are defined as small conceptual structures that occur in the process of a mental and communicative act [20, p. 40]. They organize the processes that take place behind the scenes by "proliferating in the unfolding of discourse, mapping onto each other in intricate ways... while maintaining an elaborate web of connections in working memory" [18]. Based on the theory of mental spaces, the theory of conceptual integration was developed. It is the basic mechanism of human thinking that is used fast and unconsciously. According to the theory of conceptual blending, an integration model consists of four mental spaces: input space 1, input space 2, generic space and a blended space [20, p. 41]. Input space is used to describe a real situation familiar to both speakers. Generic space contains knowledge common for both input spaces; it coordinates and maps common elements to build a new, blended space. A blend is a new construct that is not simply a sum of all the elements combined; it is an emerging and self-developing structure that is independent from its input spaces [Ibidem, p. 42]. It is capable of further development and changes as the discourse unfolds. This again emphasizes a discourse nature of enallage: depending on the context, it can be modified and can acquire a new meaning. So, at the stage of the formation of enallage two mental spaces begin to interact and the mechanism of the conceptual integration launches.

Further analysis of enallage expressing emotions is demonstrated below.

(3) *The yard lies in thick darkness as Peter parks the little car outside the garage, beside the last building before the town stops and the forest takes over to the west. He slept for three **anxious hours** and woke up feeling overwhelmed* [13, p. 102].

In this example the adjective *anxious* formally performs a function of an attribute referring to the noun *hours*; yet, the meaning of the adjective conveys the emotional state of the main character. This can be proved by using the method of paraphrasing: *He was feeling anxious and as a result, slept for three hours*. According to the dictionary, *anxious* is defined as follows:

* characterized by extreme uneasiness of mind or brooding fear about some contingency [25].

The definition and the broader context (*and woke up feeling overwhelmed*) demonstrate the negative appraisal of the emotion. In psychology, anxiety is also believed to perform maladaptive functions, leading to concentration and memory problems, emotional instability and insomnia [31]. The correlation between anxiety and insomnia leads to the convergence of two cognitive areas – the area of a time span – *hours* (which is objective because time is independent from human feelings and emotions) and the area of a psychological state – *anxious*. These two input mental spaces build a new blend in our cognition – *anxious hours*. Linguistically, it is conveyed by means of the enallage *anxious hours*.

(4) *Jurgensen's affable, bearded face; and with it, the memory of his mother's fierce, **angry fingers** around his wrist* [14, p. 4].

The combination *angry fingers* is based on the convergence of the material area represented by the object *fingers* (in this case it is a part of a human body) and the area of human psychological state – *angry*. The enallage in this example helps to convey the emotional state of Jurgensen's mother who used to be very strict and forced him to play

the piano. The anger that the mother expressed must have been so strong, that it was “transferred” through her fingers, and the boy could feel it on a physical level. The sentence can be rephrased the following way: *Jurgensen remembered how his angry mother used to grab him by his wrist with her fingers.*

A similar process takes place in the next example.

(5) “Not red,” I howled with gulps of **angry tears**. “I’m not red.” She came down the steps with a shocked face but, so far, no understanding. Then Nancy ran out of the cottage behind me, all garish and amazed [29].

In the passage above, the adjective *angry*, conveying an emotional state of a person, takes the position of an attribute defining the noun *tears*. Semantically, however, it is connected with the pronoun *I*. As a result of the conceptual blending of two different mental spaces there appears a new blend and a new meaning: in an expressive and precise manner the appraisal of the emotion that the boy is experiencing at the moment, and the combination of several emotions (anger and sadness that leads to tears) are conveyed. Contextually, the negative effect is created by the repetition (*Not red; I’m not red*) and the metaphor *howled*:

* to howl – to cry out loudly and without restraint under strong impulse such as pain or grief [26].

In some cases, a displaced attribute in the constructions with the enallage can build a secondary meaning connection in a new phrase. As a result, a new meaning forms and the expressivity increases. This idea can be observed in the example below.

(6) *She slammed on her brakes to do a U-turn. There was a furious shriek of a horn from behind them and Cecilia’s heart leapt into her chest as she looked in her rear-vision mirror and saw a huge truck. “Sorry. Yes, yes, I know!” the truck driver couldn’t forgive her and kept his hand pressed on the horn* [28, p. 106].

The adjective *furious* takes the position of an attribute defining the noun *shriek*, but semantically it is connected with the subject of an action – *truck driver*. The displacement of the attribute leads to the formation of a secondary meaning and additional connection between *furious* and *shriek*. The adjective *furious*, placed before an animate noun *shriek*, leads to its personification. It also makes the sentence more expressive and can be rephrased in the following way: *The truck driver was so furious, that it caused him to press the horn very hard.*

Additional meaning and personification can be also observed in the following example:

(7) *Every time Gat said these things, so casual and truthful, so oblivious – my veins opened. My wrists split. I bled down my palms. I went light-headed. I’d stagger from the table or collapse in quiet shameful agony, hoping no one in the family would notice* [23, p. 14].

The attribute represented by the adjective *shameful* defines the noun *agony*. Semantically it is connected with the subject who experiences this feeling – *I*. The displacement leads to the personification of the noun *agony*, which acquires the ability of a person to be ashamed. It also creates additional meanings to the word *agony*: as an intense pain of mind or body, it receives a new meaning – the quality of being obvious to other people like it happens when they feel shame: *hoping no one in the family would notice*. The intensity of the emotion can be revealed in the context where it is expressed by means of description: *My veins opened. My wrists split. I bled down my palms. I went light-headed*. The vivid image is also created by the verb *stagger*:

* to tremble as if about to fall; to rock violently [27].

To conclude, a considerable part of constructions with displacement belongs to the description of human emotions and interior life. The analysis of the examples has shown that enallage helps to convey subtle shades of the inner world of a person. The relations of metonymy that builds the foundation of enallage allow expressing a thought in a clear, complete and precise way. The prerequisite of the formation of enallage is the complexity and ambiguity of human emotions, which requires a special linguistic implementation. Consequently, the irregularity of norms of the logical subordination on the syntactical level takes place and leads to the asymmetry between semantic and syntactic structures. Enallage also helps to create expressivity and is the source of implied meanings.

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ЭНАЛЛАГА КАК СРЕДСТВО ВЫРАЖЕНИЯ ЭМОЦИОНАЛЬНЫХ СОСТОЯНИЙ В ХУДОЖЕСТВЕННОМ ДИСКУРСЕ (НА МАТЕРИАЛЕ АНГЛОЯЗЫЧНОЙ ПРОЗЫ)

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В статье раскрывается специфика выражения эмоциональных состояний с помощью эналлагы, или конструкции со смещенным членом предложения. Эналлага представляет собой результат отклонения от традиционного способа формирования словосочетания, которое приводит к выполнению членом предложения вторичной семантической функции. Новизна работы заключается в том, что эналлага исследуется как дискурсивно-когнитивный конструкт, отражающий особенности авторского мировосприятия. Кроме того, эналлага рассматривается как экспрессивный прием, который создает новые смыслы и дополнительные обертоны без увеличения фразового объема. Построение эналлагы основано на процессе концептуальной интеграции и формирования ментальных пространств.

Ключевые слова и фразы: эмоция; смещение; метонимия; эналлага; ментальное пространство; бленд.

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В статье подвергнуты историко-этимологическому анализу целый ряд «непрозрачных» лексических единиц адыгских (черкесских) языков. Значительная часть из них относится к архаизмам и историзмам, однако немало также активно употребляемых в современном языке слов из различных отраслей. Большинство приведенных слов этимологизируются впервые, те же, которые рассматривались ранее, в статье получили новые версии их происхождения и развития. При этом авторы, за неимением старых письменных документов и в связи с ограниченностью возможности привлечь данные родственных языков, в основном пользовались методом внутренней реконструкции.

Ключевые слова и фразы: адыгейский язык; кабардино-черкесский язык; общеадыгский язык; форма; морфема; значение; структура; семантика; словообразование; новообразование; этимология.

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НОВЫЕ АДЫГСКИЕ (ЧЕРКЕССКИЕ) ЭТИМОЛОГИИ

Одной из актуальных проблем современного кабардино-черкесского (адыгского) языкознания является актуализация исследования по этимологии, создание специальных словарей, объясняющих происхождение слов,