

моделях. Центральною синтаксевою речень із дебітивною модальністю є предикат дебітивності. Відповідно до лексичного наповнення предикатів дебітивності, розмежовуємо облігаторні, напівоблігаторні та факультативні компоненти речення. Речення з дебітивною модальністю діляться на односуб'єктні та двосуб'єктні, позиційна структура яких відрізняється. У двосуб'єктних конструкціях експлікується більше від однієї ситуації; позицію підмета займає суб'єкт-каузатор, що змушує суб'єкт каузації виконати дебітивну (доцільну, необхідну, вимушену, неминучу) дію, яка займає дуплексивну позицію.

**О.А. Деревянко. Семантико-синтаксическая структура предложений с предикатами дебитивности. – Статья.**

**Аннотация.** В исследовании определяются специфика дебитивности, ее место в системе модальных значений; выделены концепты дебитивности, установлены их дифференциальные семантические признаки; проанализированы структурно-семантические модели предложений с предикатами дебитивности.

**Ключевые слова:** дебитивная модальность, семантико-синтаксическая структура предложения, предикат, субъект-каузатор, субъект каузуированного действия, объект каузуированного действия.

**O. Derevianko. Semantic-Syntactic Structure of the Sentences with Debitive Predicates. – Article.**

**Summary.** The article highlights the specific character of the category of debitivity, its place in the system of other modal meanings. Debitive concepts, their differential semantic features as well as structural-semantic models of the sentences with debitive predicates have been singled out.

**Key words:** debitive modality, semantic-syntactical structure of the sentence, predicate, subject-causator, subject (object) of causative action.

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## THE STYLISTIC ROLE OF PARAGRAPH IN ARTISTIC PROSE (ON THE EXAMPLE OF SINCLAIR LEWIS'S "BABBIT")

**Summary.** The paper considers the issue of a paragraph as stylistic means in artistic prose. Different approaches to the term "style" are dwelt upon. Syntactical stylistics is the main conductor of emotions in the written type of language, so, correspondingly, any change of form will inevitably cause a slight modification of meaning. Sinclair Lewis's novel "Babbit" was chosen to illustrate how a paragraph performs its stylistic role in prose. The results of the novel's text analysis showed that a paragraph belongs both to linguistic and logical category. The main peculiarities in developing paragraphs in different styles were analyzed. Most typical models of paragraphs built on different principles used in the novel were singled out.

**Key words:** style, syntax, artistic prose, paragraph, stylistics, stylistic device.

A paragraph is a graphical term used to denote a group of sentences marked off by indentation at the beginning and a break in the line at the end. But this graphical term has come to mean a distinct portion of a written discourse showing an internal unity, logical in character. Actually, the paragraph as a category is half linguistic, half logical. As a logical category it is characterized by coherence and relative unity of the ideas expressed, as a linguistic category it is a unit of utterance singled out by purely linguistic means: intonation, pauses of various lengths, semantic ties which can be disclosed by scrupulous analysis of the morphological aspect and meaning of the component parts, etc. It is generally known that the logical aspect of an utterance will always be backed up by purely linguistic means causing an indivisible unity of extra-linguistic and intralinguistic approach [1].

Bearing this in mind, some linguists do not draw a mark of demarcation between the logical and the linguistic analysis of an utterance, because the paragraph is a linguistic expression of a logical arrangement of thought [3].

Paragraph structure is not always built on logical principles alone, as is generally the case in the style of scientific prose. While developing paragraphs in newspaper style, other requirements are taken into consideration. For instance, psychological principles, in particular the sensational effect of the communication and the grasping capacity of the reader for quick reading. Considerations of space also play an important part. This latter consideration sometimes overrules the necessity for logical arrangement and results in breaking the main rule of paragraph building, i.e. the unity of idea. Thus a brief note containing information taken from an international covenant on economic, social and cultural rights is crammed into one sentence, it being in its turn a paragraph:

*“Recognizing that, in accordance with the Universal Declaration of Human Rights, the ideal of free human beings enjoying freedom from fear and want can only be achieved if conditions are created whereby everyone may enjoy his economic, social and cultural rights, as well as his civil and political rights”.*

Paragraph building in the style of official documents is mainly governed by the particular conventional forms of documents (charters, pacts, diplomatic documents, business letters, legal documents and the like). Here paragraphs may sometimes embody what is grammatically called a number of parallel clauses, which for the sake of the wholeness of the entire document are made formally subordinate, whereas in reality they are independent items.

Paragraph structure in the belles-lettres and publicistic styles is strongly affected by the purport of the author. To secure the desired impact, a writer finds it necessary to give details and illustrations, to introduce comparisons and contrasts, to give additional reasons and, finally, to expand the topic by looking at it from different angles and paraphrasing it. He may, especially in the publicistic style, introduce the testimony of some authority on the subject and even deviate from the main topic by recounting an anecdote or even a short story to ease mental effort and facilitate understanding of the communication [7].

The length of a paragraph normally varies from eight to twelve sentences. The longer the paragraph is, the more difficult it is to follow the purport of the writer. In newspaper style, however, most paragraphs consist of one or perhaps two or three sentences.

Paragraphs of a purely logical type may be analysed from the way the thought of the writer develops. Attempts have been made to classify paragraphs from the point of view of the logical sequence of the sentences. Thus in manuals on the art of composition there are models of paragraphs built on different principles [2]. These types are widely used in the novel under study:

1) from the general to the particular, or from the particular to the general. For example:

*“There is character in spectacles – the pretentious tortoise-shell, the meek pince-nez of the school teacher, the twisted silver-framed glasses of the old villager. Babbitt’s spectacles had huge, circular, frameless lenses of the very best glass; the ear-pieces were thin bars of gold. In them he was the modern business man; one who gave orders to clerks and drove a car and played occasional golf and was scholarly in regard to Salesmanship. His head suddenly appeared not babyish but weighty, and you noted his heavy, blunt nose, his straight mouth and thick, long upper lip, his chin overfleshy but strong; with respect you beheld him put on the rest of his uniform as a Solid Citizen” (p. 83).*

2) on the inductive or deductive principle. For example:

*“The Babbitt’s house was five years old. It was all as competent and glossy as this bedroom. It had the best of inexpensive rugs, a simple and laudable architecture, and the latest conveniences. Throughout, electricity took the place of candles and slatternly hearth-fires. Along the bedroom baseboard were three plugs for electric lamps, concealed by little brass doors. In the halls were plugs for the vacuum cleaners, and in the living-room plugs for the piano lamp, for the electric fan. The trim dining-room (with its admirable oak buffet, its leaded-glass cupboard, its creamy plaster walls, its modest scene of a salmon expiring upon a pile of oysters) had plugs which supplied the electric percolator and the electric toaster. In fact there was but one thing wrong with the Babbitt house: It was not a home” (p. 49).*

3) from cause to effect, or from effect to cause. For example:

*“He stopped smoking at least once a month. He went through it like the solid citizen he was: admitted the evils of tobacco, courageously made resolves, laid out plans to check the vice, tapered off his allowance of cigars, and expounded the pleasures of virtuousness to everyone he met. He did everything, in fact, except stop smoking” (p. 101).*

4) on contrast, or comparison. For example:

*“The difference between a light man like Sam Doppelbrau and a really fine character like Littlefield was revealed in their appearances. Doppelbrau was disturbingly young for a man of forty-eight. He wore his derby on the back of his head, and his red face was wrinkled with meaningless laughter. But Littlefield was old for a*

*man of forty-two. He was tall, broad, thick; his gold-rimmed spectacles were engulfed in the folds of his long face; his hair a tossed mass of greasy blackness; he puffed and rumbled as he talked; his Phi Beta Kappa key shone against a spotty black vest; he smelled of old pipes; he was altogether funeral and archidiaconal; and to real-estate brokerage and the jobbing of bathroom-fixtures he added an aroma of sanctity” (p. 37).*

So the paragraph is a compositional device aimed either at facilitating the process of apprehending what is written, or inducing a certain reaction on the part of the reader. This reaction is generally achieved by intentionally grouping the ideas so as to show their interdependence or interrelation. That is why the paragraph, from a mere compositional device, turns into a stylistic one. It discloses the writer’s manner of depicting the features of the object or phenomenon described. It is in the paragraph that the main function of the belles lettres style becomes most apparent, the main function, as will be shown below, being emotive.

The paragraph in some styles, such as scientific, publicistic and some others generally has a topic sentence, i.e., a sentence which embodies the main idea of the paragraph or which may be interpreted as a key-sentence disclosing the chief thought of the writer. In logical prose the topic sentence is as a rule placed either at the beginning or at the end of the paragraph depending on the logical pattern on which the paragraph is built. In the ‘belles-lettres style the topic sentence may be placed in any part of the paragraph. It will depend on how the writer seeks to achieve his effect. For example:

*“Epochal as starting the car was the drama of parking it before he entered his office. As he turned from Oberlin Avenue round the corner into Third Street, N. E., he peered ahead for a space in the line of parked cars. He angrily just missed a space as a rival driver slid into it. Ahead, another car was leaving the curb, and Babbitt slowed up, holding out his hand to the cars pressing on him from behind, agitatedly motioning an old woman to go ahead, avoiding a truck which bore down on him from one side. With front wheels nicking the wroughtsteel bumper of the car in front, he stopped, feverishly cramped his steering-wheel, slid back into the vacant space and, with eighteen inches of room, manoeuvred to bring the car level with the curb. It was a virile adventure masterfully executed. With satisfaction he locked a thief-proof steel wedge on the front wheel, and crossed the street to his real-estate office on the ground floor of the Reeves Building” (p. 115).*

In this paragraph the topic sentence is placed at the beginning. It expresses the main idea of the whole utterance generalising it. The rest of the sentences develop and extend the idea. This type of paragraph is called loose. This type of paragraph is mostly used at the beginning of each chapter. There are two more types of paragraphs – balanced and periodic [5].

Balanced paragraphs are based on parallelism. They are usually used in contrastive descriptions. When the topic sentence is placed at the end of the paragraph this type is called periodic. This type of paragraphs is the most prolific in the novel under study. The main device which is used here is suspense. Suspense is a compositional device which consists in arranging the matter of a communication in such a way that the less important, descriptive, subordinate parts are amassed at the beginning, the main idea being withheld till the end of the sentence or a paragraph [1]. Thus the reader's attention is held and his interest kept up. Sentences of this type are called periodic sentences, or periods. Their function is to create suspense, to keep the reader in a state of uncertainty and expectation.

Suspense always requires long stretches of speech or writing. This device is effective in more than one way, but the main purpose is to prepare the reader for the only logical conclusion of the utterance. It is a psychological effect that is aimed at in particular. The end of an utterance is a special emphatic part of it. Therefore if we keep the secret of a communication until we reach the end, it will lead to concentration of the reader's or listener's attention, and this is the effect sought.

For example, here is Babbitt’s considerations about drinking too much:

*“He was even surer about it the morning after, when he was trying to be grave and paternal with his daughters at breakfast. At noontime he was less sure. He did not deny that he had been a fool; he saw it almost as clearly as at midnight; but anything he struggled, was better than going back to a life of barren heartiness. At four he wanted a drink. He kept a whisky flask in his desk now, and after two minutes of battle he had his drink. Three drinks later he began to see the Bunch as tender and amusing friends, and by six he was with them... and the tale was to be told all over” (p. 391).*

So, suspense arouses a state of uncertainty usually with anxiety or expectation as to the possible conclusion of the utterance, thus producing a psychological effect.

According to I. Galperin, suspense, due to its partly psychological nature (it arouses a feeling of expectation), is framed in one sentence, for there must not be any break in the intonation pattern [3]. Separate sentences would violate the principle of constant emotional tension which is characteristic of this device. However, other

authors, such as V. Maltzev is of a different opinion. He believes that we may speak about periodic paragraph when the topic-sentence is deliberately reserved for the final position [quoted in 8].

However, paragraph building in belles-lettres prose generally lacks unity, inasmuch as it is governed by other than logical principles, two of the requirements being emotiveness and a natural representation of the situation depicted [4].

Hence it is sometimes impossible to decide which sentence should be regarded as the topic one. Each syntactical whole of several combined into one paragraph, may have its own topic sentence or be a topic sentence. In other words, there are no topic sentences in emotive prose as a rule, though there may be some paragraphs with one due to the prevalence of the logical element over the emotional or the aesthetic.

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**Н.Є. Жорняк. Стилiстична роль абзацу в художнiй прозi (на прикладi роману Синклера Льюїса «Бєббiт»). – Стаття.**

**Анотацiя.** У статтi розглядається абзац як стилiстичний засiб у художнiй прозi. Проаналiзовано рiзнi пiдходи до термiна «стиль». Синтаксична стилiстика є основним провiдником емоцiй у письмовому типi мови, тому, вiдповiдно, будь-яка змiна форми неминуче викликатиме певну змiну сенсу. Для iлюстрацiї прикладiв того, як синтаксис виконує стилiстичну роль у прозi, обрано роман Синклера Льюїса «Бєббiт». Результати аналізу тексту роману показали, що абзац належить як до лiнгвiстичної, так i до логiчної категорiї. Проаналiзовано основнi особливостi побудови абзацiв у рiзних стилях. Найбiльшi типовi моделi абзацiв, побудованих на рiзних принципах, що використовуються в романi, виокремлено.

**Ключовi слова:** стиль, синтаксис, художня проза, абзац, стилiстика, стилiстичний засiб.

**Н.Е. Жорняк. Стилiстическая роль абзаца в художественной прозе (на примере романа Синклера Льюиса «Бэббит»). – Статья.**

**Аннотация.** В статье рассматривается абзац как стилiстическое средство в художественной прозе. Проанализированы различные подходы к термину «стиль». Синтаксическая стилiстика является основным провiдником эмоций в письменном типе речи, поэтому, соответственно, любое изменение формы неизбежно будет вызывать определенное изменение смысла. Для иллюстрации примеров того, как синтаксис выполняет стилiстическую роль в прозе, избран роман Синклера Льюиса «Бэббит». Результаты анализа текста романа показали, что абзац относится как к лингвистической, так и к логической категориям. Проанализированы основные особенности построения абзацев в разных стилях. Наиболее типичные модели абзацев, построенных на разных принципах, используемых в романе, выделены.

**Ключевые слова:** стиль, синтаксис, художественная проза, абзац, стилiстика, стилiстическое средство.