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FUNCTIONAL AND STYLISTIC CHARACTERISTICS OF THE EPITHET IN MODERN PROSE OF GREAT BRITAIN (BASED ON PAULA HAWKINS' NOVEL *THE GIRL ON THE TRAIN*)

ФУНКЦІОНАЛЬНО-СТИЛІСТИЧНІ ХАРАКТЕРИСТИКИ ЕПІТЕТА В СУЧАСНІЙ ПРОЗІ ВЕЛИКОБРИТАНІЇ (ЗА МОТИВАМИ РОМАНУ ПОЛІ ГОУКІНЗ «ДІВЧИНА У ПОТЯГУ»)

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The article reflects the linguistic and stylistic analysis and the functional and stylistic characteristics of the epithet of modern British prose on the example of the novel "The Girl on the Train" by Paul Hawkins in terms of its emotional significance and colour. A consistent analysis of the functional and stylistic characteristics of the epithet as a verbal artistic means of modern English. The author of the article considered the interpretation of the epithet and compared several classifications of epithets. Also, the characteristic of the epithet as a stylistic device was formed and the functional features of the epithet in modern English were determined.

The problem raised in the article and the analysis of theoretical material on the epithet showed that all the authors, characterizing the epithet, highlight its main feature: it is the figurative definition of the subject. The epithet is always subjective. It embodies the uniqueness of the worldview inherent in the individual.

Despite the fact that the epithet as a traditional method of stylistics has long taken a strong place in various studies of artistic speech, a common, complete theory of the epithet, according to many authors, still does not exist. This term is still used by researchers in different senses, i.e. in the narrow and broad senses, which are considered and compared in the article.

The stylistic function of epithets is that they allow to show the subject of the image from the unexpected side, individualize a feature, evoke a certain attitude to the depicted.

Also, with the help of epithets a special subtlety, expressiveness, depth is achieved. The construction of the epithet is usually elementary. This is an adjective + a noun. The epithet in the text is usually found in the postposition, after the conditioned word.

In modern English, the expressiveness of the epithet has also increased due to transposition; occasional functioning of a phrase or sentence as a complete formation, graphically, intonationally and syntactically similar word.

Accurate translation of epithets will give the language a direct character. However, stylistic and semantic errors that reduce the quality of translation should be avoided.

Key words: functional and stylistic characteristics, epithet, prose, figurative meaning, text, linguistic analysis, stylistic analysis, language tools, functional style.

У статті віддзеркалено проведений лінгвостилістичний аналіз і відображено функціонально-стилістичні характеристики епітета сучасної прози Великої Британії на прикладі роману «Дівчина у потягу» письменниці Полі Гоукінз із точки зору його емоційної значущості й забарвленості. Здійснено послідовний аналіз функціонально-стилістичних характеристик епітета як словесного художнього засобу сучасної англійської мови. Автором статті розглянуто трактування епітета та порівняно декілька класифікацій епітетів. Також сформовано характеристику епітета як стилістичному прийому й визначено функціональні особливості епітета в сучасній англійській мові.

Проблема, порушена в статті, й аналіз теоретичного матеріалу з епітета показав, що всі автори, характеризуючи епітет, виділяють його головну ознаку: це власне образне визначення предмета. Епітет завжди суб'єктивний. У ньому втілюється унікальність світоглядання, властивого особистості.

Незважаючи на те що епітет як традиційний прийом стилістики здавна зайняв міцне місце в різних дослідженнях художнього мовлення, загальноприйнятої, закінченої теорії епітета, за справедливим зауваженням багатьох авторів, усе ж поки не існує. Цей термін використовується до сих пір дослідниками в різних сенсах, тобто у вузькому й широкому розумінні, які розглянуто та порівняно в статті.

Стилістична функція епітетів полягає в тому, що вони дають змогу показати предмет зображення з несподіваного боку, індивідуалізують якусь ознаку, викликають певне ставлення до зображуваного.

Також за допомогою епітетів досягається особлива тонкість, виразність, глибина. Конструкція епітета зазвичай елементарна. Це прикметник + іменник. Епітет у тексті зазвичай виявляється в постпозиції, після обумовленого слова.

У сучасній англійській мові експресивність епітета збільшується також за рахунок транспозиції; оказіонального функціонування словосполучення або речення як цільнооформленого утворення, графічно, інтонаційно та синтаксично уподібненого слову.

Влучний переклад епітетів надасть мові безпосереднього характеру. Проте варто уникати стилістичних і смислових помилок, що знижують якість перекладу.

Ключові слова: функціонально-стилістичні характеристики, епітет, проза, образне значення, текст, лінгвістичний аналіз, стилістичний аналіз, мовні засоби, функціональний стиль.

Introduction. Many linguists all over the world have devoted researches to the theoretical development of the definition of the epithet and its role in the structure of the literary text. Among the scholars who paid considerable attention to the study of stylistic meaning and aesthetic functions of the epithet are I. Arnold, I. Astakhov, L. Bobyleva, F. Buslaev, O. Veselovsky, V. Vinogradov, G. Gelfandbein, A. Gornfeld, V. Zhirmunskyi, M. Lomonosov, L. Ozerov, V. Pautinskaia, G. Pospelov, O. Potebnia, M. Rybnikova, L. Timofeev, B. Tomashevskiy.

Analysis of recent research and publications. Scientists who have studied epithet in the structure of texts of different styles should be singled out separately. They are L. Bulakhovskiy, N. Burliai, Ye. Hulak, S. Yermolenko, L. Katelina, A. Katsnelson, L. Kachaieva, V. Kovalov, V. Krasnianskiy, A. Lobanov, B. Lukianovskiy, A. Makarov, V. Malakhovskiy, O. Onipko, L. Pustovit, N. Rudnieva, N. Solohub, M. Sniehyrov, L. Stavyska, A. Chycherin and others. The psychological aspects of tropes research also deserve attention. Among them there are works by L. Lysychenko, S. Hryhoruk, T. Kovalova.

In the scientific literature so far no final opinion has been formed on the criteria for distinguishing between epithet and logical definition. On the one hand, researchers distinguish between these two categories, emphasizing the emotionality, sensuality of the first (F. Buslaev, B. Tomashevskiy, L. Bobyleva, O. Akhmanova, V. Zhirmunskyi, O. Bandura, M. Rybnikova). Others consider an epithet any meaning that expresses the logical-subjective or subjective-emotional characteristics of the concept, i.e. in a broad sense the epithet distinguishes the object of thought and calls its inherent feature, and in the narrow – acquires imagery, originality and infrequent individual use (I. Astakhov, N. Tarasenko, L. Tymofeev, D. Nytchenko, S. Bybyk, S. Yermolenko, L. Pustovit).

O. Potebnia called the logical definition a prosaic epithet, and the artistic definition he called a poetic epithet. The criterion for differentiation, according to O. Potebnia, is a change in the semantic scope of the concept. Its reduction is the main feature of the prosaic epithet, where the selection of one of the features of the concept is its identification and does not reduce the volume [9, p. 215].

V. Zhirmunskyi denied the expediency of distinguishing between epithet and logical definition. He notes that the epithets used in the narrow and broad sense “contain a logically necessary limitation of concepts” [11, p. 37]. Thus, “the boundary between them and the so-called logical definitions loses its former clarity” [11, p. 357]. I. Astakhov did not recognize such a division, pointing to the impossibility of drawing a clear line between these two concepts [12, p. 102].

V. Zhirmunskyi, describing the evolution of the term “epithet”, notes that in the poetic practice of French classicism of the seventeenth and eighteenth centuries. poetic meaning was usually an epithet in the ancient, narrow sense of the word, “romantic style reform in France and England was directed largely against traditional ornamental epithets. Romanticism for the first time fundamentally justifies the individual point of view and individual use of the word” [11, p. 358–359]. The XIX century gives impetus to the expansion of the “epithet” term usage, while using it in the narrow sense [11, p. 360].

T. Onoprienko emphasizes the functional significance of the epithet, considering the figurative meaning “first trope”. The linguist notes that “the concept as the highest form of reflection of the world in consciousness, enshrined in the material language form of expression, develops through the disclosure, discovery of signs, properties of various objects and phenomena” [18, p. 9].

Setting objectives. The main problems of epithet study are identified as following ones:

1. In the scientific literature to determine the epithet criteria for distinguishing it from the logical definition has not been developed, which complicates the analysis process.

2. When studying the semantics of an epithet, it should be remembered that it is a contextually related component of the syntagm.

3. When classifying an epithet, its interaction with other tropes and the structure of the epithet syntagm are not always taken into account. It is important to divide epithet combinations into those where the epithet is an independent carrier of meaning, and those where it is subordinated to other paths, including metaphor and metonymy.

The theory of tropes has in its arsenal the doctrine of two ways of expressing a sign (autologous and metalogous). The autologous method involves the use of words in the direct nominative sense, and metalogous allows the use of words in both literal and figurative meanings, T. Onoprienko concludes that all tropes, including the epithet, “by their nature are metalogous nominations” [18, p. 13]. Obviously, this criterion can be considered decisive in the division of meanings into logical and figurative, which is an epithet. Thus, in poetic language, where the definition harmoniously synthesizes direct nominative and connotative meaning, it will be an epithet.

An epithet is an ancient figurative means of speech. A. Veselovskyi noted that the history of the epithet is the history of poetic style and not only style, but also poetic consciousness; the whole history of taste and style in its evolution from the ideas of useful and desirable to the vision of the concept of beauty [3, p. 301]. Most researchers define the epithet as an artistic definition, emphasizing its figurative and aesthetic function.

The term itself comes from the Greek *epitheton*. Its purpose has always been to characterize an object or phenomenon, highlighting their qualities. The epithet gives them additional objective or subjective, real or unreal properties, expanding the meaning of the word to which it belongs.

There are many interpretations of the epithet in the linguistic literature. Thus, the authors of the dictionary of linguistic terms D. Hanych and I. Oliinyk give the following definition: “An epithet is one of the main paths, an artistic figurative definition that emphasizes a characteristic feature, a defining quality of an object, concept, action. Most often epithets are adjectives, in a broad sense epithets are nouns-adjectives, as well as adverbs that metaphorically explain the verb” [17, p. 76].

In the manual “Stylistics” edited by M. Matsko epithet is considered as a verbal artistic means, artis-

tic figurative meaning that emphasizes the characteristic feature, the defining quality of the phenomenon, object, concept of action [13, p. 338]. A similar definition of this term is given by O. Kulbabska and O. Kardashchuk: “artistic, aesthetically-marked definition, which is constantly at the distribution, semantically realizes attributive meanings and grammatically differently expressed” [9, p. 257].

R. Zorivchak also considers the epithet as a stylistic device based on the relationship between the emotional and logical meaning of the word. From the usual definition (or the circumstances of the mode of action, when it comes to epithets expressed by adverbs) epithet differs figurative and, thus, expressive meaning [1, p. 63].

I. Kochan emphasizes that an epithet is a lexical-syntactic trope, as it serves as a definition or circumstance, not necessarily used figuratively, but necessarily with existing emotional or expressive connotations, through which authors express their attitude to things around them [4, p. 106].

The most complete, in our opinion, interpretation of this concept is given by O. Selivanova: “An epithet is a stylistic figure, a trope that is a definition or circumstance in a sentence as an attribute of an object, action, state and is characterized by high emotional and expressive charge, value and imagery. The epithet has a metaphorical or metonymic nature. In a broad sense, the epithet is not only a metaphor or metonymy, but also any emotional and evaluative attribute” [19, p. 145].

The activity of the use of epithets varies from era to era, the attitude to the same definitions changes over time. It is possible to highlight such epithets as antique, classic, romantic and realistic ones.

Results. In modern philology, the most complete classifications of epithets, represented in the works of V. Moskvyn and T. Onopriienko. These researchers take into account the positive experience of predecessors in creating classification systems of epithets and make the necessary, in their opinion, changes and additions.

V. Moskvyn proposes to classify epithets according to the method of designating the corresponding feature (metaphorical – a cloud of gold, bottomless sky, metonymic – suede walking, scratching gaze), semantic parameters (color, evaluation), structure (simple, complex), the level of language acquisition (colloquial, individual-authorial), by the stability of connections with the denoted word (free, permanent; a separate variety-antonomasia), by stylistic color (conversational, newspaper, book, poetic, folk, poetic, folklore), by quantitative characteristics (chain of epithets, fork, triplet), in combination

with figures of repetition (tautological, through). In the classification of V. Moskvina it feels the desire to fully define the system of diverse parameters, which can be used to distinguish epithets not only in artistic speech, but also in other speech styles [11, p. 28–29].

According to research held by T. Onoprienko, the tendency to divide epithets into two main categories is quite clear. The first of them includes usual (average, traditional) epithets, the second – not usual, occasional. I. Halperin and L. Tursunova designate these categories with such terms as associative and non-associative epithets. The second term, however, is unfortunate because non-associative epithets do not exist at all. Any epithet arises on the basis of a certain association [13, p. 1].

Thus, there are epithets simple, complex, visual, auditory, olfactory, picturesque, psychological. The content of epithets is divided into pictorial or descriptive and lyrical. The lyrical epithets have an evaluative element.

Discussion. In our research we have used two classifications which complement one another. We have used the Epithets classification developed by I. Galperin, according to which there are simple, compound, phrase, string or chain and reversed epithets. Also we have used the Epithets classification developed by V. Kukharenko, which includes among others pair and two-step epithets.

We have read and analysed Paula Hawkins' novel *The Girl on the Train* and have found the following examples of all types of epithets.

1. *Simple epithets*: overactive imagination, lonesome shoe, beautiful sunshine, cloudless skies, comphorting rhythm, familiar faces; evening sunshsine; opposite direction, rose bushes; bulging belly; fashion industry; enormous canvas;

2. *Compound epithets*: light-blue cloth, dirty white shirt, never-ending engineering works; tiny bird-woman; pale-skinned; open-mouthed in admiration; small but cutting-edge gallery; leaden-legged road; short-liver carrer; ex-wife's things;

3. *Phrase epithets*: moving at a brisk jogger's pace, blonde hair cropped short; out-of-town Tesco; early to mid-thirties woman; dark hair, greying at the temples; silver watch with a large face; mid-thirties man; the getting-to-know-you stuff; nails digging into my palms; tears stinging my eyes; soon-to-be-homeless alcoholic; test-the-waters email; wrapped-up-in-hate; out-of-body experience;

4. *String or chain of epithets*: ancient, decrepit, beset with signaling problems; strong, bitter gin and tonic; a Victorian semi, two storeys high, overlooking a narrow, well-tended garden; filthy, low-slung concrete building; this man is taller, slender, darker; urgent, cheerful business; dark, oval impressions;

5. *Reversed epithets*: the upstairs bedroom (beige, with a dark-blue print); the sky is an insolent blank, pale, watery blue; he's handsome in a British film star kind of way; pretty and carefree as she is; as har das pebble, smooth and obstinate; the pain sharp and hot; their faces blank;

6. *Pair epithets*: scrubby little wood; dustier and more forlorn; bright print dress; suited and booted; smaller and paler; green and cold garden; dark honey skin; long and delicate fingers;

7. *Two-step epithets*: incongruously joyful and upbeat song, secret hidden beaches; fragrantly, aggressive happy; blissfully happy and utterly wreched; uncomfortably tight; too deliciously warm and lazy; pretty coloured house [24].

Thus, in literary texts epithets are a means of figurative thinking, individual author's perception of action. The main function of epithets in the studied novel is to evoke in the reader's imagination certain bright pictures, to emotionally influence the reader. The combination of epithets with other artistic and stylistic means enhances the expressive sound of the text, accumulating modal and authorial connotations. Artistic definitions enhance the expressive potential of nominations, allow to convey one or another assessment of the object and contribute to the tropeization and, consequently, the aestheticization of the artistic text.

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