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## LINGUISTIC MEANS OF EXPRESSING A COMPLIMENT IN ENGLISH

Any compliment is a way of establishing contact between interlocutors, and the expression of this contact occurs with the help of various linguistic means, which give brightness and expressiveness to the speech. When analyzing a compliment as a speech utterance, first of all, the question of its lexical content in syntax is raised. The collected factual material shows that most compliments made in various situations of communication by a large number of speakers have a similar lexical and syntactic structure.

The illocutionary force of complimentary statements is achieved through:

- lexical and semantic means;
- semantic and stylistic tropes;
- grammatical means.

*Lexical and semantic means* include direct nomination, emotive vocabulary with a positive connotation, adverbs-intensifiers, quantifiers with adjectives, frequency adverbs, words-intensifiers, comparative and superlative degrees of adjectives, onomatopoeia, interjections, amplifying particles.

Compliments often contain *direct nomination*, which is a means of expressing positive evaluation. It is usually represented by the recipient's name. To make the address more emotional, a *diminutive suffix* is added to the name. This suffix (–ie; –y)

is added to many nouns, proper and common in particular, and sometimes very occasionally added to adjectives implying affection, intimacy and endearment: “John – Johnny”, “Ann – Annie”, “Robert – Bobbie”, “Catherine – Kitty”, “bird –birdie”, “sweet –sweetie”. For example: *Sweetie, I’m so lucky to have you.*

Lexical means often used in complimentary statements also include *emotive nouns* that have a positive connotation: *charm, miracle, delight, angel* etc. For example: *You are an angel! You are my hero.*

It is common for American and British compliments to overestimate both the interlocutor and everything that is happening and observed, using numerous *positive emotional-evaluative adjectives*: “great”, “excellent”, “perfect”, “gorgeous”, “wonderful”, “brilliant”, “superb”, “fantastic”, “fabulous”, “marvelous”, “divine”, “ravishing”, “terrific”, “delighted”, “enjoyable” etc. For example: *That’s splendid! You did well.*

In complimentary statements, *adverbs-intensifiers* and *quantifiers with adjectives* are widely used: “absolutely”, “beautifully”, “extremely”, “incredibly”, “awfully”, “very”, “exceptionally”, “amazingly”, “perfectly”, “much”, “a lot”, “by far”, “enough”, “quite” etc. For example: *You are an exceptionally brilliant child.*

It is very common to use *frequency adverbs* noting the permanent or temporary nature of any qualities of the addressee. For example: *You, as always, look great!*

A characteristic feature of many compliments is the use of words-intensifiers *such* and *so*, which emphasize something in the addressee: *You are such a noble man!*

The highest degree of quality, denoted in a compliment, is expressed through a *superlative adjective*. For example: *You have the most attractive and sweetest smile in the world!*

For emotional coloring of the utterance, it is possible to use elements of *onomatopoeia, interjections (Oh! Ah!), amplifying particle (as, only)*. For example: *Mmm, how delicious! Wow, that’s great!*

**Semantic and stylistic tropes** include epithet, hyperbole, metaphor, comparison, simile, antithesis, oxymoron, periphrasis, lexical repetition.

*Epithet* is one of the most common tropes in compliments. It is a word or phrase that adds expression to adjacent words. It can be used with a positive or negative connotation, literally or figuratively. According to the semantic parameter, there are epithets that give a portrait, psychological, behavioral characteristic of a person or characterizing objects by shape, size, etc. For example: *You have impeccable manners.*

*Hyperbole* is a stylistic figure or artistic device based on the exaggeration (overstatement or understatement) of certain properties of the depicted object or phenomenon. Hyperbole should be distinguished from simple exaggeration expressing the emotional excitement of the speaker. Hyperbole is an exclusively deliberate stylistic device with a certain subtext of a contract between the speaker and the perceiver. For example: *I love you to the moon and back.*

*Metaphor* is a technique that allows to make the compliment more vivid and emotional. It consists in transferring the properties of one object or action to another. Metaphor includes a hidden likeness, a figurative convergence of words based on their figurative meaning. For example: *You are my sunshine.*

*Comparison* is a trope in which one phenomenon or concept is clarified by comparing it to another phenomenon belonging to the same class in order to establish the degree of their similarity or difference. Comparison takes into account all the

properties of two objects, emphasizing one of the objects being compared. For example: *I wish I had a son as responsible as you.*

*Simile* is a figure of speech that directly compares two things. Similes differ from other metaphors by highlighting the similarities between two things (deliberately disregarding the differences between the objects in question) using comparison words (*like, as, such as, as if, seem*), while other metaphors create an implicit comparison. For example: *You are as light as a spring morning breeze.*

*Antithesis* is a figure of speech in which directly opposite phenomena, concepts, thoughts and traits of character are sharply opposed in order to enhance expressiveness. A compliment based on antithesis is against the anti-compliment to oneself, when exalting the other, a person additionally draws attention to his lack of success or competence in this matter. It is believed that this type of compliment is the most memorable and emotional. For example: *I lack your determination.*

*Oxymoron* is a figure of speech, usually one or two words in which seemingly contradictory terms appear side by side. This contradiction is also known as a paradox. In a compliment, an oxymoron conveys a sense of humor, irony, or sarcasm. For example: *I like your eloquent silence.*

*Periphrasis* can be used as a nomination in a complimentary statement. A periphrasis is a descriptive phrase formed to replace a common name or proper name. What is important in periphrase is the living connection between the person being replaced and the substitute, because it reveals something new in what is being renamed. This trope in a figurative form characterizes a certain phenomenon, event, pointing to their specific, distinctive features, which easily make it possible to recognize the object of description. For example: *Nice to see you again, the mistress of my thoughts.*

*Lexical repetition* is a figure of speech, a stylistic device for repeating a keyword in one sentence or in adjacent sentences. Lexical repetitions are used to highlight an important in order to more accurately express the thought. Repeated nomination takes on the meaning of a characteristic feature. For example: *You are smart. Really smart.*

**Grammatical means** include the use of the continuous form of the verb “be”, emphatic “It”, rhetorical questions.

The verb “be” is used *in the Continuous form* if it acts as a link with some predicatives expressed by adjectives and nouns (as well as substantive phrases) to express temporary traits of character or mode of behavior of the recipient of the compliment. For example: *You’re being very creative today.*

The use of *emphatic “It”* takes place when it is necessary to make emotional, expressive emphasis on a word or phrase in order to emphasize the importance of the information and meaning it contains. For emphasis in verbal speech, logical stress is usually used, which is done on the desired word or phrase by increasing intonation. In this case, the semantic fragment sounds noticeably louder and more expressive, and even subconsciously attracts the attention of the interlocutor. For example: *It’s you who makes me smile* or *It’s you who I would rather share my lifetime.*

*Rhetorical question* is a question, the answer to which is not required or expected due to its extreme obviousness to the speaker. Since an interrogative statement implies a well-defined, well-known answer, a rhetorical question is a statement made in an interrogative form. For example: *Isn’t she the best woman in the world? Isn’t she wonderful?*

Thus, the research revealed that complimentary statements often use words with bright positive emotional coloring, which contribute to expression. Such words include emotive nouns, adverbs and adjectives, reinforcing particles, interjections, elements of sound imitation. Various stylistic and artistic means of expression are widely used in compliments, such as epithet, metaphor, hyperbole, comparison, simile, antithesis, oxymoron, periphrasis and lexical repetition. These tropes give the complimentary speech act brightness, imagery and expressiveness. Among grammatical means that are common in compliments there is the use of the continuous form of the verb “be”, the use of emphatic “It”, the use of rhetorical questions.

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### **МОЎНАЯ ЭКАНОМІЯ ЯК УМОВА ЭФЕКТЫЎНАСЦІ СЕМАНТЫКА-ПРАГМАТЫЧНАЙ АРГАНІЗАЦЫІ ТЭКСТА НАВУКОВАЙ МАНАГРАФІІ**

Здольнасць мовы да эканоміі сродкаў выяўляецца ў імкненні перадаць максімальную колькасць інфармацыі ў адзінку часу і выступае як неабходная ўмова ажыццяўлення кампрэсіі інфармацыі ў мэтах павышэння эфектыўнасці паведамлення. Пад *эфектыўнасцю* мы разумеем ідэягненне жаданага выніку камунікацыі (effectiveness), і апэратыўнасць праяўлення разуменняў адказ з боку адрасата (efficiency).

Падпарадкауючыся тэндэнцыі мовы быць эканомнай, цікава паглядзець, як гэта адбываецца ў яе «эканомных» прадуктах – навукова-тэхнічных тэкстах уласна-навуковага падстылю – навуковых манаграфіяў, дзе мы маем справу з працэсам паглыбленага выражэння і тлумачэння новых ведаў на пэўную тэму.

Матэрыялам нашага даследавання стала манаграфія «Green Architecture» (2001), аўтарам якой з'яўляецца амерыканскі мастак і архітэктар – Джэймс Вайнз (James Wines) (гл. электронны варыянт кнігі – [https://www.goodreads.com/book/show/224002.Green\\_Architecture](https://www.goodreads.com/book/show/224002.Green_Architecture)). Такі выбар абумоўлены тым, што дадзеная праца па гісторыі ўстойлівай архітэктуры з'яўляецца адным з найбольш прыдатных матэрыялаў, які змяшчае мноства моўных сродкаў і спосабаў эканоміі.

Манаграфія асвятляе праблему спажывецкага стаўлення чалавека да прыроды, а дакладней, негатыўнае ўздзеянне будаўніцтва на навакольнае асяроддзе, а таксама тлумачыць, што варта разумець пад словамі *зялёная архітэктура*, і як узняць узровень экасвядомасці прадстаўнікоў архітэктурна-будаўнічай спецыяльнасці. Джэймс Вайнз таксама ставіць пытанні: «Калі дом лічыцца экалагічным? Ці робіць будынак выкарыстанне прыродных матэрыялаў прыкладам «зялёнай» архітэктуры?» і прапануе для абмеркавання розныя, і часта непрымірымыя, канцэпцыі адносна экалагічна чыстай архітэктуры.