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WORD AND TIME

PRAGMATIC FUNCTIONS OF THE STYLISTIC DEVICES IN THE AUTHOR'S CHARACTERISTICS OF THE SUPPORTING CHARACTERS IN "DEATH OF A HERO" BY RICHARD ALDINGTON

SVITLANA KOBUTA

Abstract. This article deals with the role and place of stylistic devices in a work of art in the literary pragmatics context. Operating on the level "author - work - reader", literary pragmatics offers an interpretation of the text together in the light of hidden information. The paper focuses on the stylistic analysis of the author's descriptions of the supporting characters in Richard Aldington's novel "Death of a Hero" and defining the pragmatic functions of the given stylistic devices as source of implicit information. In addition to characterizing his characters through their speech Richard Aldington makes use of direct descriptions. While stylistic figures in the dialogues help to and understand the way of thinking of characters, phonetic and graphic stylistic devices often indicate their social background or emotional state, it's authors descriptions that make us assess the situation better, pinpointing certain personal features. The most frequently used stylistic devices in the direct descriptions are of a lexical stratum. Not only they enrich the language of a novel, but also allow the author manipulate his readers, "lead them by the hand" in the needed direction and implicitly influence their perception of the characters. It is thanks to the stylistic devices that the author implicitly manages to explain that there has always been an abyss of misunderstanding between the protagonist and his surrounding, regardless of where he was at a certain stage of life. The contrast of the use of tropes in the descriptions of the supporting characters is a tale-telling sign in itself, and that is a particularly important pragmatic function of the stylistic devices usage.

Keywords: pragmatics, stylistic devices, litotes, oxymoron, metaphor, epithet, implication, R. Aldington.

1. INTRODUCTION

Literary pragmatics has been a relatively new field of study on the crossroads of literature and philology. It usually deals with the realm of implicit meaning, either consciously hidden by the author or found by a zealous reader. Literary pragmatics has attracted attention of both Western and Ukrainian scholars, who tried not only to define the theoretical basis of the discipline, but also show the ways of its practical implementation e.g. Davis, 1991; Grice, 1989 and Kononenko, 2021. In this paper, the main object of research is the pragmatic functions of the stylistic devices used by Richard Aldington in his novel "Death of a Hero" when describing his supporting characters. It

has been proven that stylistic devices provide a fuller understanding of literary characters, yet they also convey the author's attitude to their personal traits of character as well as to the environment and time in which the action takes place.

2. ANALYSIS AND DISCUSSION

"Death of a Hero" is a highly ironic novel written by Richard Aldington representing British authors of the "Lost Generation". It focuses on the never-ending futile struggle between idealism and harsh reality with the never-fitting-in main character who loses his spirit and creativity to the coldness of pragmatic England enhanced by cruelty of World War I. Richard Aldington uses a wide range of stylistic devices to describe the setting and form his prospective reader's opinion of the George Winterbourne's (main character) surrounding. There has already been published a paper focusing on the pragmatic meaning of the stylistic devices charactering the main character of the given novel. Its main focus has been on showing the development of the character and the way stylistic devices reflect it, and that includes the analyses of different stylistic means on the graphic as well as lexical levels, and the level of a sentence. Yet, Richard Aldington has also created vivid supporting character, and while some of them are merely fleeting, they still contribute to the whole picture in their unique way.

The author's characteristics of the main character's parents deserve special attention. Elder Winterborn, the father, was "an inadequate sentimentalist. Mild, with an affectation of gentility, incompetent, selfishly unselfish...he had a genius of messing up other people's lives"(Aldington, 2013, p. 17). The provided chain of epithets does not attribute him any tangible, core trait, it emphasizes his amorphous, unrealistic perception of life. The oxymoron selfishly unselfish characterizes the character in a way that implicitly states that he wishes everyone good, if it does not affect his interests, yet his good intentions often backfire. Ironic hyperbole a genius of messing up other people's lives strengthens the previous characteristics and makes readers perceive him as negative. Aldington (2013) emphasizes that as an essentially good person, George Augustus has done nothing to harness his potential for the benefit of others, but on the contrary: "The amount of irreparable harm that can be done by a really good man is astounding. Ten astute rouges do less""(Aldington, 2013, p. 17). The main emphasis is on contrasting epithets in the phrases of really good man and ten astute rouges, from which it implicitly follows that sometimes a passive position in life, unwillingness or inability to use their potential equates to unintentional crimes, at least when it concerns the others. Using parallel designs, repetitions, hyperbole, and zeugma, Aldington consistently shows what Winterbourne Sr.'s fault is: "He messed up his wife's life by being weak with her; messed up his children's lives by being weak and sentimentalish with them and by losing his money – the unforgiveable sin in a parent; messed up the lives of his friends and clients by honestly losing their money for them; and messed up his own most completely. That was the one thing he ever did with complete and satisfactory thoroughness. The mess he got his life into would have been baffled by an army of psychologists to unravel" (Aldington, 2013, p.17). The hyperbole in this quote deserves a special attention: the unforgiveable sin in a parent concerns the loss of money by the father, it is quite sarcastic and allows us to make conclusions of the system of values and morality in England in the early twentieth century, where material well-being served as a measure of the assessment of a person and his status in society. The next hyperbole "The mess...would have been baffled an army of psychologists to unravel" suggests that all the problems in the character's life could have been solved if he had a different attitude to reality. The mention of psychologists once again emphasizes not only the weakness of the character, but also the fact that his actions might have caused tremendous though unintentional damage to his surroundings.

The main feature of the main character's father is his meekness combined with passive attitude towards the world: "Young George Augustus – was pretty comfortable. The only thing he wanted ...was to be pretty comfortable... (he) thought himself rather a hell of a boy because he occasionally sneaked off to a play or a whore (Aldington, 2013, p. 40). The repetition of the epithet pretty comfortable allows us to talk about a certain philosophy of life not only of this hero, but of his entire generation, whose lifestyle can be characterized by certain tranquility and conservatism; therefore, the slightest deviation from the routine is perceived as a great adventure. Aldington (2013) offers an explanation for this position in the life of Elder Winterbourne: "His mother was a dominating old bitch who destroyed his initiative and courage, but in the 'eighties hardly anyone had the sense to tell dominating bitch-mothers go to hell"(Aldington, 2013, p. 38). The deliberate use of vulgarisms alongside metaphorical concepts should demonstrate the author's irritation and is a challenge to traditional society that was not able to call a spade a spade. Yet, in this case the emphasis should be on the epithet dominating, because it was the imposition of its diktat that caused irreparable changes in the character of George Augustus. The second half of the sentence suggests a dramatic change in the sacred status of the mother in the early twentieth century. Aldington focuses on the role of tradition in the life of George Augustus and English society in general: However, such is the force of the Tradition, George Augustus was annually allowed a month's holiday. But there were sirens awaiting our Odysseus in rural Kent. George Augustus met Isabel Hartly"(Aldington, 2013, p. 40). The power of tradition in this lifestyle is evidenced by the capitalization of the word, which allows us to consider Tradition as a symbol and a third force alongside God and the monarchy. The ironic mention of the sirens in Kent, the pretentious tone of the allusion creates a sarcastic effect combined with the epithet of rural, and the simple-minded and short-sighted George Augustus is perceived as a parody of the shrewd traveler Odysseus. It is in this comical comparison with the provincial siren that George's mother is mentioned, which allows her to be seen as a cunning woman, though, the given characteristics is quite likely an ironic hint at an attempt to "romanticize" the banal, from the author's point of view, love story of the parents of the protagonist.

Aldington (2013) provides his readers with a clear message indicating that George Augustus was not ready for the duties assigned to him by the marriage, and that has taken place in the form of the detailed comparison: George Augustus...was about as competent to be a husband as to teach white mice to perform military evolutions (Aldington, 2013, p. 47), where the concept white mice is a symbol of being out of touch with life, not to mention the irony of the second part of the comparison. This statement can be applied not only to the given person himself, but more broadly, as George's father was a typical representative of his generation; therefore, his inability to find a place in the world or to understand his vocation can be projected on his contemporaries, who were so self-indulgent and short-sighted that failed to see dangerous tendencies until it was too late. At some point in his life, Winterbourne Sr. realized that something went wrong, although, once again he misinterpreted his revelation: He realised that he was a dreamer of dreams born out of his due time, that he should have floated Antonious-like with the Emperor Hadrian to the music of flutes and viols on the subtly-drifting waters of the immemorial Nile...Babylon and Tyre were in him, and he too wept for beautiful Bion. In Athens he had reclined, violet-crowned, at the banquet where Socrates caused of loved with Alcibiades...One day George Augustus declared to the family that he should abandon his Profession and write (Aldington, 2013, p. 54). A set of allusions transports the reader to ancient times, when mind and talent were most appreciated, yet comparing himself to great thinkers and rulers, George Augustus did not take into account that the times were long gone and that the above-mentioned individuals did not have to earn a living and provide for their families. All the epithets show an incredible level of detachment from reality and poetization of realities of which the elder Winterborn knew only from a limited number of books, as evidenced by backsliding in the use of language and comparisons characteristic of a very

bookish style. However, it is the capitalization of Profession a tool for earning money and being a respectable gentleman that deserves special attention. George Augustus' abandonment of his previously unsuccessful career not only indicated a lack of understanding of his responsibilities regarding his family, but also betrayal of the values of his class for the sake of an ephemeral dream.

The author ironically describes the George's mother, leveling all her positive characteristics with oxymorons: Isabel Hartly.. was very pretty, in a florid vulgarish way... fascinatingly ignorant, even to the none too sophisticated George Augustus (Aldington, 2013, p. 41). The litotes even to the none too sophisticated indicates that no matter how low George's father can be rated, his mother showed even worse qualities. Even her positive actions and qualities have an ironic sound to them in Aldington's interpretation thanks to sharp epithets and comparisons: Isabel's thwarted sex and idealism and ambition, her physical health and complete lack of intellectual complexity, made her an excellent mother... Isabel would really have fought, and did fight, for her baby like a hot-headed, impetuous, pathetic, ignorant cow. If that was any achievement, she saved young George's life – saved him for a German gun (Aldington, 2013, p. 52). Metaphorical metonymy - saved him for a German gun takes the reader to the level of comprehension of the pacifist idea of the work.

Winterbourne's mother first appears on the pages of the novel when she receives a telegram announcing her son's death. Describing her, Aldington does not even try to hide his irony: Although a lady of 'mature charms', Mrs. Winterbourne loved to fancy herself as a delicious young thing of seventeen, passionately beloved by a sheik-like but never really 'clean' (not to say 'straight') Englishman. She was a mistress of would-be revolutionary platitudes about marriage and property (rather like the talk of 'enlightened' person), but, in fact, was as sordid, avaricious, conventional and spiteful a middle-class woman as you could dread to meet (Aldington, 2013, p. 21). The euphemism for a lady of 'mature charms' indicates the real age of the character, yet emphasizes her enormous interest in the opposite sex, which looks quite comical when combined together. Comparison as a delicious young thing of seventeen proves that she sees herself as a young coquette. Aldington also describes her favorite type of men as sheik-like but never really 'clean' (not to say 'straight'). The epithet sheik-like should emphasize rather stereotypical sense of passion and sexual drive rather than exotic tastes. However, epithets sheik-like and clean create a kind of oxymoronic contrast hinting at both the perceived value, clean being decent, and the intended pun with the epithet straight, the ambiguity of which leaves much to be desired. As a result, readers should come to a conclusion that George's mother was not only vain but also a poor judge of a character and could not see her passions backfiring. Aldington emphasizes that tricky love life was probably the only manifestation of the character's non-conformism manifested in infidelity, as evidenced by the metaphor a mistress of would-be revolutionary platitudes about marriage and property; still, in everyday life she was the embodiment of an average woman of the late nineteenth century, which is proven by a string of negative epithets in combination with a hyperbolic comparison as sordid, avaricious, conventional and spiteful a middle-class woman as you could dread to meet.

George's mother shared the traditional worldview of the middle class with all its concerns. The war has failed to change anything, and Aldington emphasizes her indifference to the fate of not so much the country as the frontline compatriots. But Mrs. Winterbourne only cared spasmodically about 'the country'. Her view of the British Empire was that it should continue the war as a holy crusade for the extermination of all 'filthy vile foreigners', making the world safe for straight, clean sheiks and pure, sweet, kittenish Englishwomen of fifty (Aldington, 2013, p. 26). Graphic means, in particular 'the country' in italics, make the reader see how distant and symbolic the concept of the homeland as a state is. It seems that the state and its population exist separately, in parallel, their

interests do not intersect and are simply the subject of demagoguery. The traditional-chauvinist mood of the middle class is evidenced by the comparison of war as a holy crusade for the extermination of all 'filthy vile foreigners', where the allusion to crusades is mischievous, but it emphasizes the typical belief of the middle class that no one can question the sacred right of the British Empire to wage war and its expediency. The ironic slogan is the goal of conflict resolution, because the very fact of war... for making the world safe sounds paradoxical. In the same context, Aldington used a tautology with the combinations of epithets straight, clean sheiks and pure, sweet, kittenish, which carry a note of absurdity and convey the author's distasteful mockery of the described reality. The fact that Mrs. Winterbourne is the one advocating this position only characterizes her as a rather limited, blinded by nihilism and selfishness, woman who is neither capable of critical assessment of the situation, nor is willing to try.

Introducing Elizabeth and Fanny, two love interests of the main hero, the wife and the mistress, R. Aldington tells: "Elizabeth and Fanny were not grotesques". As it has been mentioned in other paper, the metaphor grotesques is used by the author as a certain criterion, the denial of which, in this case, has a positive connotation and allows readers to see both girls as adequate individuals. The important thing is that Richard Aldington does not bother to introduce these female characters separately or at least in chronological order of appearance; therefore, it seems that the rival friends are interchangeable, the emphasis is on their equal footing and further equally detrimental influence on George. Both girls are followers of the modern way of life, suffragettes, but not too radical: "They both had that rather hard efficiency of the war and post-war female, veiling the ancient predatory and possessive instincts of the sex under a skillful smoke-barrage of Freudian and Havelock Ellis theories" (Aldington, 2013, p. 27). The author metaphorically and ironically describes Elizabeth and Fanny as typical representatives of their generation, for whom tobacco smoking fashion was as integral as the psychoanalysis fashion. Disrespectfully, the author hyperbolizes their knowledge of the intimate sphere: "They knew all about the sexual problem, and how to settle it. There was a physical... and the emotional... and the intellectual relationship; and they knew how to manage all three, as easily as pilot with twenty years' experience brings a handy ship to anchor in the Pool of London" (Aldington, 2013, p. 27). The sequential and enumerative structure of the sentence resembles a learned lesson that is told to get a mark, and the metaphorical comparison ironically implies that young characters were proud of the experience that had hardly had.

The main female character of the novel, at least nominally, is Elizabeth – George's first adult love, his wife. Aldington offers her detailed portrait, describing more of her own impression than the details. Elisabeth Paston. A slender figure in red silk: black, glossy hair drawn back from a high intellectual forehead; large very intelligent dark eyes; a rather pale, rather Egyptian-looking face with prominent cheek-bones, slightly sunken cheeks, and full red lips; a nervous manner (Aldington, 2013, p. 112). The natural intelligence of the girl is emphasized with the help of epithets intellectual, intelligent. The epithet Egyptian-looking points not only to the characteristic features of Elizabeth's appearance, but also emphasizes her aristocratic impression, internal dignity, creates the image of coldness. Besides the positive connotation of all the author's epithets, there is an echo of the classical descriptions of universally recognized beauties, that is, Aldington implicitly tells the reader that Elizabeth was nothing too original and it was not essentially much different from the rest of the young women of his generation: She was one of those 'near' virgins so common in the country of sexual prohibition.

The main character trait of Fanny was sociability combined with determination, which she obviously owes to education, as the following metaphor suggests: Fanny was quite a subtle little beast of the field. Vapourish airs were indifferent to her. She had a foot, one might almost say a leg, in several social worlds, and got on perfectly well in any of them.. (Aldington, 2013, p. 153), while emphasizing her social connections, Aldington hyperbolizes them. Fanny acts as a kind of

antidote to Elisabeth, and it is constantly underlined, in particular by comparisons she wasn't nearly as hard as Elisabeth, who could be Stonehengey at times. The epithet Stonehengey creates an allusion not just to strength or firmness, but rather to the mystery, the mystery that was Elisabeth's character, while Fanny's attitude to life was simpler, as evidenced by the metaphorical zagma: But Fanny's physical indifference carried her through a lot; one felt that her morning bath had something Lethean about it, and washed away the memory of the last night's lover along with his touch (Aldington, 2013, p. 153).

Describing Fanny, Aldington emphasizes her natural sensuality and sexuality. She was not in love with George, she judged her desires and feelings rationally, which totally corresponded to her worldview. Fanny was a marvellous lover. It was not only that she was golden and supple and lithe, where Elisabeth was dark and rather stiff and virginal, but she really cared about love-making. It was her art...Like all great artists, she was completely disinterested – art for art's sake. She knew she had the genius of touch, and was unwilling that it should be wasted. If she hadn't been a great lover, she might have been a good sculptor (Aldington, 2013, p. 176). The epithet marvellous emphasizes sexual attraction as a dominant feature of Fanny, who took everything to the maximum, the contrast of epithets golden, supple, lithe and dark, rather stiff, virginal, also speaks in her favor as we are talking not only about appearance or sexual experience, but also about a certain philosophy of rejecting social clichés. Metaphorically stating it was her art, Aldington tries to convey that physical love was her element, and Fanny was not ashamed of it, quite the contrary. The comparison Like all great artists, she was completely disinterested demonstrates that it was not so much about lust as about the art of seduction. Fanny did not bother with emotional attachments, did not romanticize sexual relations, she was looking for pleasure, shown by the allusion art for art's sake, and thus challenged society. Moreover, Fanny was conscious of her attractiveness and sensuality, as evidenced by the metaphor She knew she had the genius of touch. Aldington leads the reader to believe that Fanny was a kind of artist too, but instead of sublimating she chose frankness: If she hadn't been a great lover, she might have been a good sculptor, with the epithets great and good contrasting to some extent and suggesting that Fanny deliberately chose not to disperse her sensuality but be perfect in one sphere of life instead of joining the ranks of imperfect artists.

R. Aldington does not hide his contempt for stereotypes and people who embody them. One of the supporting characters – another lover of George's mother, Sam Brown, is characterized with the hyperbole: Sam Browne, of course, was almost too good to be true..., the seriousness of which immediately dissolves, creating an ironic effect: He was an animated – and not so very animated – stereotype. His knowledge of life was rudimentary to the point of being quadruped, and intelligence had been bestowed upon him with rigid parsimony. An adult Boy Scout, a Public School fag in shining armour – the armour of obtusibility...no situation in life has ever reached it except in the form of imposed upon it by the appropriate and predetermined formula. The modest, well-bred, etcetera, English gentleman (Aldington, 2013, p. 22). The oxymoronic metaphor of the Public School fag in shining armour, which is both an ironic contradiction and an allusion to medieval noble knights who save the lady of the heart, deserves special attention. It ironically accentuates Brown's true essence - his infantilism, which is revealed by the oxymoron adult Boy Scout, and the lack of intellectuality is conveyed by the metaphor armour of obtusibility. The epithets that precede the notion of an "English gentleman" demonstrate an open irony, because we are talking about an "ideal", which, however, no moral postulates prevented from engaging in an affair with a married woman. Moreover, the intentional use of the obscene word fag calls to create a full picture of a meticulous gay man taking advantage of other's weaknesses, while not being the brightest pea in the pod himself. Brown's stereotypical thinking and lack of creativity are confirmed by the hyperbole no situation in life ever reached him, except in the form of imposed

upon it by the appropriate and predetermined formula the epithets of which speak both of the inability to independently assess the situation and the framework of the British of that time. Brown's mental abilities are being mocked through the metaphor with the litotes effect intelligence had been bestowed upon him with rigid parsimony rudimentary to the point of being quadruped, where the epithet rigid acquires a particularly ironic meaning in combination with the comparison to an unreasonable four-legged creature.

George's first love was his childhood friend Priscilla. Her description resembles not a stream of memories, but rather a series of associations: Priscilla was very golden and pretty – much too pretty, for it made her self-conscious and flirtatious. To remember Priscilla was like remembering a fragrant English garden. Like an English garden, she was a little old-fashioned and self-consciously comely, but she was spring-like and golden. She was something he could love unreservedly, even if it was only with the mawkish love of adolescence...His memories of Priscilla were few, but all roses (Aldington, 2013, p. 79-80). Aldington does not idealize a young girl, as evidenced by the epithets self-conscious and flirtatious, in this context, the repetition of very golden and pretty – much too pretty also acquires far from positive, but rather a condemning connotation. At the same time, Aldington romanticizes the memory of the first love by means of a metaphorical comparison Like an English garden, yet, he clarifies what is meant exactly with the help of epithets emphasizing tenderness and freshness of girlish beauty. Yet, taking into account the nature of the comparison, he stresses on her traditional type of beauty. The main task of Priscilla was to become a symbol of pure love, as evidenced by the metaphor of memories of Priscilla were few, but all roses, the pun intended.

R. Aldington often resorts to social criticism, even describing fleeting supporting characters. In his opinion, in Britain of the end of the nineteenth century, society tended not so much to bring up a new generation as to destroy any claim to independence. This is especially clearly illustrated by the example of an episodic character who demonstrates the standard fate of an elite woman: Poor Mrs. Shobbe, of whom one always thought as a soft, kind of grey moth, forever fluttering with kindly intent and forever fluttering wrong...Her well-off Victorian parents (wholesale wine trade, retired) had given her a good education of travel and accomplishments, and had systematically and gently crushed her. It was chiefly the mother, of course, that abominable mother-daughter 'love' which is compact of bullying, jealousy, parasitism, and baffled sexuality...To escape she married Shobbe (Aldington, 2013, p. 110). Comparison with the moth that constantly tries to take the 'right' step is humiliating. Aldington suggests that the character's life was an existence, because she had been broken in her youth. Moreover, he emphasizes that at that time the sacred relationship of mother-daughter was so distorted that women deliberately ruined each other's lives without paying attention to blood ties. The only option to change the environment was marriage, in most cases unsuccessful, which did not bring happiness to either side.

Another supporting character is the colonel who trained recruits for the front. The last time George sees him on the platform, he's escorting a train with soldiers. The last person Winterbourne saw was the little Colonel, standing at the extreme end of the platform under a gas-lamp, standing very erect, standing rather tense and emotional, standing with his right hand raised to his cap, standing to salute his men proceeding on Active Service. He wasn't a bad little man; he believed intensely in his Army. Parallel construction and repeated standing indicate that this train is not the last one for the colonel to see off while staying behind, in relative safety. In the litotes He wasn't a bad little man, Aldington emphasizes that as a man, the colonel might have been good, but his fault was that he believed in the wrong values, capitalized in the sentences. The image of the colonel is quite symbolic as he pays tribute to the soldiers going to the frontline, because he stayed behind and did not go with the real heroes, however delusional of the war aims they might have been, and the little colonel understood it perfectly.

One more supporting and somewhat positive character is Evans, the sergeant under whose leadership Winterborn served. In contrast to the previous characters, while R. Aldington describes Evans as a “walking stereotype,” he does not resort to the corrosive irony or expressive contempt. Evans has earned the allegiance of fighting on the front, and it is not his fault for being naive and believing in imposed ideals. Evans was a usual English public-school boy, amazingly ignorant, amazingly inhibited, and yet ‘decent’ and good-humoured...He accepted and obeyed every English middle-class prejudice and taboo...He had no doubts about the War. What England did must be right, and England had declared war on Germany. Therefore, Germany must be wrong. ...Evans possessed that British rhinoceros equipment of mingled ignorance, self-confidence, and complacency which is triple-armed against all the shafts of the mind...He was exasperatingly stupid, but he was honest, he was kindly, he was conscious, he could obey orders and command obedience in others, he took pains to look after his men (Aldington, 2013, p. 237-238). Although all the epithets describing the character of the guy hyperbolize the lack of intelligence, they do not create a negative image, rather Aldington is surprised because they correspond to reality. Parallel constructions given in order to list his capabilities only emphasize the simplicity, naivety and executive abilities of the military. The metaphorical mention of the English stubbornness of rhinos and the set of traits added implicitly shows that Aldington treats the hero with humor, sympathizes with him, although he clearly sees all the shortcomings. The tragedy, in his opinion, was not Evans' lack of natural acumen, but his willingness to blindly obey orders: He could be implicitly relied upon to lead a hopeless attack and to maintain a desperate defence to the very end. There were thousands and tens of thousands like him (Aldington, 2013, p. 238). Epithets hopeless and desperate emphasize the emotional tear of an author who had military experience and understood the tactics of the English army. The biggest scourge Aldington thought was that Evans was an absolutely typical representative of the Englishmen, the military in particular, because the tragedy of the war could have been of smaller proportions if it had been run by thinking people.

3. CONCLUSIONS

Introducing the reader to his characters, Richard Aldington uses a variety of stylistic means that, in addition to aesthetic pleasure, carry extensive implicit information, reveal the character's personal traits and Aldington's true attitude to them more fully. He uses all the range of stylistic tropes, from graphic ones up to syntactic ones in order to reveal the intended meaning and the hidden agenda. Pragmatic analysis of the stylistic devices provides readers with an opportunity to foresee the supporting character role in the plot, evaluate their contribution to the main character's development and read the novel in the tone intended by the author. Some stylistic devices create a more obvious effect than the others, yet the general impression is what counts. Therefore, pragmatics applied to literary works can definitely help both critics and common readers understand the creative work better.

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Svitlana Kobuta, Candidate of Philological Sciences, Doctor of Philosophy, Associate Professor of the Department of Foreign Languages and Translation Vasyl Stefanyk Precarpathian National, Ivano-Frankivsk, Ukraine.

ORCID ID: 0000-0003-3526-077X

Address: Svitlana Kobuta, Vasyl Stefanyk Precarpathian National University, 57 Shevchenko St., Ivano-Frankivsk, 76025 Ukraine.

E-mail: svitlana.kobuta@pnu.edu.ua

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Кобута Світлана. Прагматичні функції стилістичних засобів в авторській характеристиці другорядних персонажів у романі Річарда Олдінгтона "Death of a Hero". *Журнал Прикарпатського університету імені Василя Стефаника*, 9 (2) (2022), 53–61.

Дана стаття розглядає роль і місце стилістичних засобів у художньому творі в контексті літературної прагматики. Опираючись на рівень «автор – твір - читач», літературна прагматика пропонує трактування тексту із урахуванням прихованої інформації. Метою даної розвідки є стилістичний аналіз авторської характеристика другорядних персонажів роману Річарда Олдінгтона «Death of a Hero» та визначення прагматичних функцій зазначених стилістичних засобів як носіїв імпліцитної інформації. Окрім діалогічного мовлення, яке напряду характеризує персонажів у дії, Річард Олдінгтон вдається до часто невеликих авторських описів. Стилiстичні фігури у описах допомагають оцінити ситуацію та зрозуміти роль героя, його внесок у розвиток сюжету та вплив на еволюцію головного героя. У діалогах фонетичні та графічні стилістичні засоби найчастіше вказують на соціальне походження мовця, його емоційний стан та особливості мовлення. Синтаксичні стилістичні засоби дають читачеві змогу зрозуміти хід думок героя персонажа. Втім, саме авторська характеристика частіше формує ставлення читача до тієї чи іншої особи чи події. За допомогою лексичних стилістичних засобів, рідше фонетичних чи синтаксичних, Річард Олдінгтон маніпулює думкою читача, змiщує його сприймати художню дійсність так, як це було задумано автором. Він «веде за руку», але саме використання промовистих описів дозволяє робити це ненав'язливо, приховано. Саме завдяки тропам авторові імпліцитно вдається пояснити, що між головним героєм та його оточенням завжди існувала прірва непорозуміння, незалежно від середовища в якому він знаходився. Особливу прагматичну функцію виконує контраст вживання тропів для характеристики різних другорядних персонажів, їх кількісна концентрація, емоційна наповненість та інтелектуальна складність при інтерпретації є основними джерелами імпліцитної інформації при прагматичному аналізі. Однією з найважливіших прагматичних функцій вживання стилістичних фігур в авторському описі другорядних персонажів є надання читачам можливості отримати додаткову інформацію про покоління, яке описує Річард Олдінгтон, принципи його світогляду та систему цінностей.

Ключові слова: прагматика, стилістичні засоби, літота, оксюморон, метафора, епітет, імплікація, Р.Олдінгтон.