

EXPRESSIVE SYNTACTIC STRUCTURES IN M.E. SALTYKOV-SHCHEDRIN'S ARTISTIC DISCOURSEOlga A. Chupryakova¹Svetlana S. Safonova²Mukhit T. Abikenov³

Abstract: The article is dedicated to the research of expressive syntactic structures in M.E. Saltykov-Shchedrin's artistic discourse that received major or minor types and phraseological statuses. By strikingly combining and synthesizing real and fictional things, writer reaches the heights of satirical imagery. It should be noted that, judging by the satirical nature of his works, the intensity semantics (exaggeration or hyperbole) carries a strong importance, while the wide specter of hypotaxis-based sentences is used as a means of its realization. Syntactic units of idiomatic structure that express intensity-consequential, concession-amplification, temporal-concession and other relations are differentiated by their semantic diversity, merging of informative and connotative meanings, combination of

real and surreal contents, combination of stable and variable components. The expressions created by the *tak/takoj/nastol'ko/do togo/do takoj stepeni...chto; slishkom/chereschur...chtoby; chto (by) ni/kak (by) ni...a; uz na chto...a; ne uspeet...a (kak); eshche ne..., a uz* scheme are related to the phrase models mentioned above. They are formed on the base of constant components that make up sentence's carcass, which provides free lexical filling. Meanwhile, the sphere of relational meanings is complicated by the modus-expressive meanings. Semantics of contrast, unusualness, suddenness (subjective hyperbolization that does not match the objective state of affairs, combining of incompatible, shift of moral orientations, combination of real and potential plans

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etc.) contributes to the appearance of the comical or sarcastic effect. In the functional and textual aspect, the analyzed phrase models become the leading means of presenting speaker's position in the comprehension of world's moral picture.

Keywords: M.E. Saltykov-Shchedrin's idiomatic style, expressive syntax, hypotaxis, intensity, phrase model, modus meaning, relational meaning.

Introduction

A series of special researches [Akimova 1990, Skovorodnikov 1992] were dedicated to the questions of expressive syntax in the linguistics of the late 20th – early 21st centuries. Nevertheless, the stylistic status and expressive parameters of complex sentences are still insufficiently studied. The studying of expressive abilities in the hypotaxis in the artistic part of work is stimulated by the idiomatic style of the writer [Nurullina + et al 2017, Nurullina, Usmanova 2016], their world vision and artistic manner, which implies the satirical coloring, all of which is common in the language of M.E. Saltykov-Shchedrin's works.

Taken into account separate memories of his contemporaries and philologists' researches of the writer's language and creativity, we can note several characteristics of his unique creative nature and his equally unique artistic manner. First of all, the remarks of his associates G.Z. Eliseev and A.M. Skabichevsky that "he was writing when the thought itself laid under the feather" [Saltykov-Shchedrin 1975: 12] and that "he is one of those rare writers that speak as they write, and when you listen to him speaking, you get the same expression as if you were reading his works..." [Saltykov-Shchedrin 1975: 83] are quite important for linguists. Furthermore, the memories play quite an important role, such as S.N. Krivenko's memories: "He could not relate to meaningless, shameless, fake, arrogant, cynical things with calm and composure – things that resented his feelings and could not put up with his logic..." and "...he had often begrudged and resented the subject of indignation, but at the same time imagined different situations for it, one more comical than other, denouncing it by making it as absurd as possible" [Saltykov-Shchedrin 1975: 33–34], thus creating "sort of a satirical encyclopedia

of Russian life” [Ruskiye 1990: 213]. Moreover, it is important to note what exactly the author emphasized in his works – realistic basis of author’s exaggeration: “They usually speak of caricature and exaggerations, but one has only to look around to see all accusations fade away...” [Ruskiye 1990: 213].

By strikingly combining and synthesizing real and fictional things, M.E. Saltykov-Shchedrin reaches the heights of satirical imagery. “I agree, - he was writing, - it is true that Feden’ka didn’t do or say a lot of things I forced him to do and say, but I can affirm you that he, without a doubt, had thought about those things and, therefore, would do or say them, if he could or would dare...” [Ruskiye 1990: 210].

Finally, it is important to note such characteristic of his writing manner as preference to stories and reasoning. Meanwhile, there is an opinion that states that if the story is considered the most optimal form of narration, then reasoning can be considered as a less successful form. The latter one is true if the topic of discussion is the elements of hints, allegories, deep meaning that complicates reading. However, judging by the strength and deepness of mind, by

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its passion, social sharpness and philosophical wisdom, M.E. Saltykov-Shchedrin’s reasoning has a timeless character. At the same time, he truly tried to ease the speech forms. Thus in “*Ot avtora*” (From author) preamble he states that he “chose this form of narration because it is clearer. Dry, abstract reasoning is barely available to young people who got their education in the artificial mineral water establishment and should be seem as obnoxious for them anyway” [Saltykov-Shchedrin 1972, 9: 5].

Methods

In the process of this research, we referenced the existing experience of analyzing the language units in the artistic and publicistic discourses in the semantic-stylistic and emotional-expressive, communicative and linguoculturological aspects [Wierzbicka 1997, Nacicsione 2001, Langoltz 2006, Shkurko + et al 2017, Faizullina, Fattahova 2016]. Over 200 units sampled from M.E. Saltykov-Shchedrin’s works – “Pompadours and Pompadouresses” and “Letters to Auntie” – have been used as an empirical basis of this research. The underlined in

this study problem can be identified as a cardinal theoretical problem of references and communications, as well as of integral phraseological and syntactic semantic coverage. The completion of theoretical and practical tasks requires such methods as observation and linguistic description, transformation and elements of component and distribution analysis.

Results and discussion

If, relying on the foregoing, we try to comprehend the specifics of M.E. Saltykov-Shchedrin's works language in the syntactic aspect, then the sentences-statements of informal character, which receive major or minor typed and phraseological statuses, are getting into our field of view. As stated by M.A. Unkovsky, "the speech of Saltykov himself was soaked with common folk phrases, which is explained by the fact that he spent his childhood in the village, surrounded by peasants and later on, due to his service, had to deal with common folks" [Efimov 1954: Nuriyev, et al 2018].

If we proceed from the satirical nature of his works, the intensity semantics (exaggeration or hyperbole)

carries a strong importance, while the wide specter of hypotaxis-based sentences is used as a means of its realization.

The intensity category, which stands in the same row with such categories as evaluation, imagery and emotionality, can be a sign of expressive speech. Semantic components 'in the high degree', 'in the supreme degree' (as well as in the lowest) have the tone of norm deviancy, inconsistency with it, unusualness of traditional views about quantitative characteristics of certain features. Quantitative semantics in its intensive form finds its embodiment in the means of different language levels. On the hypotaxis level it is realized by, first of all, phrase models with pronominal correlates *tak, nastol'ko, stol', do togo, do takoj stepeni* etc., which are quite often used in the language of M.E. Saltykov-Shchedrin's works: *Nakonec, tretij gradonachal'nik imel stol' malyj rost, chto ne mog vmeshchat' prostrannyh zakonov i ot natugi umer. Zhena ego tol'ko i delala, chto s utra do vechera ela pechatnye pryanyki. Eto zrelishe do takoj stepeni istyazalo ego, chto on s gorya chut'-chut' ne pogruzilsya v chtenie nedoimnyh reestrov.* [Saltykov-Shchedrin 1972: 60]

It is interesting to mention that A. Wierzbicka notes the proximity between superlative forms, such as *sladkij, kak med; gluhoj kak pen'* and gradational-consequential sentences like “so (that) slim, so thin, that the clothes hang on him like on a hanger” and points out that they “seem similar in the sphere of language facts, which usually associate with hyperbole definition” [Wierzbicka 1990: 141]. Hyperbolicity is realized by the introducing phrase: “*Govorili, budto*”, as well as by the obvious fiction of the received information, where consequence carries the absurdity status: *Govorili, budto, zanimayas' rybovodstvom, on doshel do togo, chto skrestil nalima s leshchom i chto ot etogo proizoshla ryba, soedinivshaya maslyanistuyu teshku leshcha s nalim'ej pechenkoyu* [Saltykov-Shchedrin 1972: 224].

Quite often the hyperbolic assumption like “*hot' lozhis' i umiraj*” ([you can] even lie and die), which proclaims serious consequences due to the things mentioned in the main part, is used: *Legkomyslennye priyateli do togo nadoeli, chto prosto hot' doma ne pokazyvajsya* [Saltykov-Shchedrin 1972: 332] <...> *i togda izmennikov hot' golymi*

rukami hvataj. [Saltykov-Shchedrin 1972: 400] Semantics of excessiveness, redundancy is expressed by models with elements *slishkom / chereschur...chtoby: ...No i eto nedorazumenie bylo ulazheno polozhitel'nym udostovereniem, chto kushaniya nagotovleno slishkom dovol'no, chtoby mogli imet' mesto podobnogo roda opaseniya*. [Saltykov-Shchedrin 1972: García-Santillán, et al 2018].

It is interesting to note that semantics of feature's high degree, which defies and embraces textual space, also covers cases where lexeme that names predicative or attributive characteristic does not differentiate by semantic solidarity with quantitative meanings and does not stimulate them: *Kak by to ni bylo, no staryj Pompadur uekhal, do takoj stepeni uekhal, chto samyj sled ego ekipazha v tu zhe noch' zaneslo snegom...* [Saltykov-Shchedrin 1972: 42]

Speeches of both author and their characters are rich in intensity semantics, which is represented in the improperly direct speech: *Doshlo do togo, chto on (Feden'ka) dazhe ee odnazhdy upreknul v tajnom sodejstvii intrige. Ee, kotoraya... Ah!..* [Saltykov-Shchedrin 1972: 199] Superlative

semantics covers a row of other structures that are often located on the periphery of hypotaxis. These are, firstly, the constructions of concession-amplification type and sustained formations, which ascend to them: *Chto ni govori, kak ni vertis', kak by to ni bylo etc. Models similar to the uzh na chto, a... are close to them: ...No ved' kak ni govori, a rabij yazyk est' rabij yazyk, i nichego bol'she.* [Saltykov-Shchedrin 1972: 42] *Uzh na chto ya k Anne Ivanovne privyazan, a tozhe, byvalo, zavidish' etakuyu pompadurshu – chaj, pommish'?* [Saltykov-Shchedrin 1972: 29]

Intensified author's remarks, which include components 'more than anything' or 'more', that perform metatextual functions of separate fragments of text-statement emphasis are also formed: *No chto vsego bolee volnovalo ego, tak eto to, chto on eshche nichem ne uspel provinit'sya, kak uzhe vstretil protivodejstvie. I chto vsego obidnee: ne slyhat' dazhe, chtob kto-nibud' premudrym ego nazывal.* [Premudryj peskar'].

Intensity semantics interacts with the "graduality" semantics (E. Sepir). The latter boils down, first of

all, to the phaseness - transformation from fair, ordinary feature degree to the increasing one and, finally, the highest one (*naibolee; bol'she, chem*) - and, moreover, to the binary contrast of features with emphasis on the second one. In the "Pompadours and Pompadouresses" work, the narration is gradually carried out, with phrase model *doshlo do togo...chto...* concluding it: *Eta zhenshchina, vseгда stol' skromnaya, myagkaya i dazhe slabaya, vdrug doshla do takogo isstupleniya, chto Pompadur nachal opasat'sya, chtob s nej ne sdelalas' na ulice isterika.* [Saltykov-Shchedrin 1972: Pakdel & Talebbeydokhti, 2018]

Phrase models with temporal-concession semantics, complicated by the modus meaning of suddenness, are also used as a method of expressive storytelling and transmission of negative specter of meanings, suddenness, arbitrariness of what is happening: *Pridet nachal'nik, ne uspeet k «blagim nachinaniyam» vplotnuyu pristupit' – glyad' – ego uzh smenili, novogo shlyut.* [Saltykov-Shchedrin 1972: 199] Untimeliness, undesirability of action in the second part is sent through the models similar to the *eshche ne..., a uzh; chut' chto...* etc.: *Eshche vse po gorlo*

syty byli, a my uzh krichali na vsekh perekrestkah, golosili: Golod! Golod! Nu i dokrichalis'. [Saltykov-Shchedrin 1972: 250] Quite often the semantics of exposure is used, for example, of passivity and not simply of minimality of time interval or suddenness: – *Mnogo on na svoem veku ovec pererezal, i vse oni kakie-to ravnodushnye byli. Ne uspeet ee volk uhvatit', a ona uzh i glaza zazhmurila, lezhit, ne shelohnetsya...* [Bednyj volk]

Overall, the hypotaxis modus-evaluative pool includes sentences with conditionality semantics, usually with complex character, as well as with semantics of uncertainty, obscurity, which leads to uneasiness, panic, feeling of instability that receives generalized character: ...*Chto sluchilos'?* *Chto oznachaet eto dergan'e?* *Predveshchaet li ono dvizhenie ili ostanovku na meste?* *Priekhali li my kuda-nibud' hot' ne tuda, kuda ekhali, a tuda, otkuda vyekhali?* [Saltykov-Shchedrin 1972: Gutiérrez-Artacho, & Olvera-Lobo 2017]

Finally, let us note that, by making organic synthesis of artistic-fictional and publicistic styles (A. I. Efimov) and by being the unsurpassed master of sarcastic poetry, M. E.

Saltykov-Shchedrin anticipates the function tendencies of Russian language in terms of bureaucratic apparatus rule, as well as in terms of unusual, critical and extreme situations in lives of society and individual, which appear due to the stereotypes changes, reevaluation of values. This is not simply a desire to get used to the new word or phrase, “to look at a good word, adopt it” (for example, with the “sodejstvie” [assistance] word), not simply a streamlined manner of speaking – “you do not really need to lie, but more like explain yourself in such way, so no one can understand you” ... and mixture of meanings from the point of positive-negative relation – “Bastard, but on a right path”, from the points of real and fictional views etc.

Constructions similar to those presented in the language of M.E. Saltykov-Shchedrin’s works are actively used in modern publicistic, as well as in the artistic and artistic documentary proses. Combination of incompatible, choosing the best option out of worst, crossing of real and surreal are used in these examples: *Hot' i gnusnyj kompromiss, no vse-taki ne samyj gnusnyj*. [V. Aksenov. *Novyj sladostnyj stil'*]; *Svoloch', konechno, no chto-to v*

nem est'. [V. Aksenov. Novyj sladostnyj stil'] What was once considered weird, strange, puzzling becomes normal, usual, while the causal relationship receives the unexpected, irregular, opposing status and borders between causality itself and concession shift: *Tak kak nashe proizvodstvo ne rabotaet, odety my prilichno.* (M. Zhvaneckij)

Summary

In conclusion, the expressive content, which includes different syntactic constructions that more or less realize intensity semantics, contributes to the creation of the metaphorical meaning – exaggeration – hyperbole, which is usual for M. E. Saltykov-Shchedryn's works. Hyperbolic meanings are usually transmitted by the integration of grammar and lexical indicators. Semantics of contrast, unusualness, suddenness - subjective hyperbolization that does not match the objective state of affairs, combining of incompatible, shift of moral orientations, combination of real and potential plans etc. - contributes to the appearance of the comical or sarcastic effect.

Conclusions

The reviewed syntactic models and, most importantly, phrase models, where informative and connotative meanings are closely related to each other and merged, make up peripheral-transitional zone in the system of hypotaxis in the process of crossing it with parataxis, as well as in the process of moving it towards modal-introductory units and cliché phrases. In the functional and textual aspect, such structures become the leading means of presenting speaker's position in the comprehension of world's moral picture.

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