

UDC 80

MALE EPISTOLARY DISCOURSE: PRAGMATIC PERSPECTIVE

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Summary. The article investigates the pragmatic peculiarities of the male epistolary discourse, love correspondence in particular. Thanks to the applying of the speech acts' theory the gamut of communicative relations a male addresser and a female addressee have is described. The suggested interpretations of the illocutionary goals of the male-senders can be of special interest. Being one of the most linguistically subjective type of the discourses the epistolary one presents the whole range of means for the objectivation of love. The epistolary discourse is a product of speech inevitably undergoing some national and time epistolary tradition, that has a written form and is performing all the variety of the cognitive and communicative functions. In the intimate correspondence real subjective feelings and emotions are of ultimate tense. The communicants involved in it disclose their psychological state and do feel sure that the verbalization of their emotions is going within the set of limits that are made by the communicative triangle (the addresser – the topic – the addressee) can't be violated by any other participant. The males can either resort to the much spread «narrative» form for releasing their emotions, or refer to the recollection of the past. For the verbalization of all these they use such stylistic emotive means as epithets with the strong emotive supply, metaphors, antitheses and hyperboles. What concerns the syntax of their epistolary discourse we are pinpoint predominance of complex and compound sentences over the extended simple ones, there are also the examples of anaphoras, detachments, rhetorical questions and inversions.

Keywords: discourse; verbalization of emotions; illocutionary level of communication; communicative triangle; illocutionary goal; emotional feedback; epithet; anaphora; detachment; rhetorical question and inversion.

The love correspondence is attributed to the epistolary discourse as it is created in the course of communication and is the form of linguistic realization of contact and interpersonal collaboration of the letter's author and his addressee. In other words, the epistolary discourse is a product of speech created and functioning according to some national and time epistolary tradition, that has written form and is performing all the variety of the cognitive and communicative functions. In the intimate correspondence real feelings and emotions are of ultimate tense, those who are involved in it disclose their psychological state and are free in verbalising the emotions as they are conscious that the borders created by the communicative triangle (the addresser – the topic – the addressee) can't be violated by any other participant. The objective of the study is to describe the corpus of linguistic means the male authors used for verbalising "love" in their correspondence (the discourse for investigation was taken from the book "Love Letters of Great Men and Women" edited by U. Doyle) and to determine the pragmatic potential love letters written in different forms have.

Thus, the analysis of the latter showed that the men in two thirds of the letters resort to the well spread "narrative" form for releasing their emotions. They turn to the beloved ones as to the friends who are "dear to the bosoms", as to the partners and "sweet participators of their existence". Only after that comes love and affection that give a chance to men to represent the women-addressees as the possessors of their hearts: "I take so much pleasure in the house, I declare I am just like a great overgrown child with a new toy; but then, not like a real child, I long to have a co-partner and possessor" [4, p. 96]; "But I know that you are kind, that you have loved, and I put my trust in you, not as a mistress, but as a frank and loyal comrade" [10, p. 99]. Obviously, a friendly nature and faithfulness was of utmost value for the authors and writing in this clue they were guided by the illocutionary goal – to make a female addressee believe that she is taken as an individuality, as a person not deprived of some charms – and underlining a woman's being beautiful and understating the male senders reach the highest pragmatic aim:

by giving vent to their emotions the men make the females trust them, trust their being honest and sincere, even comparing their state of mind with that of a person sentenced to death: "I have recourse therefore to this miserable method of communicating with you; none can be more imperfect but I write as if it were the night before my execution" [5, p. 87–88].

Much fewer letters are done as the recollection of a past dream in which the object of love departs the addresser, hurting and ruining him: "The other night, I dreamt that I was at Newton <...> and thou tookst occasion to announce that thou hadst now ceased to be my wife, and hadst taken another husband. Thou madest this intelligence known with such perfect composure <...> that it benumbed my thoughts and feelings, so that I had nothing to say. <...> I only know that my heart suddenly broke loose, and I began to expostulate with thee in an infinite agony, in the midst of which I awoke" [7, p. 84–85]. Very few letters are made in a form of a roster of things a man can present to his beloved female as the mark of his goodwill, love and respect: "I am looking over the sea and endeavouring to reckon up the estate I have to offer you. As far as I can make out my equipment for starting on a journey to fairyland consists of the following items.

1st. A Straw Hat. <...>

2nd. A Walking Stick. <...>

3rd. A copy of Walt Whitman's poems, once nearly given to Salter, but quite forgotten. <...>

4th. A number of letters from a young lady, containing everything good and generous and loyal and wise <...>

10th. A soul, hitherto idle and omnivorous but now happy enough to be ashamed of itself.

11th. A body, equally idle and equally omnivorous, absorbing tea, coffee, claret, sea-water and oxygen to its own perfect satisfaction.

12th. A Heart – mislaid somewhere" [1, p. 135–137].

On the illocutionary level men tend to be looking for understanding in women, for sharing their ideas and pursuing their ideals, they are seeking for the females capable of realizing their dreams – patriotic, humanitarian and scientific ones: "We have promised each other – haven't

we? – to be at least great friends. If you will only not change your mind! For there are no promises that are binding; such things cannot be ordered at will. It would be a fine thing, just the same, in which I hardly dare believe, to pass our lives near each other, hypnotized by our dreams: your patriotic dreams, our humanitarian dream, and our scientific dream" [3, p. 132].

On the locutionary level the analysed letters are of great interest for the researchers due to the peculiar male addressers' choice of complex and compound sentences that predominate over the extended simple ones. Here we are to cite one of the letters by Benjamin Disraeli, a novelist and a prime minister, to his future wife – Mary Anne Wyndham Lewis as the example of how 'talkative' and persuading the men can be when it concerns love: "I found you, as I thought, aimiable, tender, and yet acute and gifted with no ordinary mind – one whom I cd look upon with pride as the partner of my life, who cd sympathise with all my projects and feelings, console me in the moments of depressions, share my hour of triumph, and work with me for our honor and happiness".

Most frequently these sentences are filled with such emotive means for verbalising "love" as epithets with the strong emotive supply, metaphors, antitheses and hyperboles: "Those dear lips shot through my heart, and thro' my bleeding vitals, delicious poison, and an avoidless but yet a charming ruin. <...> I appear transported to some foreign desert with you (oh, that I were really thus transported), where, abundantly supplied with everything, in thee, I might live out an age of uninterrupted ecstasy" [2, p. 10]; "Methinks I could write a volume to you; but all the language on earth would fail in saying how much and with what disinterested passion I am ever yours" [11, p. 14]; "I cannot alter – my affection and love is beyond even this world! Nothing will shake it but yourself; and that I will not allow myself to think for a moment is possible" [9, p. 40]. The illocutionary goal of the above mentioned constructions must be creating the communicative situation of such a kind that could exclude any opportunity of the addressee's ignoring the message, of remaining dumb and apathetic to the sender and

his successfully achieved illocutionary aim makes the realisation of the perlocutionary goal possible – he gets the reaction of a female, he stirs the emotions in her and, as a result, she can't but give a feedback.

There are also the examples of anaphoras, detachments, rhetorical questions and inversions: "I am about to go out with a heavy heart, for my appearing this evening will stop any absurd story to which the events of the day might give rise. Do you think now I am cold and stern and wilful? Will ever others think so? Will your mother ever? The mother to whom we must indeed sacrifice much more, much more on my part than she shall ever know, or can imagine" [8, p. 65]. This letter is also of great interest as it is one of the very few where the addresser violates the borders of the communicative triangle by introducing the mentioning of the non-participants to the correspondence: the appealing to the opinion of the others might be vital here as it helps him to sound less peremptory and determined thus disguising the illocutionary goal of his – to make the female believe that he in contrast to the things said is not so cold and stern.

Moreover, the pragmatics of the male letters is further intensified when the standard, well-known proverbs and sayings are transformed according to the aims of the communication: the verb performing the function of the predicate in the sentence is intentionally changed the voice form. This transformation is more enhanced by the succession of the following antitheses. For example, "I came, I saw, and was conquered; never had man more to say, yet can I say nothing; where others go to save their souls, there have I lost mine" [6, p. 16].

Taking into account the emotional colouring of the sentences we should point out that only 17 per cent of the letters contain exclamatory ones. Here the interjections like Alas! Oh! marked by only the emotional meaning function but too seldom. The epistolary discourse abounds in the words that combine denotative and emotive meanings in their semantic structure such as love (the nucleus of the field), affection, passion, warmth, delight (dominant components of the close periphery), fierceness, pity, ecstasy are the basic elements of the extreme periphery.

So, the analysis showed that the love letters being the most intimate and sincere type of the male epistolary discourse are mostly similar in the form with rare exceptions (narrative ones predominate over the dreams and those, written in a form of a roster). Having chosen such an object of study and investigating it from the pragmalinguistic perspective, we found the grounds for the debunking of the stereotype that men are composed and rather laconic while verbalising their emotions, love in particular: a whole gamut of illocutionary goals (to inform about the feelings, to impart and vent them, to persuade a woman-addressee of his being honest and sincere, to involve a female into the correspondence, to make her give a feedback) make them be wordy and not be afraid to be taken as fragile and vulnerable ones.

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