

Analysis of stylistic and pragmatic features in literary and everyday vocabulary

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Annotation: *The article analyzes the stylistic and pragmatic features of literary and everyday vocabulary in the Russian language. Literary and everyday vocabulary, representing different layers of speech practice, perform different functions in communication. The study examines the characteristic features of each group of vocabulary: literary vocabulary is characterized by normativity, stylistic neutrality or high style, while everyday vocabulary is manifested in informal, colloquial speech, often colored emotionally and expressively. Particular attention is paid to pragmatic aspects – the goals and attitudes of communication that influence the choice of lexical means. Examples from fiction, journalism, everyday communication and social networks are analyzed, which allows us to trace the interaction and interpenetration of these lexical levels. Cases of stylistic contrast are also considered, when everyday vocabulary is used in literary texts to create a certain effect – comic, ironic or realistic. The work demonstrates how the stylistic coloring of words and their pragmatic orientation can influence the perception of the text, as well as how the choice between literary and everyday vocabulary reflects the social, cultural and communicative features of speech.*

Key words: *stylistics, pragmatics, artistic vocabulary, everyday vocabulary, expressiveness, emotional coloring, communicative impact, functional and stylistic characteristics, evaluativeness, speech situation*

Анализ стилистических и прагматических особенностей литературной и бытовой лексики

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Аннотация: *В статье проводится анализ стилистических и прагматических особенностей литературной и бытовой лексики в русском языке. Литературная и бытовая лексика, представляя разные пласты речевой практики, выполняют различные функции в коммуникации. В исследовании рассматриваются характерные признаки каждой группы лексики: литературная лексика отличается нормативностью, стилистической нейтральностью или высоким стилем, в то время как бытовая лексика проявляется в неофициальной, разговорной речи, часто окрашенной эмоционально и экспрессивно. Особое*

внимание уделяется прагматическим аспектам – целям и установкам общения, влияющим на выбор лексических средств. Анализируются примеры из художественной литературы, публицистики, повседневного общения и социальных сетей, что позволяет проследить взаимодействие и взаимопроникновение этих лексических уровней. Также рассматриваются случаи стилистического контраста, когда бытовая лексика используется в литературных текстах для создания определённого эффекта – комического, иронического или реалистического. Работа демонстрирует, как стилистическая окраска слов и их прагматическая направленность могут влиять на восприятие текста, а также как выбор между литературной и бытовой лексикой отражает социальные, культурные и коммуникативные особенности речи.

Ключевые слова: лексический пласт, перевод, значение, соответствия, контекст, неологизмы.

Adabiy va kundalik lug‘atdagi stilistik va pragmatik xususiyatlarni tahlil qilish

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Annotatsiya: Maqolada rus tilidagi adabiy va kundalik lug‘atning stilistik va pragmatik xususiyatlari tahlil qilinadi. Nutq amaliyotining turli qatlamlarini ifodalovchi adabiy va kundalik lug‘at muloqotda turli funktsiyalarni bajaradi. Tadqiqotda har bir lug‘at guruhiga xos xususiyatlar ko‘rib chiqiladi: adabiy lug‘at me‘yoriylik, stilistik betaraflik yoki yuksak uslub bilan ajralib turadi, kundalik lug‘at esa norasmiy, so‘zlashuv nutqida namoyon bo‘ladi, ko‘pincha emotsional va ekspressiv tarzda bo‘yaladi. Pragmatik jihatlarga – leksik vositalarni tanlashga ta’sir qiluvchi muloqotning maqsadlari va munosabatlariga alohida e’tibor beriladi. Badiiy adabiyot, jurnalistika, kundalik muloqot va ijtimoiy tarmoqlardan misollar tahlil qilinadi, bu bizga ushbu leksik darajalarning o‘zaro ta’siri va o‘zaro kirib borishini kuzatish imkonini beradi. Badiiy matnlarda ma’lum bir effekt yaratish uchun kundalik lug‘at ishlatilsa – kulgili, istehzoli yoki realistik bo‘lsa, stilistik kontrast holatlari ham ko‘rib chiqiladi. Ishda so‘zlarning stilistik ranglanishi va ularning pragmatik yo‘nalishi matnni idrok etishga qanday ta’sir qilishi, shuningdek, adabiy va kundalik lug‘at o‘rtasidagi tanlov nutqning ijtimoiy, madaniy va kommunikativ xususiyatlarini qanday aks ettirishi ko‘rsatilgan.

Kalit so‘zlar: leksik qatlam, tarjima, ma’no, yozishmalar, kontekst, neologizmlar.

Introduction

Modern language is a complex system in which each unit performs certain functions, including nominative, expressive, communicative and pragmatic. Within the framework of stylistics, special attention is paid to the functioning of lexical units depending on the genre, purpose and conditions of the speech situation. Particularly significant is the comparison of artistic and everyday vocabulary, as a reflection of different registers of language: high and neutral (or colloquial).

The purpose of this article is to analyze the stylistic and pragmatic features of artistic and everyday vocabulary, to identify the mechanisms of their use and differences in the communicative function.

The most important methodological principle of modern stylistics is interdisciplinarity, manifested in its interrelation and interaction with all disciplines of the anthropocentric paradigm. In particular, it is necessary to note the close connections between the stylistics of literary text (LT) and pragmalinguistics, which, as is known, in the most general terms is defined as a science that studies language in its interrelation with the user of the language.

- theory of speech acts;
- theory of implicatures and indirect speech acts;
- communicative principles and postulates of speech communication;
- intentionality, pragmatic attitudes, communicative strategies;
- concept of linguistic personality;
- impact and pragmatic effectiveness of communication;
- situationality and communicative-pragmatic context;
- concept of discourse and discursive analysis.

Among the listed problems, the most relevant for the purposes of stylistic analysis are the issues related to the concepts of impact and pragmatic effectiveness, intentionality and pragmatic attitudes, the concept of linguistic personality and the theory of implicatures, etc. It is extremely important to emphasize that the commonality of many concepts and provisions of pragmalinguistics and stylistics in no way means their identity, since these concepts are not transferred to stylistics mechanically, but are creatively refracted in accordance with the tasks of stylistic research. The problems of impact and pragmatic effectiveness, the categories of implicativity (implicitness), the theory of linguistic personality, the problem of intentionality (pragmatic attitudes) seem relevant for stylistics. All these problems are considered from the perspective of the stylistics of literary text (LT), in connection with which it becomes necessary to take into account certain discursive characteristics of this type of text. The need to study pragmatic factors in the process of literary communication is indicated by many researchers. The commonality of many provisions and concepts of pragmalinguistics and stylistics, conditioned by the communicative approach to CT, testifies to the close interrelation of these disciplines, which gives grounds to speak about the formation of such a direction as pragmastylistics (pragmatic stylistics).

The study of the pragmatic aspect contributes to the further development of the stylistics of CT, its main categories and units.

The purpose of this article is to study the role of pragmatic factors in the processes of perception and interpretation of CT.

The Problem of Perception and Impact of CT

As is known, the communicative approach to language, including CT, has received universal recognition. In this regard, CT represents a two-way communicative activity: the process of generating a text by the author and the process of its perception and interpretation by the reader. It should be noted that the processes of perception, impact and interpretation of CT are less studied than the processes of generating CT, although, as I.V. Arnold notes, the task of finding ways “to create an orientation basis for the reader’s perception

-co-creation... is currently particularly relevant in connection with the greatly increased interest in pragmalinguistics” (Arnold, 1990).

Thus, the need to consider CT from the point of view of both the addresser (author) and the addressee (reader) is determined by the communicative essence of CT. The process of perception of HT is a complex mechanism based on factors of linguistic, psychological, cognitive, pragmatic, aesthetic, and cultural nature. For the purposes of our study, the pragmalinguistic aspect of perception is important, which is directly related to the theory of influence. Speech influence is understood as the implementation of the author’s intention, which influences the collective and/or individual consciousness of the addressee. Speech influence, therefore, is related to such concepts as goal, attitudes, communicative strategies, and communication efficiency. The problem of speech influence has been studied quite well in terms of oral communication. In the monograph by I.A. Sternin, a

system of speech influence factors was developed, including both linguistic and extralinguistic means of influence, as well as methods of influence (persuasion, suggestion, proof, etc.) (Sternin, 2001). However, the problem of the influence of HT is, in our opinion, insufficiently studied. In other words, the pragmatic aspect of HT in terms of its pragmatic effectiveness requires special consideration in order to determine the types of impact and the means of their verbalization. The need for such a study is dictated by the fact that, according to a number of researchers, the dominant role in HT in terms of its impact belongs to the stylistic structure of the text, its stylistically relevant units. The nature of the impact of a literary text has some specific features due to: a) the originality of the literary text; b) communicative goals; c) presupposition. The originality of a literary text, as is known, lies in its aesthetic function, anthropocentricity, stylistic categories (expressiveness, imagery, emotiveness, implicitness), conceptuality, axiological nature and interpretability. All these characteristics influence the nature of the impact, which can be designated as an aesthetic impact, causing the reader to feel the beauty created by the beauty of the form and conceptuality of the content of the HT.

Aesthetic impact is divided into separate types, the main ones of which, as confirmed by the linguistic material, are:

- emotional-aesthetic impact, causing the reader to experience various emotions of a positive and negative nature and creating a certain mood in accordance with the author's intentions;
- intellectual and aesthetic impact that influences the intellectual abilities of the reader, the ability to comprehend and evaluate the information conveyed in the text;
- conceptual and aesthetic impact aimed at forming the reader's personal conceptual picture of the world;
- aesthetic and value impact aimed at forming the reader's moral, ethical and aesthetic ideals;
- aesthetic and cognitive impact that stimulates the reader's creative activity and his/her involvement in "co-creation";
- ethno-aesthetic impact that activates the reader's national self-awareness and forms a national picture of the world.

The pragmatic level is of the greatest interest for the purposes of our study, since it is directly related to the concept of pragmatic information aimed at characterizing the linguistic personality in all the diversity of its social, psychological, cultural, ethnic and individual-personal characteristics. In HT, the linguistic personality appears in two guises: the linguistic personality of the author and the character. The main task of the pragmatic analysis of the linguistic personality in HT is to identify the verbal means, linguistic markers of its representation in the space of HT. As for the linguistic personality of the author, it is expressed by the entire system of linguistic means presented in HT, its structural, compositional, phonetic, lexical, syntactic features of construction. And this is quite obvious, since the author is the creator of HT and creates it in accordance with his creative idea, worldview and aesthetic attitudes. At the same time, it is necessary to emphasize that in HT it is possible to single out some units and fragments that represent the linguistic personality of the author with the greatest degree of obviousness. The most indicative in this regard are the fragments of the text that include the author's reflections and reasoning. Let us turn to the analysis of the author's reflections in the work of J. Galsworthy "The Man of Property": Those privileged to be present at a family festival of the Forsytes have seen that charming and instructive sight – an upper middle-class family in full plumage. But whosoever of these favored persons has possessed the gift of psychological analysis (a talent without monetary value and properly ignored by the Forsytes), has witnessed a spectacle, not only delightful in itself, but illustrative of an obscure human problem. In plainer words, he has gleaned from a gathering of this family – no branch of which had a liking for the other, between no three members of whom existed anything worthy of the name of sympathy – evidence of that mysterious concrete tenacity which renders a family so formidable a unit of society, so clear a reproduction of society in miniature. He has been admitted to a vision of the dim roads of social progress, has understood something of patriarchal life, of the swarmings of savage hordes, of the rise and fall of nations. He is like one who, having watched a tree grow from its planting – a

paragon of tenacity, insulation, and success, amidst the deaths of a hundred other plants less fibrous, sappy, and persistent - one day will see it flourishing with bland, full foliage, in an almost repugnant prosperity, at the summit of its efflorescence.

On June 15, eighteen eighty-six, about four o'clock in the afternoon, the observer who chanced to be present at the house of old Jolyon Forsyte in Stanhope Gate, might have seen the highest efflorescence of the Forsytes (Galsworthy, *The Man of Property*).

This fragment of the text, which occupies a strong position (the beginning of the text), contains the author's reasoning about the Forsyte family as typical representatives of the English bourgeoisie of the late 19th century. The most important categories of the text that characterize the linguistic personality of the author are intentionality and modality, interpreted as an expression of a person's attitude to the stated statement and which are an integral part of the author's intention and strategy.

The author's intentionality and modality in this case is as follows: using the example of the Forsyte family, to characterize the life and customs of English bourgeois society of the late 19th century during the period of its highest well-being and prosperity (in full plumage) and to express his own attitude towards it. In order to emphasize the power of the Forsyte family, the author used the image of a mighty tree as a symbol of success, well-being and prosperity (success, flourishing). Such a characteristic feature of the Forsytes as tenacity, personifying their proprietary instincts, is emphasized (mysterious concrete tenacity, a paragon of tenacity). Along with demonstrating family well-being, the author expresses his negative-critical and mockingly ironic attitude, which can be traced in many statements in an implicit or explicit form. Speaking about the cohesion of the family, which as a whole celebrates all significant events, the author ironically emphasizes that there are no attachments and sympathies between the family members (no branch of which has a liking for the other; between no three members of whom existed anything worthy of the name sympathy). Using the image of a blossoming tree, the author, not without sarcasm, notes that the tree grows and prospers at the expense of the deaths of a hundred other, weaker and less adapted plants (amidst the deaths of a hundred other plants, less fibrous, sappy and persistent). This statement as part of an extended metaphor has a deep implicit meaning, the decoding of which leads to the conclusion: the prosperity of the Forsyte clan occurs at the expense of the impoverishment and exploitation of ordinary people, at the expense of those who do not live by the laws of property.

Everyday vocabulary covers words used in everyday communication. It is the core of the conversational style, characterized by simplicity, straightforwardness, and often reduced stylistic coloring. The main purpose is to convey specific information within the framework of everyday situations.

From the point of view of pragmatics, artistic vocabulary implements a strategy of aesthetic and emotional impact, while everyday vocabulary is aimed at fast and effective interaction between interlocutors in everyday communication.

Table 1. Comparative analysis

Characteristic	Artistic vocabulary	Everyday vocabulary
Style	Bookish, literary	Colloquial, neutral
Color	Emotional-expressive	Neutral or reduced
Purpose	Aesthetic impact	Practical communication
Frequency in speech	High in written speech	Dominates in oral speech
Examples	"shadow of doubt", "soul sings"	"tired", "ate", "went home"

Conclusion

Analysis of artistic and everyday vocabulary from the point of view of stylistics and pragmatics allows us to identify fundamental differences in their functioning in language. Artistic vocabulary forms a figurative, emotionally charged statement, while everyday vocabulary is focused on

simplicity and functionality. Both varieties play an important role in the language system, serving different areas of communication and reflecting the diversity of speech situations.

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