

2. The frequent absence of one part of the negation: *ch'est pas grave* instead of *ce n'est pas grave*, *j'ai jamais – je n'ai jamais*, *t'as pas à preter – tu n'as pas à preter*, *j'aime pas – je n'aime pas*.

3. The use of a phrase *il y a* without pronoun *il*: *y a pas de changer* instead of *il n'y a pas de changer*, *y a la challe de bain – il y a salle de bain*, *y n'a pas – il n'y a pas*, *y a que de café – il y a de café*.

As for **lexical features**, the individual words can be replaced by local variants: *baraque* instead of *appartement*, *meubes – meubles*, instead of the traditional pronoun *quelque chose*, used in the standard French version, we use *quequ'kose*, *gambe – jambe*, *gardin – jardin*, *tchiot – tout*.

**Conclusion.** Thus, the results of the study indicate the presence of phonetic, lexical and grammatical features of the northern dialect of the French language. The principal distinctive characteristic of the investigated zone of France is the discrepancy in the phonetic component. Inhabitants of the north are characterized by a very special dialect, which in the scientific literature is referred to as the Picardian dialect. The vulgar naming of it sounds like a nickname: *chti* or *chti-mi*. *Chti* is called both the northern dialect, and the inhabitants themselves. They say that in Picardy, *chti* means «this» or «that», in French – *celui*. This is the characteristic feature of the dialect *chti*: the inhabitants of the north pronounce the usual French [s] as [ʃ] and [ʒ] as [k].

Reference list:

1. Французские диалекты [Electronic resource]. – Mode of access: <http://frenchblog.ru/stylistics/french-accents.html>. – Date of access: 23.10.2017.

## SYNTACTIC COMPRESSION AS A KIND OF VERBAL ECONOMY

**O. Kazimirova, O. Lapa**

VSU named after P.M. Masherov, Vitebsk, Belarus

In the present paper we'll focus on the study of syntactic compression and different ways of its realization in various English works of art.

In modern linguistics there is a tendency of spreading such a linguistic phenomenon as compression. The process of language compression was under a broad scope of such outstanding scientists and linguists as Sh. Bali, R.A. Budagov, A. Martine, B. Kurtene, L.N. Murzin etc. Compression as a specific linguistic phenomenon occurs when there is a possibility to reduce some part of a text without significant damage to its contents. The modern deformations of the language, the question of optimal information transmission method come to the fore. Conciseness and accuracy of the message are primary objectives of effective communication [1, p. 180]. It should be noted that the problem of precise transmission of information is meaningful not only in linguistics but also in other fields of science.

The relevance of our work is determined by the linguistic phenomenon of compression, which covers almost all linguistic levels of the modern English.

The aim of our work is to analyze the phenomenon of compression and syntactic compression as its variety, to identify special means of expressing syntactic compression in various works of art.

**Material and methods.** Our research is based on the analysis of 30 artistic works of English and American writers (M. Spark “A Member of the Family”; K. Mansfield “The Garden-Party”; Ch. Dickens “The Posthumous Papers of the Pickwick Club” and others). Having applied the method of continuous sampling the most productive means of syntactic compression have been identified. For gaining the mentioned aim we used the following research methods: critical study of scientific literature (the works by I.R. Galperin, B.A. Ilyish, A.A. Leontiev, I.V. Arnold and etc.), observation method, descriptive method, method of continuous sampling.

**Results and their discussion.** Despite its common usage in linguistic theory, the concept of compression still has not received a definite interpretation. Some linguists view it as a source of formation of implicit meanings and presupposition (S.S. Komarova), others define it in terms of concrete means of its realization (S.I. Litvin). B.P. Dundik speaks about linguistic compression as a way of economy realization in a language [2, p. 118]. G.V. Pan notes that compression can be considered as a result of the implementation of the principle of economy. Though, the missing elements can be easily restored from the surrounding context [4, p. 12].

In our research we share the idea, that language compression is simplification, economy of speech, the omission of unnecessary items.

It has been established, that compression affects all levels of linguistic structure. In this regard A.A. Leontev wrote that the intention to save a language in certain communicative situations and the presence of high redundancy in any natural language can be considered as a cause and a basis for the expression of a particular type of compression [3, p. 141].

This leads us to the notion of *syntactic compression*. Our work views syntactic compression as syntactic and structural transformation of language units. It is characterized by the omission of the least significant details, phrases and parts of sentences.

The recent study has shown that the content of the compressed elements in the analysed texts of fiction is quite high, which is explained by the necessity of the principle of economy in a language. In the research we have determined that the most productive forms of syntactic compression used in English works of art are *parcelation*, *detachment*, *mononuclear and incomplete sentences (ellipsis)*, *aposiopesis* and *zeugma*.

*Parcelation* is a deliberate split of one single sentence into two or more parts, separated by a full stop or its equivalent [6]. For example, in the story

by M. Spark “A Member of the Family” the words of the protagonist give him a certain reticence, a reluctance to speak on the topic further: ***Gwen’s all right, darling. A great friend of my mother. Quite a member of the family*** (M. Spark. “A Member of the Family”).

*Detachment* is a stylistic device based on singling out a secondary member of the sentence with the help of punctuation [6]. The word-order is not violated in this case, but secondary members obtain their own stress and intonation because they are detached from the rest of the sentence by commas, as in the following example: ***He was fast asleep, so soundly, so deeply*** (K. Mansfield. “The Garden-Party”).

*Ellipsis* is a deliberate omission of words not essential to the meaning of the expression [6]. Elliptical structures are used in narrative texts mostly in the form of a dialogue. For example, a telephone conversation consists of incomplete and elliptical sentences, which makes it absolutely authentic and, in addition, adds expressiveness to the whole statement: ***Good morning, dear! Come for lunch? To, dear. Amazing, of course. < ... > Your white? Oh, of course I should. One moment*** (K. Mansfield. “The Garden-Party”). The presented elliptical sentences do not, in fact, simply serve to reduce the number of used words but help the speaker to draw the audience’s attention to the key message of the utterance.

*Aposiopesis* is the device of suddenly breaking off in the middle of a sentence as if unwilling to continue [5, p. 118]. It usually performs expressive and emotive functions in the utterance: ***I can’t go against my nature [...]. I can’t be expected to*** (M. Spark. “The Black Madonna”). In this case aposiopesis conveys sorrow, nervousness of the major character, the last degree of anxiety.

*Zeugma* is a figure of speech in which a word is used to modify or govern two or more words although appropriate to only one of them or making a different sense with each [5, p. 287]. It is vividly presented in “The Pickwick Papers” by Charles Dickens, where zeugma is used for humorous effect: ***All these things, combined with the noises and interruptions of constant comings in and going out, made Mr. Pickwick play rather badly; the cards were against him, also, and when they left off at ten minutes past eleven, Miss Bolo rose from the table considerably agitated, and went straight home in a flood of tears and a sedan-chair.***

**Conclusion.** We share the proposition that the notion of compression is determined not only by the principle of verbal economy, but also by the pursuit of language expressiveness and emphasis. Having analysed the most typical cases of syntactic compression in artistic works, we can conclude that it inherently presupposes encoding and decoding of implicit information. Depending on the author’s intension, different types of syntactic compression perform various pragmatic functions. As a result, it efficiently serves not only the purpose of expressing thoughts but also of concealing them.

### Reference list:

1. Arnold, I.V. Stylistics of modern English. Stylistics of decoding. I.V. Arnold. – St. Petersburg: Prosveshenie, 2002. – 384 p.
2. Dundik, B.P. To the question of saving in language and speech / B.P. Dundik // The Problems of English Syntax / ed. by M. Bloch. – Moscow, 1970. – 121 p.
3. Leontev, A. A. Fundamentals of psycholinguistics: Textbook / A. A. Leontiev. – Moscow, 1999. – 287 p.
4. Pan G. V. Language savings and communicative richness of the texts. PhD dissertation (Philology). Leningrad, 1977. 34 p.
5. The Oxford dictionary of new words / ed. by E. Knowles, J. Elliott. – Oxford; New York: Oxford University Press, 1998. – 357 p.
6. Dictionary.com [Electronic resource] / Meanings and Definitions of Words. – Mode of access: <http://www.dictionary.com/>. – Date of access: 09.10.2017.

## ONOMATOPOEIC VERBS OF SPEECH ACTIVITY IN THE BELARUSIAN LANGUAGE: CLASSIFYING AND STRUCTURAL PECULIARITIES

**M. Khodosok-Ulitskaya**

Belarusian State University, Minsk, Belarus

Different kinds of sounds of surrounding world produced by human beings, animate and inanimate objects are expressed in every language due to its inner tendency to determine the special connection between them, their perceiving and the language's lexicon giving it the particular sounding character. This is the continuous process of enriching and developing the onomatopoeic expressions collection.

The study of onomatopoeia in Slavic languages is topical at the present stage within the scope of the nomination theory and phonosemantics (Russian) [S.S. Shlyakhova, 2003, 2004, 2016], in diachronic and synchronic perspectives (Russian) [E.V. Tishina, 2013], in phonostylistic and etymological aspects (Ukrainian, Slovakian, Czech) [Yu.V. Yusip-Yakimovich 2008, 2010, 2015], [Ch. Koleva-Zlateva, 2009]. As for Belarusian onomatopoeia, there is not still any comprehensive scientific research.

Thus, the aim of this article is to classify Belarusian onomatopoeic verbs of speech activity and to analyze their semantic and structural peculiarities.

**Material and methods.** Onomatopoeic verbs of speech activity served as the material, selected with the help of the continuous access method from relevant dictionaries [1, 2]. Definition analysis, statistical method, some elements of etymological and contextual analyses form the research methodological base.

**Results and their discussion.** So, lexico-semantic group of Belarusian onomatopoeic verbs of speech activity including verbs of articulate and