

THE EXPRESSIVE POWER OF THE ADJECTIVE IN MODERN ENGLISH FICTION

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În acest articol, autorul tratează rolul adjectivului în exprimarea diferitelor imagini fictive. Această parte de vorbire este deseori concepută în scopuri stilistice, fiind un component activ al numeroaselor figuri de stil: epitet, comparație, metaforă, ironie, oximoron. Fiind la gradul de comparație, comparativ sau superlativ, adjectivele creează imagini și stări emoționante de maximă intensitate. Aceste modificări expresive, create de adjectiv, îl prezintă într-o nouă formă: ca un instrument care cel mai des este pus la îndemâna scriitorului, dătătorul de viață al lumii fictive, plină de originalitate și armonie. Așadar, scopul acestui articol este de a releva rolul adjectivului, nu doar din punct de vedere gramatical, ci și lexical, întrucât el exprimă o gamă diversă de sentimente, emoții, stări sufletești, care oferă un colorit special ficțiunii.

Expressiveness is represented by the language ability to express the emotional, sensual states and feelings. It has a strong connection with emotional means which assure the strengthening of expressivity and figurativity by adding some additional lexical meanings. It is very interesting to observe how people express their feelings, emotions and opinions, as the man speaks not only to convey the idea, but also to express his own feelings. The expressiveness of the language gives an emotional intensification to the content. It makes the utterances emphatic and creates colourful images. The expressiveness of different literary works is assured by stylistic devices which render an amplification of the aesthetic value.

The adjective is a grammatical part of speech which expresses properties, colours, dimensions, states and different other permanent or temporary characteristics. Apart from this fact, it may be often regarded as a main componential part in different stylistics devices. In such a position the adjective possesses a definitely vivid expressive power; it serves to communicate a content in a more stylistically colourful manner. The adjective contained in different stylistic devices like epithet, metaphor, simile, hyperbole, irony gives birth to the new representations, linked with a concrete zone of sensibility and perception. Also, it attaches a gnoseological function to the expressive factor, though traditionally it has only the quality of an accessory element, the aim of which is of psychological nature.

Almost any adjective may acquire a great degree of emotiveness. So, the adjective has the function to arouse the emotion in the reader or listener. The emotiveness prevails in such adjectives over intellectuality. These adjectives express feelings which have passed through the person's mind and therefore they have acquired an intellectual embodiment. The expressive power of the adjective makes the speech emotional and spontaneous, opposed to that speech which is not subordinated to spontaneous or unspontaneous emotions. The adjectives may create a new image, they can evoke first of all a pleasant or an unpleasant feeling, sensitive estimation of the definite appearance, event, fact, subject or circumstance. It can express joy, disbelief, astonishment, dissatisfaction, horror or despair.

A deep study of the expressive power of the adjective shows the genuine role of the adjective is not only as a grammatical part of speech. From the stylistic point of view the adjective can express the universality of emotions and feelings, it could add to understanding how emotions are generally used in cultural routines and discursive practices, thus, combining the discursive constructions of emotional talk with the semantic construction of emotion within specific cultural communities. So, the actuality of this theme consists in the fact that the adjectives possess the power to express emotional concepts.

The category of expressiveness and emotiveness has long been the subject of heated discussions among linguists. In the etymological sense, the expressiveness and emotiveness are caused by the intensification of an utterance or of a part of it, depending on the position in the utterance of the means that manifest this category and what these means are. It is necessary to define and to pay more attention to the expressive means. As J.V. Arnold states: “The expressive means of a language are those phonetic, morphological, word-building, lexical phraseo-logical and syntactical forms which exist in language as a system for the purpose of logical and for emotional intensification of the utterance” [1, p.61]. These intensifying forms, wrought by social usage and recognized by their semantic function, have special functions in making the utterances emphatic. The adjective is a grammatical part of speech which expresses the categorical semantics of a property and of

a substance. It means that each adjective in a text supposes relations to some nouns, such as material, colour, dimensions, state and other characteristics, both permanent and temporary. This way the adjective can be considered as an expressive means, it may assure the expressivity of a sentence. For example: *"I will be like a silent grave"*, *"Great !"* *"Splendid !"* *"It is fine!"* [11, p.84].

So, the expressiveness of those sentences was assured by the use of the adjectives. The expressivity and the emotive elements of a language are those thrilling structures which are used by authors to reveal emotions. These elements are not direct manifestations of the emotions, they are just the echoes of real emotions, echoes which have undergone some intellectual recasting. They are designed to awaken co-experience in the mind of the reader. The adjectives express a kind of emotiveness when they are used at different degrees of comparison. B.Preisler's example *"You chose the most beautiful flower for me"* [8, p.119] shows that the function of the superlative degree of the adjective *"beautiful"* is relevant. It expresses the following emotions: admiration, pleasure and excitement to receive *"the most beautiful"* flower.

The birth of stylistic devices is not accidental. Language means which are used with more or less definite aims of communication begin gradually to develop the new features, a wide range of functions and become a relative means of expressiveness alongside the already recognized expressive means of the language like proverbs or sayings, the special use of the degrees of comparison may be understood as a kind of intensification. They can reveal emotions; for example in the sentence *"She was the most beautiful"*, the superlative degree *"the most beautiful"* shows a kind of admiration. So, the degrees of comparison can be considered as expressive means, as they have the role to emphasize a certain part of the utterance. Speaking about stylistic devices, L.Veinen states *"...a stylistic device is a conscious and intentional intensification of some typical structural or semantic property of a language unit (neutral or expressive) promoted to a generative model"* [10, p.92]. This is specific for the degrees of comparison as they reveal the essence of a phenomenon with the greatest evidence; they carry some kind of additional information. So, they may be considered a stylistic device. The expressive means of a language are those phonetic, morphological and syntactical forms which exist in a language as a system for the purpose of logical and emotional intensification of the utterance. These intensifying forms, recognized by their semantic function, have a special function in making the utterances emphatic. It is important to note that some adjectives that form different stylistic devices, such as epithets, oxymorons, metaphors, hyperboles, similes, litotes. Such adjectives as *"terrible"* *"awful"*, used by the speaker with an adequate pause and proper intonation, are interjections. These words may acquire a strong emotional colouring. There are some meanings that can be expressed by adjectives that can take the function of interjections: joy, disbelief, astonishment, dissatisfaction, horror, despair and others. The epithet is subjective and evaluative and it makes a strong impact on the reader, so much, that he unwittingly begins to see and evaluate things as the writer wants to show him.

A great expressive power is possessed by the colour adjectives, which are the means of deployment of the inner-world of the characters, of their feelings, they are the means used to strengthen the lyrical or dramatic elements, the expressiveness of high-principled contents of a literary work. The colour creates a new image, that can evoke, first of all, a pleasant or an unpleasant feeling, a sensitive estimation of the definite appearance, event, fact, subject or circumstance. The adjective has both: referential and emotive meaning. For example, in combinations *"green meadows"*, *"white snow"*, *"round table"*, *"blue sky"* [2, p.18] the adjectives *"white"*, *"round"*, *"blue"*, are logical attributes and they have a referential meaning. They indicate those qualities of the objects which may be regarded as generally recognized and they are logical attributes. But in *"wild wind"*, *"formidable waves"*, *"heart-burning smile"* [2, p.18] the adjectives *"wild"*, *"formidable"*, *"heart-burning"* do not point the inherent qualities of the objects described. They are subjectively evaluative and they are epithets. So, the expressive power of these words cannot be doubted, especially when they are compared with the neutral vocabulary. At the syntactical level there are many constructions, that reveal a certain degree of logical or emotional emphasis. The adjectives have a great power in expressing the emotiveness and expressivity when they are accompanied by intensifiers or when they play the role of intensifiers. Augmentative expressivity is represented by such words which received a special denotation of *"intensifiers"*. The simplest intensifiers *"all"*, *"ever"*, *"even"*, *"quite"*, *"really"*, *"absolutely"* accompany the qualitative adjectives. P. Erdman analysed the following example *"She looks frightfully well, frightfully decent nice terrible smart, amusing and friendly"* [4, p.57]. There is a certain richness of lexical means of intensification. The adjectives usually determine nouns, forming the expressions. For example the nouns *"rain"* and *"love"*;

rain can be: "abundant, constant, continental, continued, crushing, dense, dreary, drenching, driving, excessive, fast, fiery, generous, gusty, hearty, heavy, immortal, incessant, inconceivable, lashing, long, passionate, pelting, persistent, plenteous, pouring, prodigious, roaring, set, sheeted, smart, torrential, tropical, unabated, uninterrupted, violent" [6, p.75]. There are a lot of qualifiers given to one word, which determine colourful meanings and which give the expressivity, being used in the sentence. On the one hand, such examples may be considered epithets, but on the other hand, they create a more vivid message than a simple epithet. So, these adjectives play a double role: the role of intensifiers and of the epithets too. The intensifiers are very often used in English fiction, but especially in socio-political texts, where such words, expressions are met in the average at an interval of 80-100 words. There are no special studies upon the usage of the intensifiers in oral speech, but it would not be an exaggeration to say that intensifiers are often used in this domain too. The noun "love" can be preceded by the intensifiers: "absorbing, ardent, boundless, burning, deathless, deep-rooted, everlasting, fathomless, fervent, great, immortal, indefinite, intensive, invincible, lifelong, limitless, matchless, overmastering, passionate, profound, strong, stupendous, unalterable, unchanging, unconquerable, uncontrollable, undying, unfathomable, vehement, violent, zealous" [6, p.85]. The great diversity of the adjectives may be regarded as intensifiers of the noun "love". The difficulty in choosing the precise expression for the speaker consists in the interchangeability of the intensifiers, as the intensified word is limited by the differentiation in the meaning and the degree of intensification. Some intensifiers have unlimited combinability: "*a terrific speed, shock, dinner, make-up, divine*" [5, p.102]. Others, on the opposite, have a limited valence as "*a severe frost, a flat denial, stripping not strictly prohibited*" [6, p.102]. It is not possible to say "a strict frost" or "a severe denial". The greatest number of such intensifiers is referred to the spoken style. Thus the word "quite" is a speech intensifier which may often accompany an adjective "... *and it was quite a good surprise*" [5, p.103]. The emotional, expressive, evaluative and stylistic components of lexical meanings are often found together in speech, that is why they are often replaced, and the terms themselves are used as synonyms. But the coincidence of the components is not compulsory; the presence of the component does not cause the appearance of others, they may be found in different combinations. Speaking about the use of the adjective in the functional styles contained in English literary standard, we can note that it is mostly used in the language of belles-letters style, having a great influence in expressing the emotiveness and expressivity. It is widely spread in all the substyles of fiction: in the language of poetry as well in the language style of prose and drama.

The adjective may be attached to different functions of language: referential, cognitive or communicative function. In any case the adjective may be considered as a domain of expressiveness. One of the results of the present article is the systematization of the expressive power of the adjective and the additional emotive information expressed by the adjectives. As there is not a generalized work of this problem in linguistic literature, the analysis of the expressive power of the adjective made in this article might be of certain interest to the specialists. This part of speech is considered of a great importance in expressing the emotiveness and expressivity. It expresses feelings which have passed through logical and spiritual mind of the characters. The adjective is like an inventive element that links the language creator's spirit with the form of his creation. The qualitative adjectives are supposed to have both referential and emotive meaning. They express some concrete features, making a real picture or a real image but at the same time they make the speech more emphatic and colourful from the emotional point of view.

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