

MAJOR SEMANTIC TYPES OF INDIRECT IMPERATIVE UTTERANCES IN THE NOVELS BY RAY BRADBURY

The article represents the research of peculiarities of the semantic and pragmatic peculiarities of indirect imperative utterances of the modern English language on the example of novels by Ray Bradbury. The research has shown that the most common types in Ray Bradbury's works are demands, offers and advice, however other types of indirect imperative utterances are not so frequent, so they can be hardly considered a distinctive feature of Ray Bradbury idiosyncrasy. It has been found that the affiliation to one of the aforementioned types of indirect utterances depends on the features of the speech situation that generates them.

Key words: indirect imperative utterances, semantic types of directives, imperative semantics, speech (communicative) situation.

Мясоедова С. В. Основні семантичні типи непрямих спонукальних висловлень у творах Рея Бредбері. У статті представлено аналіз основних семантичних типів непрямих імперативних висловлювань сучасної англійської мови на матеріалі текстів творів Рея Бредбері. Актуальність дослідження полягає в тому, що вперше в англійському мовознавстві на широкому фактичному матеріалі виявлено й надано перелік тих різновидів спонукування, що є характерною ознакою ідіостилю письменника. Усебічне дослідження такого своєрідного мовного явища, як непряме спонукування, передбачає розв'язання низки завдань, першим із яких є визначення спонукування як семантичної категорії. Аналіз спонукальності як семантичної категорії передбачає вивчення цих відтінків, що зазвичай розглядають як різновиди спонукування.

Під час семантичного аналізу спонукальних висловлень були виділені основні компоненти, які, комбінуючись, визначають характер їхньої семантики. Обов'язковими й безальтернативними для цих висловлень є такі два модальних значення, як ірреальність і волюнтаристичність. Разом із тим семантична структура спонукального висловлення значно складніша, ніж сукупність згаданих компонентів. Висловлюючи спонукування, мовець виражає саме свою волю щодо виконання дії слухачем, а інтереси мовця й слухача далеко не завжди збігаються, тому для реалізації своїх планів мовець повинен довести доцільність, необхідність або бажаність виконання дії, нагадати про сприятливі / несприятливі наслідки її виконання / невиконання та т. ін., тобто мотивувати своє спонукування.

Визначено, що спонукальне значення може виражатися в непрямих висловленнях завдяки особливому мовному оформленню цих конструкцій, а також прагматичним чинникам. Доведено, що розумінню спонукальної настанови імпліцитних висловлень сприяє контекст, який відображає риси мовленнєвої ситуації, за якої вони вимовляються. Саме знання ситуації дозволяє сприйняти мотиваційний потенціал висловлення, а отже, і його спонукальну силу.

Ключові слова: непрямі імперативні висловлення, семантичні різновиди спонукальних конструкцій, імперативна семантика, мовленнєва (комунікативна) ситуація.

Introduction

The category of imperativeness in the modern English language is characterized by a variety of means of expressing it; and although the imperative mood of the verbs is still dominant, however the ways of communicating causation are various outnumbering imperatives in the diversity of communicative situations, proving that the imperative semantic is wider and more versatile than specially designed and commonly accepted forms of the verbs (i.e. the imperative).

The language instruments used to implicate causation can be researched at different levels (e.g. structural peculiarities, semantic composition, pragmatic aspect etc.), however the aim of this study is to research the semantic types of indirect speech acts with imperative meaning in the language of modern American authors (on the examples of Ray Bradbury's novels).

Indeed, the peculiarity of the imperative semantic is that the speaker, caring about his interests, tries to communicate his wishes in a way to influence the interlocutor and encourage him to act in accordance with his plans. Consequently, both structural and semantic organization of this speech act is subordinated to the communicative purpose of the speaker. Moreover, it should be recognized that the semantic concept of a directive utterance is marked by the subjectivity in the interests of the speaker who characterizes the causative situation as a desirable, necessary, expedient or useful. As for the communicative concept or the subjectivity in the interests of the hearer, these types of sentences are supposed to create necessary circumstances or stimulate interlocutor's interest in or enthusiasm for performing the action. The considerable description of the motivation as a semantic category involves taking into account the most important features of the speech situation, in which the wish or intention of the speaker should be realized.

Methods

The article analyses the indirect speech utterances with imperative meaning found in such novels by Ray Bradbury as *Fahrenheit 451*, *The Illustrated Man*, and *The Martian Chronicles*. The general number of the speech acts analyzed is more than 100 and they are chosen by continuous sampling method. We believe that to identify the semantic meaning of the utterances researched it is necessary to take into consideration their pragmatic features.

We also use component analysis method, that allows us to deeper penetrate into the structure of indirect speech utterances with imperative meaning. To make general conclusions about the most frequent semantic types of abovementioned utterances, which contribute to creation of Ray Bradbury's idiosyncrasy, we rely on the method of inductive analysis.

Results and Discussions

The analysis of indirect directives proved the importance of the assessment component in the formation of distinct types of utterances: offers, advice, demands etc. It has been found that the affiliation to one of the aforementioned types of indirect utterances depends on the features of the speech situation that generates them: the composition of the participants and their characteristics, the relationship between them, their attitude to the action caused. These factors influence the component composition of the sentence semantics, defining the specific features of each of their types.

Since indirect imperatives are influenced by many extralingual factors, their semantic structure combines several semantic components, however only some of them being compulsory for all situations of causation. Others form certain combinations, forming specific character of the imperativeness. For instance, the components which can be found in the structure of every causative utterances «irreality»

(corresponding to the notion of inductive modality as modality unrealistic) and «voluntariness» (since the inducement is always the discovery of somebody's will). Due to the additional semantic components which either enhance the main meaning or give it a certain shade, the utterance acquires a particular connotation that allows to categorize it as a demand, request, offer, warning or order.

With regard to indirect speech acts with imperative meaning found in the novels by Ray Bradbury, the following groups can be pointed out:

1. Demands.

Demands are insistent and peremptory requests which look like informal orders, for instance:

*"If you insist on telling me, **I must ask you to leave.**"*

The person, who demands, knows, that in this particular case or the specific circumstances the addressee must fulfill the requirement. The reason for such an assumption is the existing general idea of how to behave appropriately. Hence, demanding something, the speaker is convinced that he has reason to insist on that such as current legislation as in the following example:

"You can't ever have my books," she said.

*"**You know the law,**" said Beatty. (Ray Bradbury)*

In Ray Bradbury's novels the demands are frequent and various in their nature. It can be either a demand to perform an activity or, otherwise, not to do something, e.g.:

The men walked clumsily to the door. They glanced back at Montag, who stood near the woman.

*"**You're not leaving her here?**" he protested (Ray Bradbury)*

or:

This time the knock on the door was most impertinently loud.

*"See here!" cried the man when the door was thrust open again. He jumped in as if to surprise her. "**This is no way to treat visitors!**" (Ray Bradbury)*

Its meaning can have purely contextual character:

*The woman replied quietly, "**I want to stay here.**" (Ray Bradbury) or:*

*"Ylla?" he murmured. "**You will be here, won't you?**"*

"Yes," she said after a long time. "I'll be here."

"All afternoon?"

Her voice was dull. "All afternoon" (Ray Bradbury)

The peremptory character of a demand is often emphasized by the use of the modal verb *must*:

"It slipped my mind. I invited Dr. Nile out this afternoon."

"Dr. Nile!" She edged toward the door.

He caught her elbow and drew her steadily in. "Yes."

"But Pao — "

*"**Pan can wait, Ylla. We must entertain Nile.**" (Ray Bradbury)*

2. Offers.

Offers are the least demanding form of influence on the addressee. The reason for such an opinion is that under all conditions the right of choice remains for the listener: the speaker does not command, does not ask and does not require anything

from the interlocutor, he /she only offers, i.e. involves the interlocutor into reflections and considerations, recommending to ponder the better ways of behaviour, thereby trying to influence his choice:

"It's really fun. It'll be even more fun when we can afford to have the fourth wall installed. How long you figure before we save up and get the fourth wall torn out and a fourth wall-TV put in? It's only two thousand dollars..." she replied. "And I should think you'd consider me sometimes. If we had a fourth wall, why it'd be just like this room wasn't ours at all, but all kinds of exotic people's rooms. We could do without a few things". (Ray Bradbury)

The peculiarity of an offer is that the speaker, considering the performance of a certain action to be expedient, necessary or useful, either for himself or for the listener or even for a person (persons) who does not take (not take) part in the conversation, expresses his point of view for discussion, tries to persuade listener and thereby encourage him to perform an action, for example:

Montag leaned forward. "This afternoon I thought that if it turned out that books were worth while, we might get a press and print some extra copies—"

"We?"

"You and I" (Ray Bradbury)

In the next example the speaker emphasizes voluntary, non-obligatory character of his sentence by using the words *just an idea* and *just a suggestion*:

"I was figuring," said the husband slowly. "I thought I'd call Hulle tonight. I'd like to talk to him about us spending some time, oh, only a week or so, in the Blue Mountains. It's just an idea —"

"The Blue Mountains!" She held to the canopy rim with one hand, turning swiftly toward him.

"Oh, it's just a suggestion." (Ray Bradbury)

The use of modals is very common in these types of speech acts:

"When do you want to go?" she asked, trembling.

"I thought we might leave tomorrow morning. You know, an early start and all that," he said very casually. (Ray Bradbury)

3. Advice

Advice is a recommendation, a guide describing to how to act; giving advice, the speaker expresses his opinion as to how to improve the existing situation or warns the interlocutor of unfavorable state of affairs and recommends how to act in such circumstances, for example:

"You'd better run on to your appointment," he said. (Ray Bradbury)

Thus, the action which the speaker advises to fulfill is considered to be not only possible, but also expedient, necessary for the interlocutor; its implementation is in the interests of the listener:

"You've been dreaming again!" he said. "You spoke out and kept me awake. I really think you should see a doctor." (Ray Bradbury)

The research has shown that other types of indirect imperative utterances are not so frequent as demands, offers and advice and are comparatively few in number, so they can be hardly considered a distinctive feature of Ray Bradbury idiosyncrasy.

Conclusion

On balance, the study has proven structural and semantic complexity and variability of indirect speech acts with an imperative meaning in the texts of the novels by Ray Bradbury; it has also shown that structures like this enhance the emotionality of an utterance in that way creating convincing motivation and increasing the illocutary force of a speech act.

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Мясоседова Світлана Вадимівна — кандидат філологічних наук, доцент кафедри іноземних мов №3, Національний юридичний університет імені Ярослава Мудрого; пр. Перемоги 46-а, Харків, Україна.

Tel: +38067 720 7891

E-mail: lana.eng1223@gmail.com

<https://orcid.org/0000-0002-1754-5635>

Miasoiedova Svitlana — Ph.D. in Philology, Assistant Professor of the Department of Foreign Languages of Yaroslav Mudryi National Law University; Peremohy Ave., 46-a, Kharkiv, Ukraine.

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