

HUMANITIES

DOI <https://doi.org/10.51647/kelm.2021.4.4>

РЕПРЕЗЕНТОВАНИЕ ŚRODKŌW KOMICZNYCH NA POZIOMIE STYLISTYCZNYM

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Adnotacja. Artykuł poświęcono badaniu prezentacji środków komicznych na poziomie stylistycznym. Współczesna proza angielska charakteryzuje się specyficzną modalnością komiczną, która jest charakterystyczną cechą indywidualnego stylu autora. Materiałem badawczym są anglojęzyczne dzieła prozatorskie małych form wybitnych pisarzy, takich jak: K. Barry, M. Spark, R. Carver i R. Dahl. Przeanalizowano główne środki na poziomie stylistycznym, które przyczyniają się do realizacji efektu komicznego w tekstach artystycznych. Koncentruje się na trzech głównych grupach potocznych słów używanych przez autorów w celu uzyskania efektu komicznego. Wyżej wspomniani pisarze używają słów nieliterackich, które powstają w wyniku obcięcia/zuszczenia słowa, kontaminacji wyrażen i form gramatycznych, zmiany formy gramatycznej słowa poprzez transpozycję różnych części mowy, zmianę słowa o neutralnym lub wysokim tonie stylistycznym poprzez zastosowanie różnych modeli słowotwórczych (afiksacji, derywacji, konwersji, teleskopii i ich kombinacji). Opisano produktywne środki morfologiczne tworzenia potocznej warstwy słownictwa i modeli słowotwórczych.

Słowa kluczowe: efekt komiksowy, poziom językowy, słowa potoczne, środki słowotwórcze, model słowotwórczy, neologizm.

INTRODUCING OF COMIC MEANS AT THE STYLISTIC LEVEL

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Abstract. The article deals with the study of comic means representation at the stylistic level. Modern English prose is characterized by a specific comic modality, which is a characteristic feature of the author's individual style. The material of research is the English-language prose works of small forms by the most prominent writers, such as: K. Barry, M. Spark, R. Carver and R. Dahl. The leading means of the stylistic level, that contribute to the realization of the comic effect in belles-letters texts, have been analyzed. The main three groups of colloquial words, used by the authors to achieve a comic effect, have been focused on. The aforementioned writers use non-literary words, which are formed by means of abbreviating of the word, contamination of phrases and grammatical forms, changing the grammatical form of the word due to transposing different parts of speech, changing the word of a neutral or high stylistic colouring by means of different word-building models (affixation, compounding, conversion, blending and their combination). The productive morphological means of creating a colloquial layer of vocabulary and word-building models have been pointed out.

Key words: comic effect, language level, colloquial words, word-building means, word-building model, neologism.

РЕПРЕЗЕНТАЦІЯ ЗАСОБІВ КОМІЧНОГО НА СТИЛІСТИЧНОМУ РІВНІ

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Анотація. Стаття присвячена вивченню презентації комічних засобів на стилістичному рівні. Сучасна англійська проза характеризується специфічною комічною модальністю, яка є характерною рисою індивідуального стилю автора. Матеріалом дослідження слугують англійські прозові твори малих форм найвидатніших письменників.

ків: К. Баррі, М. Спарк, Р. Карвера та Р. Даля. Проаналізовано провідні засоби стилістичного рівня, що сприяють реалізації комічного ефекту в художніх текстах. Зосереджено увагу на трьох основних групах розмовних слів, які використовуються авторами для досягнення комічного ефекту. Вищезгадані письменники послуговуються нелітературними словами, які утворюються завдяки усиченню/ущільненню слова, контамінації словосполучень та граматичних форм, зміні граматичної форми слова засобом транспозиції різних частин мови, зміні слова нейтрального чи високого стилістичного тону через використання різних словотворчих моделей: афіксації, словоскладання, конверсії, телескопії, їх поєднання. Описано продуктивні морфологічні засоби створення розмовного шару лексики та словотворчі моделі.

Ключові слова: комічний ефект, мовний рівень, розмовні слова, словотворчі засоби, словотворча модель, неологізм.

Introduction. According to our observations, a specific comic modality is an essential feature of the English literature of the second half of the 20th – the beginning of the 21st centuries. The textual realization of the comic category (and of its types – humour, irony, satire, sarcasm, black humour) at the implicit level occurs due to a set of linguistic and stylistic means of its expression at certain language levels (phonographic, morphological, word-building, lexico-semantic, phraseological, syntactic, stylistic, etc.) or their combination in the author’s narrative and in the characters’ speech.

When considering a number of modern prose works in order to interpret them more fully and to comprehend the meaning of the literary text more adequately, it is advisable to rely on such a traditional approach to a literary text analysis as a fully or partially levelled linguistic analysis. The method of a levelled linguistic analysis within a belles-lettres work, developed at the end of the last century, has obtained its relevance at the present stage of philological knowledge – see works by (Arnold, 2002; Bolotnova, 2007; Kukharensko, 2002; Danilevskaya 2006). A levelled linguistic (linguopoetic) analysis of a literary text (discourse) is appropriate to be used in those cases when it is clear what a certain level is involved in the natural expression of the text aesthetic function most clearly and diversely.

N.O. Kupina pays attention to the fact that “the principle of a levelled approach to the analysis of the text (discourse) involves its study as a linguistic levelled structure. The phonetic organization of the text, its morphological, syntactic, lexical-semantic, stylistic organization are investigated. Level units are understood as functionally significant, meaningful units that have a two-way essence (a content plan and an expression plan). Considering the units of different levels, we should first describe those properties that are caused by the individual author’s use (in contrast to the structural and linguistic properties)” (Kupina, 1980: 16). A significant level of language techniques functioning for the realization of the comic meaning in a literary text is a stylistic one.

The topicality of this paper is predetermined by the fact that one currently sees the need to consider the insufficiently studied belles-letters comic text in terms of functional and communicative linguo-stylistics aspects by means of a levelled analysis. The aim of the work is to analyze the functioning of comic means at the stylistic level. The material of our research is the original short stories by the most prominent writers of modernism literature – Kevin Barry (1969), Raymond Carver (1938–1988), Roald Dahl (1916–1990) and Muriel Spark (1918–2006). To achieve the general aim of the study and solve specific problems, the following methods and techniques have been used, namely: a word-building analysis, a contextual analysis, a levelled linguistic one.

To achieve a comic effect, the authors use words of low stylistic colouring or non-literary words quite actively. The most frequently used among them are colloquialisms/colloquial words, dialectic words, slang words and vulgarisms.

Main text.

I. Main three groups of colloquial words.

As a rule, colloquial words are used in everyday dialogic speech of the characters in the studied short stories, where they acquire functional and stylistic meaning and contain components of expressive, emotional and evaluative meanings when compared with words of high and neutral stylistic colouring. Taking into account the criterion of the relationship between the form (a phonetic, grammatical, word-building one) and the content (Morokhovskiy, 1991: 110), we register the existence of such groups.

The **first** group includes colloquialisms, which change the phonetic form without changing the lexical and stylistic meaning in colloquial speech. Here we distinguish the following types of changes in the sound form of the word:

1) shortening / abbreviating of the word: *There appeared on the horizon no saviours in **hi-viz** clothing* (Barry, 2007a: 19); *Usually I’d get up and have a cup of tea, watch some **telly*** (Barry, 2007a: 30); *So I did not say anything about the cracked **lino**, and the paintwork all chipped* (Spark, 1976: 175); *In the kitchen, there was the sound of a kettle coming to the boil, of tea being made, of a pair of slippered feet crossing the polished **lino*** (Barry, 2007b: 10); *“Would you put on a pint for me, Mr Kelliher?” – “I would of course, Brendan”. – “**Cuz?**” – “I will so”, said Thomas* (Barry, 2007b: 43); *He’s one of those small **butty fellas**, fortyish, thinning up top, and the bit of hair that’s left could usefully be introduced to a bottle of Head “n” **Shoulders*** (Barry, 2007b: 50); *“Clots in the brain! Sounds like that’s about it, **hon**”* (Barry, 2007b: 67), where **hi-viz** < **high visibility**, **telly** < **television**, **lino** < **linoleum**, **cuz** < **cousin**, **fella** < **fellow**, **hon** < **honey**;

2) contamination of phrases and grammatical forms: *“Hell we **gonna** do with you?” – said Joxie* (Barry, 2007: 52); *I’m **gonna** make me a home where the buffalo roam* (Barry, 2007b: 27); *“Ya **wanna** see my bender?” – she said* (Barry, 2007a: 52); *What I’d love is a good, solid tenor, one that’ll hold through on a note, but if that’s too much to ask, maybe you could just do me something that’s **kinda** <...> **husky?**”* (Barry, 2007b: 51); *“Pardon the French”, – he said to Fran. “But, I’ll tell you, sometimes I could wring that old bird’s neck for him. **He’s** not even worth killing, is he, **Olla?**”* (Carver, 2009: 371), where **gonna** – **going to**, **wanna** – **want to**, **kinda** – **kind of**, **he’s** – **he is**.

Such words do not have any lexical and stylistic paradigm in themselves, they have a functional and stylistic meaning and mark the utterance as the one belonging to the colloquial type of speech. We find this feature of this group of colloquialisms in M. Spark's short story "You should have seen the mess".

The main character Lorna is shocked by the colloquial word *telly*, used in addressing her as an uneducated person: *What do you do in the evenings, Lorna? Do you watch telly? I did take this as an insult, because we call it TV, and his remark made me out to be uneducated* (Spark, 1976: 173). In fact, the author ridicules the mannerisms, unnaturally increased purism of the protagonist's speech, her claims to education and upbringing, which hide the lack of culture and bourgeois limitations.

Within the **second** group, the following types of changes in the form of the word are identified, which is reflected in the change of its lexical and stylistic meaning:

1) changes of the word grammatical form due to the transposition of different parts of speech: *They were all there, all the spivs, and the gipsies and the touts and the dregs and the sewage and the scraping and the scum from the cracked drainpipes of the big town. Some with dogs, some without* (Dahl, 1996: 283); *Certainly, there is a little weight on her now, and that would have seemed unimaginable on those svelte, fawnish, teenage limbs, but as I have said, I'm no Twiggy myself these days* (Barry, 2007a: 6). Thus, along with the colloquial noun-lexeme *spiv* (thief) and a number of others used in the plural with the definite article (*the gipsies, the touts, the dregs*) to generalize a certain type of people, there are noun-lexemes like *the sewage, the scraping, the scum*, used in the singular with the definite article as a continuation of a number of plurals, which acquire the meaning of *whiffers, rascals, scoundrels*. The use of the adjective *Twiggy* with a capital letter transforms it into a substantivized noun – a proper name with the meaning of *skinny*.

2) changes of the word with a neutral or high stylistic colouring due to the use of different word-building models (affixation, compounding, conversion, blending and their combination): *He (the boy) was hit by a car*, – Howard said. *"A hit-and-run"* (Carver, 2009: 410); *"Tenner for twenty minutes"*, – said Billy. *"Fiver, I'll stay the full half-hour"* (Barry, 2007a: 26); *Yummy-mummies, coming out of Mass or the Centra: he walked at a reasonable distance behind, and was pleasantly hypnotised by the swaying quick switches of their rears* (Barry, 2007b: 38); *"Dad? I think it's time you thought about beddie-byes, no?"* (Barry, 2007b: 63). When used with the indefinite article *a*, the occasional phrase *hit-and-run* functions as a noun formed according to the conversion model. This colloquial lexeme indicates the cause of a young man's death: a car crash, in which the driver knocks down the guy and runs away from the place of the accident. In the given fragment we also observe the use of words belonging to conversational style (*tenner* – a ten-pound note, *fiver* – a five-pound note) which are formed by change of a form of words having a neutral stylistic colouring (cardinal numerals *ten, five*) by means of affixation (adding the *-er* suffix) and acquire a different lexical and stylistic meaning of nouns. The occasionalism of *yummy-mummy*, which means an attractive, sexy mother – a young girl or a middle-aged woman (an attractive, healthy, and very sexy mother; usually a young woman or sometimes a really gorgeous and hot middle-aged mother. *Yummy-mummies* usually wear trendy clothes, have great hairstyles and always look fabulous (Urban Dictionary)), is formed by word-building of rhyming words. The colloquial word *beddie-bye*, which is marked as a synonym for stylistically neutral phrase *going to bed* (Urban Dictionary), is formed by combining the word-building methods of compounding with the suffixation (*-ie*).

In the **third** group there are, firstly, (a) words that have emotional and expressive meaning, and (b) set-expressions that perform an expressive and semantic function and serve as a means of expressing the speaker's feelings: (a) *"Woosums!"* So fine, okay. Tell you what. Let's have it then. We'll buy a semi-d and sign up for Fianna Fail" (Barry, 2007b: 40); *Oh, the agony of those days. To burn Foxley's toast was a "beatable offence"* (Dahl, 1996: 69); *"You mean break the Henry Moore?"* – "My dear sir, there is no other way of setting the lady free. God knows how she managed to squeeze it in, but I know for a fact that she can't pull it out. It's the ears get in the way" – "Oh dear", – Sir Basil said. "What a terrible pity. My beautiful Henry Moore" (Dahl, 1996: 105); *"Ah! How old? Yes. It is last year. Quite new car. But I see you are not betting man. Americans never are"* (Dahl, 1996: 10); *"Oh, my goodness, if only he could talk. Just think of it, dear – he met Beethoven in his youth!"* (Dahl, 1996: 154); *"Hello there!"* calls John Martin, and staggers from the jeep, and falls to his knees. "I'm afraid I got caught up in the town. I'd a bit of am <...> a bit of an auld am <...> *whatchacallit*"² (Barry, 2007b: 23);

(b) *"God Almighty, I got me a woman with expensive tastes"*. He grinned at Olla (Carver, 2009: 371); *The people at work we're having a drink or at lunchtime, what have you, it's my relationship this, my relationship that, blah blah blah. Another one is partner. Jesus! I hate that word* (Barry, 2007b: 7); *"Jesus, it's so funny! He'd come through where I work and asked me how I was doing and probably wasn't gone five minutes when Bill Bessie come through and told me Jack Granger had just died right up in the mill". He shook his head. "Just like that"* (Carver, 2009: 135); *As if he's been thinking about it, Rudy says, I knew a fat guy once, a couple of fat guys, really fat guys, when I was a kid. They were tubbies, my God* (Carver, 2009: 6); *But was she strong enough yet, he inquired, to start running around the city late at night? – "No", she said, she wasn't. But what the hell* (Dahl, 1996: 219); *"No, honest to Jesus", – she said. "It wasn't the same. It was just <...> different. All I wanted was to be back at our usual auld thing. Never again!"* (Barry, 2007b: 22).

Secondly, this group includes set-expressions that express emotions of surprise, distrust, pity, disappointment, dissatisfaction, indignation; words that indicate the degree of any quality – affirmative or negative: *"What's*

¹ Is the element of surprise, you didn't expect it to happen (Urban Dictionary); a colloquial word-exclamation formed by blending: wow + awesome.

² A term used when the actual word escapes your memory temporarily (Urban Dictionary).

been keeping you?" – Arlene said. "You've been over here more than an hour". – "Have I really?" – he said (Dahl, 1996: 114); *No more Colonel*. – **What a dreadful shock** (Dahl, 1996: 115); "It must be most **awfully** difficult to do a thing like that". – "Not in the least", – she said. "I stuff all my little pets myself when they pass away. Will you have another cup of tea?" (Dahl, 1996: 81); "But, Edward, listen to me. This is **terribly** exciting. This is a musical cat" (Dahl, 1996: 243); "Stick 'em up!" the cops shouted. "Stick 'em up!". But it was impossible for the husband to obey this order without letting go of his wife, and had he done this she would either have fallen to the ground or would have been left dangling half in and half out of the house, which is a **terribly** uncomfortable position for a woman; so he continued gallantly to push her upward and inward through the window (Dahl, 1996: 250).

Thirdly, this group consists of words in which denotative and connotative meanings interact: in its turn a connotative meaning is based on a metaphorical or metonymic transference; the interconnection takes place in contextual conditions: "What about you, **Big Man**?" – he says. Howe is from the north and has crude animal intelligence. He can smell weakness and need. He steps across the greasy, puddled yard, and he kicks the fire-snapping cable from his path. John Martin raises a trembling hand to stop him (Barry, 2007b: 17). The stylistically neutral lexeme **big man** with the meaning of **a fat man** acquires features of colloquialism in the context of the afore-mentioned utterance and, positioning itself as a proper name, it means "a member of the group who is able to prove physical, mental and psychological dominance over other members"³.

II. Leading means of creating a colloquial layer of vocabulary.

Among the most effective morphological means of creating a colloquial layer of vocabulary in the analyzed works are the following ones.

An interesting peculiarity is the possibility of **doubling / tripling**, which is often combined with sound imitation / onomatopoeia: "So I say to her, you sayin' you ain't seen him since Tuesday? You say he ain't been around? **Blah blah blah**. She goes, naw, I ain't seen him, I been down my sister's, I been over my mum's. **Blah blah blah**". – "**Blah, blah, blah**, yeah? X, y, zee" (Barry, 2007b: 69), where **blah, blah, blah** is chatter (Spears, 2000: 35); *Of course there are sugary men who will croon that love, at length, shines on each and all of us – woo-oooh! woo-oooh! – but no, thanks be to God, love never came next nor near Foley* (Barry, 2007b: 25), where the repetition of the lexeme **woo-oooh** creates the effect of a pleasure refrain *ooooo*; *How do you compute boreens and crows and dishwasher skies and make it add up to a nineteen year old who walks into a party and every girl in the place goes loop-the-loop?* (Barry, 2007b: 37), where the word **loop-the-loop** means a dance or a sex act⁴; "Very cocktaily, very **cha-cha-cha**? With those outdoor heaters you know what I'm saying? So you can like sit on the sidewalk in winter even. If that is what you want to do" (Barry, 2007b: 70), where **cha-cha-cha**⁵ is a feeling of rapid movement for warming; *Sound FX from the movie screens, muffled, and faint dialogue, snappy-snappy* (Barry, 2007a: 64), where **snappy-snappy**⁶ means fast, without undue delay.

The characteristic feature is a relatively frequent use of **rhyiming consonance**: *My father died suddenly, he said, when I was eight years of age. Yeah, I know, boo-hoo* (Barry, 2007b: 8), where **boo-hoo** signifies crying, whining, complaining (Urban Dictionary); *He had the broad strokes of things and he knew that he had been drunk many thousands of times, mostly on account of the heebie jeebies* (Barry, 2007b: 14), where **heebie jeebies** means an extreme case of anxiety or fear (Spears, 2000: 200).

We can observe some cases of the combination of two phonetic words, having a similar sound form and belonging to different stylistic layers, in one sentence, for example: **whoosh** – whistle (literary) (ABBYY Lingvo) and **whumpf** – roar (colloquial) (Spears, 2000: 468): *She went to the kitchen and booted the laptop and the whoosh and the whumpf as it took life was so familiar, a reassurance* (Barry, 2007a: 13).

At the same time, English colloquialisms are characterized by a fairly wide use of their consonant play with neutrally stylistic or colloquial units: *Probably someplace like Mozambique, she thought. Um Bongo. Um Bongo. They drink it in the Congo* (Barry, 2007b: 10), where **Um Bongo** is "fruit juice in a carton, advertised on the UK television in the mid-1980's" (Urban Dictionary); *Drink a glass of water when you go in, Mar, said Teresa. Fuck off and rot, said Marie* (Barry, 2007b: 10), where **fuck off** (taboo) is go away (Spears, 2000: 152), **rot** is talk nonsense (Spears, 2000: 343). Such playing brings a comic, in the following passage – ironic, colouring to the story: *A man walks into a corner shop. He is a nervous man, easily knocked from his groove, and it is a great disturbance to him when he is addressed by a four foot tall chicken. "Cluckety cluck", it says. "Try your luck?".* Apparently, the nervous buyer expresses concern when he is addressed by a stupid saleswoman, whose speech is compared to a meaningless chicken chirping by him. The colloquial word **cluck n.** a stupid person; a person as stupid as a chicken (Spears, 2000: 81) rhymes in harmony with the neutral lexeme **luck**, and its root is the basis for the building of occasional neologism **cluckety** that means an excessive verbal persistence (Urban Dictionary).

The **suffixal** way of word-building is a common phenomenon for the colloquial layer of vocabulary. The suffix of **-ee**, the use of which in literary language is limited, has a productive involvement: it can denote an object

³ A member of a group who is able to assert physical, mental and psychological dominance over the other members. A Big Man also needs to possess a significant set of skills in a particular field whether that is academics, sports or a professional career (Urban Dictionary).

⁴ Either a dance or sexual intercourse (Urban Dictionary).

⁵ Upbeat music that makes you want to dance. Lots of hip movements and fast paced (Urban Dictionary).

⁶ Quick, without unnecessary delay (Urban Dictionary).

of the action or a doer, for example: *At nineteen, he was the oldest of the habituees, and certainly the biggest* (Barry, 2007b: 2), where *habitué* is an equivalent to *frequent*.

The suffix *-y* is also frequent for the composing of colloquial adjectives: *It was a knacky business to get it right* (Barry, 2007b: 3), where *knacky* is considered to be “An adjective used to describe anything odd, intense, unpleasant, quirky” (Urban Dictionary); *All I’m saying is she’d be gamey* (Barry, 2007b: 3), where *gamey* indicates such an unpleasant feature of a person as “smelly and rank” (Urban Dictionary); *“Back in the knife drawer, ducky”, – said Donna* (Barry, 2007b: 32), where *ducky* means *okay; good* (often used sarcastically) (Spears, 2000: 123); *Who’s with who, they’ll say. He had brought it up, again and again, and it seemed less jokey each time* (Barry, 2007b: 20), where *jokey* is registered as “adj. having the feeling of lightheartedness and finding humor in anything and everything; making almost no serious statements in a conversation, joking constantly” (Urban Dictionary); *The hot nights were certainly a torment. Lying there with a sheet stuck to your belly. Thoughts coming loose, beer fumes rising, a manky arse* (Barry, 2007a: 30), where *manky* conveys the meaning of “nasty, smelly, unwashed, dirty” (Urban Dictionary).

The same model of the adjective building is observed in the following fragments: *When he looked at you, handsome and sharp-featured though he was, you got the feeling that comes after you’ve chewed a mouthful and you just know that the chicken is dodgy* (Barry, 2007b: 38); *You can say hello and look whiskey and that’s it!* (Barry, 2007b: 62); *The van would be around every day at half three, set your watch by it, loaves of white and loaves of brown, fresh baked, and ring doughnuts and jammy doughnuts and sticky buns too* (Barry, 2007b: 55); *“I’m headache”, – said Angelica* (Barry, 2007b: 63).

The suffixes of *-ish* and *-ly* are typical means of building colloquial adjectives: *A silence had fallen in on the three hillwalkers, it had a knuckly and mannish grip* (Barry, 2007b: 8), where *mannish* is explained as “adj.> describes a person or their behavior that is sexual in nature, usually refers to females, but used to describe male behavior as well” (Urban Dictionary); *knuckly* is used “When a person with normal size hands appears to have oversized knuckles. A person with huge, bulging fingers” (Urban Dictionary).

Importantly, the element of colloquialism is provided by adding the *-ie* suffix in proper names and characterological names of people, namely: *Johnnie, Jamesie, Stevie, Josie, Freddie, hottie* и под.: *“You’re on the reds, Jamesie”* (Barry, 2007b: 2); *I searched for the small talk that might work as lead to weight the balloon, there wasn’t need for it, because something had given away in Josie now: she showed herself more fully* (Barry, 2007b: 48); *“Ah come on now, Richie!”* (Barry, 2007b: 14); *This Johnnie was standing on the seat, waving his motoring cap high above his head and pointing to her* (Spark, 1976: 158); *Mel is shitfaced. Mel is giving it some to the French hottie⁷ with the tiny feet* (Barry, 2007b: 67).

An equally productive suffix for the composing of abstract nouns-occasionalisms is *-ness*: *A Sunday, and he gave an impression of slitheriness, like a stoat* (Barry, 2007b: 22); *The creek dwindles to its outflow, and the estuary has an egginess, a pungency* (Barry, 2007b: 27).

The process of building colloquial words is characterized by the use of *conversion*, which is the predominant type of verb word-building. Thus, new verbs are formed mainly from nouns, less often they are formed from other parts of speech, interjections in particular: *We flattered and “Georged” him until at last he said, “Well, I must say it’s good to see you”* (Spark, 1976: 186); *I watched the motherfucker from the island counter – the way he wolfed the stuff down was unreal* (Barry, 2007a: 8); *The aurora borealis shows up and does its thing – superior discothèque – and everybody is wowed* (Barry); *There’s a word for you. Lovely. Photosynthesisise. Come on we all go and photosynthesisise* (Barry, 2007b: 70); *There was no way to render with a still-callow pen the force of intrigue stored in the black heat of Victor’s eyes, nor the sexual languidity in the way that Xcess (as she styled herself) drained her glass, nor the <...> I just couldn’t get it down right* (Barry, 2007a: 73); *A ludicrous idea, clearly – I was in far too much pain not to be alive. I soldiered on* (Barry, 2007b: 56).

A common model within conversion is the composing of compound nouns from the combination of (noun) + verb + preposition, i.e. N < (N) + V + Prep: *The Irish wanted to watch the dog racing from Walthamstow on the satellite buy-in* (Barry, 2007a: 44); *Would you believe it if I told you these are nearly all screw-ins?* (Barry, 2007b: 35); *But so far it was the same old routine, with Donkey Kong and Defender, and winner-stays-on at the pool table, and James was always the winner, and he always stayed on* (Barry, 2007b: 2); *The Toyota with relief departed the lay-by, and headed for home, the bungalow, the windbreak pines planted in the soft give of an earth that hid so efficiently* (Barry, 2007a: 37).

The formula of the building of colloquial words (nouns and adjectives) is worth mentioning. The process is characterized by means of: 1) compounding (Npl. + Npl.; Pron + V3): *The trolley went past – flattened vowels, lazy wheels, scalding drinks – teascoffees, lads, ladies? Teascoffees?* (Barry, 2007b: 34); *The flat was kept as a shebeen and got out roughly as a kind of shanty-town bar* (Barry, 2007a: 43); 2) compounding and affixation (suffixes of *-ed*, *-er*, *-ing*, *-ed* + *ness*): *He is carrot-topped⁸, with a hair-trigger⁹. Temper, and a specific distaste for John Martin on account of a previous situation involving lambs* (Barry, 2007b: 21); *Alice in the kitchen sat by Mary Pearson, and took her by the arm, and they listened, with glazed smiles, as Obran rattled on and on at one of his endless, self-aggrandising yarns* (Barry, 2007b: 39); *He was a broad-beamed, meat-faced man – at just twenty-two, there was none of the boy left – and he moved across the ground with a sure-footedness born*

⁷ Hot 9. mod. sexy; sexually arousing (Spears, 2000: 212).

⁸ Carrot top n. a person with red hair (Spears, 2000: 68).

⁹ Someone with a very short temper (Urban Dictionary).

of privilege (Barry, 2007b: 42); *Mothers, daughters, lovers, wives, we had none of these at all, not a one between us, because women were a premium in the county, and in truth we were hardly prizetakers* (Barry, 2007b: 43).

A certain part of colloquialisms is formed by compounding according to syntagm models. This type of word-building is characteristic of (a) adjectives and (b) nouns that are regarded as neologisms: (a) *By luck, it was quite a pleasant lounge bar and a hand-written notice on the door shakily announced that a pass-the-mike session was in progress* (Barry, 2007b: 13); *It's a play-of-the-week starring Cyril Cusack and Joan McKenna* (Barry, 2007b: 40); *If I didn't get out, it was looking like a boot-of-the-car job. And under the circumstances, we knew that, with the what-you-call-it coming <...> what do you call it?* (Barry, 2007b: 65); (b) *He's an okay-chaps-let's-synchronise-our-watches* (Barry, 2007b: 68); *He's a chin-up-wren-twill-soon-be-over* (Barry, 2007b: 68); *"We'll play wait-see"* (Barry, 2007b: 19); *<...> you've passed forty and you're masturbating into a sock the grey mornings in a one-bedroom apartment, lounge-diner-cum-kitchen* (Barry, 2007b: 9).

One of the typical features of colloquialisms is the transformation of a number of independent words into semi-suffixes, for example the semi-suffix-lexeme *type / style* is used to denote a combined form indicating a specific type of a person / object (Spears, 2000: 447): *The stoneware pots from Puglia. The St Brigid's Cross made out of actual, west of Ireland reeds for an ethnic-type touch* (Barry, 2007a: 8); *"Meaning medication time. Meaning this is looking like a bweakdown-type thing again?"* (Barry, 2007a: 8); *What about yourself? she said. I wouldn't go so far as to call you the chatty type* (Barry, 2007b: 36); *"What's with the quiet man?" – she said. – "The strong silent type", – said Mr Kelliher* (Barry, 2007b: 47); *And as he crooned the word, cowboy-style, he leaned in to attend to his shot: full attention had now been secured for the pool table* (Barry, 2007b: 5); *He could wrap the body in opened sacks and drag it to the prep area and put it through the mincer, piece by piece, mix it with the mix for the meatballs, flavour with coriander and lime, put it out to the farmers' markets, Thai-style* (Barry, 2007b: 17); *It will be an elegant space in one of the nice laneways off the Mall, with Deco-style frontage* (Barry, 2007b: 52).

There are a small number of colloquialisms that contain the lexeme *dog* to denote something "that is very hot; worthless and of inferior quality" (Urban Dictionary): *These are the dog days of summer* (Barry, 2007b: 24); *There was a lot of heroin and a lot of dog shit* (Barry, 2007a: 72).

A common type of word-building is **blending**, that is the fusion of either the fragments of lexical units or one complete lexical unit with the fragments of another one: *He had tight hair composed of tiny curls and he would take a curl and twiggle it between thumb and forefinger, a nervous tic* (Barry, 2007b: 41), where *twiggle* < *twitch* + *wiggle*; *"Did I see some U-No bars in that sack?" – Helen said* (Carver, 2009: 65), where *U-No* < *you* + *know*.

Moreover, we single out colloquial lexical units that are formed due to **abbreviating**, which is a typical feature of e-mail correspondence: *U hav been v strong for days why now Sara. This is what I must be asking right now. Is the med changed/weakened by ur head doc?; Weather here great, how weather there? Any goss? Art going well?* (Barry, 2007a: 64), where *y* < *you*, *v* < *very*, *med* < *medicine*, *doc* < *doctor*, *ur* < *your*, *goss* < *gossip*.

Conclusions. Thus, in the studied stories, to achieve a comic effect, the authors actively use colloquial words / colloquialisms belonging to the following three groups: 1) those ones that change the phonetic form in colloquial speech without changing the lexical and stylistic meaning; 2) those ones that change the form, which is reflected in the change of their lexical and stylistic meaning; 3) the words that have emotional and expressive meaning, function as means of expressing the speaker's feelings and indicate the degree of any quality – affirmative or negative; the words in which denotative and connotative meanings interact.

These colloquial units are formed by abbreviating of the word, contamination of phrases and grammatical forms, changing the grammatical form of the word due to transposing different parts of speech, changing the word of a neutral or high stylistic colouring by means of different word-building models (affixation, compounding, conversion, blending and their combination).

The authors use some productive morphological and other means of creating a colloquial layer of vocabulary – occasional adjectives / nouns / verbs / adverbs, which are neologisms in most cases, in order to realize a humorous effect, such as: doubling or tripling of lexemes, which is combined with onomatopoeia; rhyming consonance; combining of two sound-imitating words, similar in sound, which belong to different stylistic layers, in one sentence; suffixal way of word-building (*-ee, -y, -ish, -ly, -ie, -ness*); conversion; compounding according to syntagm models; models with the second component-semi-suffix *style / type*; blending; abbreviation, as a result enriching the lexical structure of the language.

The prospects of the further study are, as we see, in a detailed analysis of linguistic means of comic effect creating at other language/speech levels in studying the originality of the prose writers' individual style whose poetics is combined with the comic.

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