UDC: 811.161.2'367

GRAMMATICAL AND SEMANTICAL DIVERSITY OF INDIRECT IMPERATIVES IN THE MODERN ENGLISH LANGUAGE (ON THE EXAMPLE OF MADELEINE WICKHAM'S NOVELS)

PhD in Philological Sciences, Associate Professor, Miasoiedova S. V.

Yaroslav Mudryi National Law University, Ukraine, Kharkiv

The article represents the research of peculiarities of the structural, semantic and pragmatic pecculiarities of indirect imperative utterences of the modern English language on the example of Madeleine Wickham's novels. The grammar structures and lexical elements that contribute to imperative meaning formation of indirect utterances have been specified and listed. It has been defined that the imperative meaning of indirect imperative acts can be expressed in the special linguistic form and with the help of the pragmatic factors of creation of their meaning. It has been proved that the context reflecting the features of a communicative situation facilitates to the undestanding of the imperative meaning of an indirect speech act. It is the comprehension of the situation that let us recognize the motivational potential of an utterance and therefore its illocutionary force.

Key Words: the Illocutionary Modality, Indirect Imperative Utterances, Performatives, Explicit Utterences, Implicit Utterences.

кандидат філологічних наук, доцент Мясоєдова С. В. Граматико-семантична різноманітність непрямих імперативів сучасної англійської мови на матеріалі текстів творів Маделейн Уікхем/ Національний юридичний університет імені Ярослава Мудрого, Україна, м. Харків

У статті проведений аналіз структурно-семантичних, а також прагматичних особливостей непрямих імперативних висловлювань

сучасної англійської мови на матеріалі текстів творів Маделейн Уікхем. Виявлено й надано перелік тих граматичних конструкцій і лексичних елементів, що слугують формуванню спонукального значення непрямих директивних висловлень. Визначено, що спонукальне значення може виражатися у 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: спонукальна модальність, непрямі імперативні висловлення, перформативи, експліцитні висловлення, імпліцитні висловлення.

кандидат филологических наук, доцент Мясоєдова С. В. Грамматико-семантическое разнообразие косвенных императивов современного английского языка на материале текстов произведений Маделейн Уикхэм/ Національний юридический университет имени Ярослава Мудрого, Украина, Харьков

В статье проведено анализ структурно-семантических, а также прагматических особенностей косвенных императивов современного английского языка на материале текстов произведений Маделейн Уикхэм. Выявлено и предоставлено перечень тех грамматических конструкций и лексических элементов, которые способствуют формированию побудительного значения косвенных директивных высказываний. Определено, что побудительное значение может выражаться в косвенных высказываниях благодаря особенному языковому оформлению этих конструкций, а также прагматическим

факторам формирования их содержания. Доказано, что восприятию побудительного значения имплицитных высказываний способствует контекст, который отображает черты языковой ситуации, при которой они произносятся. Именно понимание ситуации позволяет воспринять мотивационный потенциал высказывания, а значит и его побудительную силу.

Ключевые слова: побудительная модальность, косвенные императивные высказывания, перформативы, эксплицитные высказывания, имплицитные высказывания.

Introduction. The linguistic instruments of causation of non-verbal action in the modern English language vary and depend on extra-linguistic factors such as the level of the speaker's language competence, his speaking habits, the manner of expressing ideas and feelings and other peculiarities of the speaker's idiolect. Although intended to communicate directives, the verbs in the imperative mood do not dominate amid the miscellaneous means of imperative modality: provided the speaker uses only the language in which the form (e.g. imperative mood) corresponds to its meaning (e.g. giving an order), it makes his speech poorer, to a certain extent deficient, less eloquent and sometimes even impolite. Let us compare, for instance the command: *Close the door!* and the question *Could you close the door?*: the first one – being an order – is generally appropriate for situations where the listener is obliged to peform certain actions, for instance, in the army or police forces; the second one – being communicated as an indirect way, in an interrogative sentence, is regarded as a polite request. The focus in this article is on structural and semantic peculiarities of indirect speech acts that have an imperative meaning, which constitute the object of our research.

Thus, the main **the article's objective and tasks** are to conduct a survey of indirect directives which can be found in contemporary English using the language of novels by Madeleine Wickham as a basis.

Description of article's main material. The term "a speech act" was introduced by the Oxford philosopher J. L. Austin who paid particular attention to the fact that a statement the main function of which is to inform the hearer about something, can also serve to perfom many other actions: "It has come to be commonly held that many utterances that look like statements are either not intended at all, or only intended in part, to record or impart straightforward information about the facts: for example, 'ethical propositions' are perhaps intended, solely or partly, to evince emotion or to prescribe conduct or to influence it in special ways" [1, p. 3]. So, in the communicative process people not only pronounce sentences, but also use them as requests, advice, warning, threat etc; and all these sentences are speech acts.

The developing of the speech act theory approach was supported by the attention to the functional aspect of linguistic phenomena. It became apparent that similarity of disparate language forms is determined by functional identity rather than by formal resemblance of grammatical categories and meanings. This attitude caused the enhanced interest in pragmatics, the actuality of which had not been recognised by traditional science for long. In contrast to classical linguists, pragmatists focus on "what is not *explicitly* stated and on how we interpret utterances in situational contexts" [2, p. 6]. They are not concerned so much with "the sense of what is said as with its *force*, that is, with what is communicated by the manner and style of an utterance" [2, p. 6].

The main object of a pragmatic research is a speech act which is pronounced by the speaker and is addressed to the hearer. A speech act is analized on different levels: locution, illocution and perlocution.

According to J. L. Austin, a locutionary act "is the performance of an utterance: the actual utterance and its ostensible meaning, comprising phonetic, phatic and rhetic acts corresponding to the verbal, syntactic and semantic aspects of any meaningful utterance"; an illocutionary act is "the pragmatic 'illocutionary force' of the utterance, thus its intended significance as a socially valid verbal action"; and a perlocutionary act is "its actual effect, such as persuading, convincing, scaring, enlightening, inspiring, or otherwise getting someone to do or realize something, whether intended or not" [1, p. 12].

However linguists mostly focused on an illocutionary act as the way to cause non-verbal action by language means. Thus, scientists (P. F. Strawson, J. R. Searle, D. Gordon, G. Lakoff and others) studied illocutionary acts aimed at being a "verbal action", for example, drawing attention (*Look!*), asking for information (*What time is it?*), warning (*It can be dangerous!*), asking to do something (Can you pass me the salt, please?).

An illocutionary act is also defined as "the type of function a speaker intends to accomplish in the course of producing an utterance" and "defined within a system of social conventions" [8, p. 128].

All the speech acts – both direct and indirect – have an illocutionary force that is "the speaker's intention in producing that utterance." [1, p. 15]. Thus, if John says to Mary *Can you pass me the glasses, please*, he performs the illocutionary act of requesting or ordering Mary to hand the glasses over to him. The functions or actions just mentioned are also referred to as the illocutionary force or *illocutionary point* of the speech act. The illocutionary force of a speech act is the effect a speech act is intended to have by a speaker. Indeed, the term 'speech act' in its narrow sense is often taken to refer specifically to illocutionary act also known as 'illocution'. [8, pp. 148 – 149].

Searle and Vanderveken go on to define illocutionary force in terms of seven features, claiming that every possible illocutionary force may be identified with a septuple of such values. The features are:

1) Illocutionary point;

2) Degree of strength of the illocutionary point;

3) Mode of achievement (the special way in which the illocutionary point of a speech act must be achieved);

4) Content conditions (appropriate propositional content);

5) Preparatory conditions (all other conditions that must be met for the speech act not to misfire);

6) Sincerity conditions (the expression of a psychological state);

7) Degree of strength of the sincerity conditions.

Searle and Vanderveken suggest, in light of these seven characteristics, that each illocutionary force may be defined as a septuple of values, each of which is a "setting" of a value within one of the seven characteristics. It follows, according to this suggestion, that two illocutionary forces $F1$ and $F2$ are identical just in case they correspond to the same septuple. [7, pp. 119 - 132].

The ability to understand the illocutionary force of an utterance is significant, however it is vitally important for cross-cultural communication "since the same form (e.g. 'When are you leaving?') can vary in its illocutionary force depending on the context in which it is made (e.g. 'May I have a ride with you?' or 'Don't you think it is time for you to go?')" [4, p. 247]

According to their structural peculiarities, all indirect speech acts with imperative meaning can be devided into two groups. The utterances of the first one convey the imperative meaning by two ways: **grammaticaly** or **lexically.**

The **grammatical** means to express causation are as follows:

1. Indicative verbs which are used to express demands, instructions or requests:

"Simon gazed at his father's back. Say something, he thought desperately. Say something!

`I'll see you at eight,' said Harry at last.

`Fine,' said Simon, in a voice scored with hurt. `See you then.' And without pausing, he left the room." (Madeleine Wickham).

It have been discovered that these are the verbs in the future tense that are first and foremost used in the imperative meaning: although categorized as indicatives – the forms of the real modality – they in actuality are suppose to denote an action which is not accomplished by the moment of speaking, which can not therefore be regarded as real. So, these forms frequently function as indirect imperatives:

'Oh, brilliant.' Ginny's natural enthusiasm bubbled over. 'It'll be a day out. We'll go and have lunch somewhere nice, shall we? I'll have to go into Witherstone's for my meeting, of course, but you'll be able to find something to do in Silchester' (Madeleine Wickham)

"`I'm hoping you'll read at the next chambers Bible study group, if that's OK?'

`Of course,' said Rupert. `What do you want me to do?'

`We'll talk about it later,' said Tom. He smiled again and moved away". (Madeleine Wickham)

The present forms expressing the future can also convey an imperative meaning:

'I'm not talking about work this week,' said Chloe, as Philip automatically opened his mouth to answer. 'Neither of us is. It's a banned subject. We came here to escape al that. To get away from everything. (Madeleine Wickham)

`The thing is, we can't get married on Saturday. We're going to postpone the wedding.' (Madeleine Wickham)

"Suze shakes her head, and picks her way over the piles of stuff on the floor toward the door. "I'm giving you two hours and when I come back I want to see a transformed room. Transformed room—transformed life." (Madeleine Wickham)

As for the other tense forms, their operation as indirect speech act is not conventional and is usually specified by the communicative situation:

'Now, I came in for some milk...'

'Here you are.' Hannah reached over to the fridge. She handed him a carton.

'Thanks,' said Marcus. (Madeleine Wickham)

2. The verbs in the subjunctive mood.

`Mr Havill?' came a low voice behind him. Ì'm sorry I didn't answer the door more quickly.' James turned to see a blond girl he recognized as one of Harry's assistants behind him. Ìf you'd like to come with me . . .' she said, tactfully guiding him out of the room and closing the study door. (Madeleine Wickham)

The existence of structures in which the imperative meaning is indicated by means of the subjunctive mood can be explained by the similarity of imperatives and subjunctives: describing an unreal however desirable action which can become real due to certain circumstances, in the context of imperative communicative situation the subjunctive verbs are regarded as imperatives:

Following some discussion, we have decided to rest you from your slot for a while. However, we would appreciate it if you would return your East-West TV pass in the envelope provided and also sign the enclosed release document. (Madeleine Wickham)

Anything to check?" says the check-in girl, smiling at me.

"No," I say. "I'm traveling light. Just me and my bag."

" If I could just weigh your bag, please?" "Sure." (Madeleine Wickham)

3. Interrogative sentences.

In the modern English language interrogative constructions commonly serve as polite request:

"`And now,' said Rupert, `how about some champagne?' (Madeleine Wickham)

"Sweet," said Fleur dismissively. "Now, my pet, before you start on my hair, how about ordering me a nice glass of champagne?" (Madeleine Wickham)

Unlike the direct questions which primarily aimed at asking for information, the main function of indirect interrogative utterances is to cause the hearer to perform certain action: the speaker expects the hearer to do something rather than answer his question:

'Sir, could I ask you to remain there?' (Madeleine Wickham)

The question form of the sentence is also an accepted form to express an offer:

"`Well then, how about walking back into town with me?" (Madeleine Wickham).

«Maybe we could have a cup of mint tea together and talk it through, just the two of us?» (Madeleine Wickham).

In case the speaker uses the negative form of a question, the sentence becomes a recommendation:

"`Darling,' she said brightly, `why don't you borrow my pearls for this afternoon?' She held up a double pearl choker with a diamond clasp. `They'd look lovely against that jumper." (Madeleine Wickham)

In the combination with the negative evaluation of the situation by the speaker, the utterance sounds as an accusation rather than a recommendation:

«Brilliant? Catastrophe, more like.' The earl is stepping forward over the puddles. 'Waste of time and money… And now that you've bankrupted the place and made us a laughing stock, maybe you'd like to take a few lessons in running a historic house properly?» (Madeleine Wickham)

Among the **lexical** instruments which serve to design an imperative meaning in indirect speech acts, the priority is given to **modal verbs**:

"`You must swear a solemn oath that all the information you've given me is true,' said Canon Lytton." (Madeleine Wickham)

Considering that the main semantic feature of imperative modality is the potentiality which is described as the possibility of something happening or of someone doing something in the future, the modal verbs – which are acknowledged language tools to express possibility, probability, necessity, prohibition and other modal meanings – are served as a significant semantic instrument to create imperativeness:

*"All right, sir, you **may** step forward." (Madeleine Wickham)*

*We **shouldn't** argue like that in front of Alice,' said Jonathan, when they'd heard the front door slam below. (Madeleine Wickham)*

*«Ma'am?' Out of nowhere, Shaun has appeared, looking like a special agent in his dark jacket and headset. 'Ma'am, I **need** you to stay with the group.'*

'Oh right. OK.' Reluctantly, I follow him back to the cart and get on.» (Madeleine Wickham)

*'I'll tell you what,' he said. 'Just this once, as you've done so well, Daniel, you **can** finish the comic you're on before you go to bed. But that's all. (Madeleine Wickham)*

The speaker often choose to prove the possibility, necessity or desirability of doing things, underline favourable / unfavourable consequences of its performance / failure and so on. All these can serve as the motivation to act. For example, in the utterance:

"As I said, I've heard you're the best shopper in town." He gives me a quizzical look. "I thought perhaps you could help me buy a suit. This one is looking rather tired." (Madeleine Wickham)

the explanation of the speaker's motive ("*you're the best shopper in town"*) inhance the illocutive forse of the indirect speech act.

The necessity of motivation is determined by the fact that a peculiarity of an illocutive utterance is the subjection of its structure to the speaker's communicative target. This is because the speaker – worrying about his own interests – tries to influence his interlocutor's behavior and make him act in accordance with his plans:

*«Wait!" I say almost desperately. "You know, Clare, I'd like to get to know you better. Maybe one day we **could** have lunch together... hang out... go shopping...» (Madeleine Wickham).*

The other lexical means to form imperative meaning in indirect utterances include:

- performatives:

*«In fact, I'm going to boycott his Wine of the Week.' She looked at Chloe. 'I **suggest** you do the same.» (Madeleine Wickham)*

*Sadly, we have therefore decided that this is not a viable project and, as a result, we **request** that you return our advance forthwith. (Madeleine Wickham)*

- phrases like *had better, would rather*:

"`You'd better put on some make-up first,' said Olivia. She looked critically at Milly." (Madeleine Wickham)

- constructions like *I'd rather you/we did/didn't*:

"I've decided the best thing is just to get on, and not think about what's happened. In fact—I'd rather we didn't talk about it at all." (Madeleine Wickham)

"To be honest, Michael, I'd rather you just kept me out of it...So I'd rather just . . . not be involved." (Madeleine Wickham)

Speech acts like that are called **explicit.**

The second group is represented by the sentences which have no markers of imperativeness; their illocutionary meaning is expressed implicitly:

«Hugh,' said Amanda. 'You're in my sun.'

'Oh,' said Hugh. 'Sorry.' He moved away, sat down on the sunbed next to hers and reached for a book.» (Madeleine Wickham)

Unlike explicit speech acts, the imperative meaning of implicit utterances is not conveyed with the help of language means; however the latter ones are informative enough to be understood by the hearer.

In modern linguistic studies it is highlighted that modal meaning of a sentence tends to be expressed implicitly. The implicitness is the feature of modality in general, and of imperativeness in particular.

The mechanism of imperative meaning formation in implicit utterances can be described in the following way: if a speaker has any information about the possibility (necessity, desirability etc.) of transforming the existing situation into the new one, and that transformation corresponds to the interests of the hearer, the speaker's statement serves to cause the hearer to perform certain actions. Such utterances generally take the form of advice or recommendation, for example:

"You won't mind if I still go on the trip?" She'd adopted a cheery, matter-of-fact voice..."

"Oh you go!" Emily had exclaimed in a brittle voice. "I can easily hire a maternity nurse. And a nanny for Philippa. It'll be fine." She'd flashed Gillian a little smile, and Gillian had stared back at her with a miserable

wariness. She knew this game of Emily's; knew that she was always too slow to anticipate the next move.

"And I'll probably keep the nanny on after you come back." Emily's silvery voice had travelled across the room and lodged itself like a painful splinter in Gillian's chest. "She can have your room. You won't mind, will you? You'll probably be living elsewhere by then." (Madeleine Wickham)

(compare: *Do not go on a trip*)

The following example demonstrates that in the communicative situation where the social roles are given (a hairdresser and a client) the statement "*I'm all yours.*" gives a hairdresser the signal to start working:

"As the saleswoman hurried out of the room, she turned and gave the young hairdresser a ravishing smile. "I'm all yours." (Madeleine Wickham)

The analysis of indirect illocutionary statements proved the importance of an evaluative component in creating some varieties of imperative meaning: i.e. requests, advice, requirements. It was found that the operation of the motivations expressed in one of these varieties depends on the characteristics of speech situation that created them: the participants and character of their relationships as well as the attitude towards motivated action. These factors affect the component structure of illocutionary utterance meaning in determining the specific features of each of its varieties.

In fact, it is the context or the consituation that let the hearer understand the implicit illocutionary meaning of an indirect speech act. The meaning of an implicit imperative utterance, and therefore its component structure, is formed by a complex interaction of extra-linguistic factors. Above all, it is the speaker's intention or the goals he wants to achieve with his statement, i.e. what actions he expects from the hearer. The nature of the relationships of interlocutors is also relevant, these are such factors as equality / inequality of social roles, age and so on., i.e.

features that contribute to a dominant position of one of the communicants and dependence of the other one. The fact which of the participants of the situation - the speaker or the hearer – is interested in performing the action is also significant.

If an action caused is important for the speaker himself rather than for the hearer, the declaration of his / her personal interests can also have the imperative meaning.

Evaluating the present situation or state as unfavourable or problematic, the speaker expose his wish to change the situation and causes the hearer for certain actions, for example:

"Oh no!" and clasped her hand to her mouth.

"What?"

"Nothing," said Fleur. "It doesn't matter." She sighed. "It's just my purse. You remember I lost it last week?"

"I had no idea!" said Richard. "Did you cancel your cards?"

"Oh yes," said Fleur. "In fact, that's the problem. I haven't got any replacements."

"Do you need some money?" Richard began to feel in his pocket...

"Here's a hundred pounds," said Richard, holding out some notes." (Madeleine Wickham)

The important factor of imperative meaning creation in indirect speech acts is such feature of a communicative situation as interlocutors' relationships. Thus, if the hearer is obliged to perform the speaker's orders or just wants to satisfy the speaker, and the speaker is concerned about that, a non-imperative utterance will have the effect of causation.

Let's take, for instance, the situation in a restaurant or a club when a girl says to her admirer:

'Oh, this is my favourite song!' –

it's quite possible that this statement will have the effect of an imperative and will cause the boy to invite the girl to a dance.

If the hearer doesn't have to, or isn't able to, or just doesn't want to satisfy the speaker's desires, and the speaker doesn't expect that, the utterance won't have the illocutionary force: the same sentence (*'Oh, this is my favourite song!'*) addressed to another girl can hardly ever – maybe never – have the effect of causation.

It's possible to follow some other stereotyped situations which make existance of implicit utterances possible. These are situations in which the participants of the communication have conventional social roles, and indirect speech acts used in that context traditionally serve as requests. For example, utterances like: *Doctor! Police!* which cause the hearers to call the doctor or the police. These are so called elliptical constructions in which the imperative verb is omitted (compare: *Call the doctor! Call the police!*)

So, in order to understand an implicit utterance with an imperative meaning, it is necessary to realize the communicative situation that may refer to any aspects of an occasion in which a speech act takes place, including the social setting and the status of both the speaker and the person who's addressed.

The realising of the communicative situation helps to understand the illocutionary point of the speaker and therefore the illocutionary force of an utterance.

Conclusions and prospects for further research in the given field.

So, the study has proved structural and semantic complexity and variability of indirect speech acts with an imperative meaning in the modern English language; it has also shown that when the speaker causes an action indirectly (without using verbs in imperative mood), he /

she can enhance the emotionality of an utterance, in that way creating convincing motivation for the hearer in that way increasing the illocutory force of a speech act. In fact, the use of indirect speech acts – which can often have allusion, hint, irony, sarcasm – can make communication more expressive and esthetically valuable.

References:

1. Austin J.L. How to do things with words. - Oxford UP, New York, 1973. – 329 p.

2. Finch G. Linguistic Terms and Concepts. – London: Macmillan, 2000. – 164 p.

3. Gordon D., Lakoff G. Conversational postulates // Syntax and semantics. – New York: Academic Press, 1975. – V. 3. – P. 83 – 106.

4. Holubnycha L.O. Case Studues as One of the Communication Methods of Foreign Language Teaching Law Students / Holubnycha L.O. // Проблеми законності: збірник наукових праць / відп. ред. В.Я. Тацій. – Харків: Нац. юрид. у-т імені Ярослава Мудрого, 2016. Вип. 135. – С. 245 – 253.

5. Lee McKay S. Teaching English as an International Language. – Oxford University Press, 2002. – 160 p.

6. Searle J.R. Speech acts: An essay in the philosophy of language. – Cambridge, 1976. – 482 p.

7. Searle J., Vanderveken D. Foundations of Illocutionary Logic. – Cambridge University Press, 1985. – 240 p.

8. Yan Huang. The Oxford Dictionary of Pragmatics. – Oxford University Press, 2012. – 352 p.