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PRAGMATIC VARIATION LANGUAGE MEANS IN THE TEXTS OF ENGLISH MODERNIST WRITERS

N.V. Glinka, V.E. Kuchuhura

Kyiv, National Technical University of Ukraine
"Igor Sikorsky Kyiv Polytechnic Institute"
nvglinka@ukr.net, vitalina.kuchuhura@gmail.com

This article is devoted to the question of language variation means in the texts of English modernists. The purpose of our article is to distinguish the features of language variants in modernist texts and to determine the peculiarities of their functioning. The background of the article gives a general overview of pragmatics as a linguistic science and the characteristics of pragmatically determined linguistic means used by English modernists. Our article also considers the factors that have direct influence on the linguistic variability. Moreover, we generalise the variational linguistic means that function in modernist texts. Also, the classification of the phonetic, grammatical, morphologic, syntax and lexical variants of modernist texts is provided. Finally, we make the general conclusion about the peculiarities of variation means functioning and state the reasons for their usage in the modernist texts of English authours. It is also mentioned that variation and synonyms are the fields where the most important lexical potential is accumulated. This is adjusted by a statement that variants form a powerful reserve which provides functional diversity and good conditions for realization of material resources and the figurative language potential, and the English modernist writers have used all these to the fullest. Also, the research perspectives are putting the results of our theoretical review into practice when studying literature and its linguistic specifics.

Keywords: modernists; pragmatics; linguistic variability; textuality; phonetic variability; lexical variability; morphological variability; grammatical variability; syntactic variability.

Introduction. Any text is a unit of communication that always has a certain purpose, that is, it has pragmatic value load, in the case of absence of which this unit loses its properties and communicative status. The pragmatic aspect in linguistics is known due to F. de Saussure, who first clearly stated the importance of correlation of a sign in relation to other signs in the language system. So, the pragmatics of the texts of modernist prose is directly related to the influence on human behaviour through verbal means and testifies to the effective use of the tactics of direct reader involvement in the matter of an artistic work, which becomes one of the main principles of constructing the text. Moreover, it is an instrument of controlling reader's imagination and fantasies. A kind of game between an author and a reader is an attempt to involve them in the process of knowing the basic values, which confirms a particular strategy of communicating with a reader through a text [9, p. 73].

Goals and objectives. The purpose of our article is to summarize and systematize pragmatically determined linguistic means and identify features of their functioning within modernist works. Achieving the goal involves solving such problems as: to consider pragmatics as a science and to describe its basic concepts; to distinguish pragmatic features and basic means (phraseologisms, expressive means and non-equivalent vocabulary) of modernist works; analyze the phenomenon of linguistic variability and factors affecting it; to consider the linguistic variability of different language levels on the example of selected works.

Background: Pragmatics (from Greek "matter", "action") – an area of research in semiotics and linguistics that studies the functioning of language signs in speech. The term "pragmatics" was introduced in the late 30's of the XX century. by Ch.U. Morris as the name of one of semiotics sections, which he divided into semantics (which studies the relation of signs to objects), syntactics (the section on interlaced relations), and pragmatics (which explores the relation of speakers to signs). The isolation and formation of pragmatics as a separate sphere of linguistic research (under the influence of the ideas of Ch.S. Pearce) began in the 60's and early 70's under the influence of J. Austin's logical and philosophical theories of speech acts, J. P. Searle and S. Wendler, pragmatic theories of meaning, etc [2, p. 249]. Linguistic pragmatics (pragmalinguistics) is a relatively new field of linguistics and linguistic philosophical research with a complex history of the formation of concepts and terms, since the subject of this science, its problem field and the main research unit are not definitively identified yet. In particular, the works of well-known linguists constantly adjust its boundaries, links with semantics and syntax; connections with the style of speech still remain not fully established; the quantitative, qualitative and hierarchical aspects of its categories are not clearly delineated; also the problem of a research unit cannot be considered as fully determined [13, p. 63].

Pragmatics of a text is a specific relation that captures the relationship between subjects of text activity, between a writer and a reader. Typically, the pragmatics of a text takes into account the communicative interests of a recipient, also the tolerant principles of linguistic relationships are preserved. An author, for the

most part, cares that his work is accessible, understandable, connected, gives the reader an opportunity to implement an uncontroversial reference, often uses the reception of omniscience, assumes the functions of an educator and a prophet. Instead, in modernism, the recipient acquires complete freedom, the ability to be a writer's partner, who offers a difficult game with placing traps, throwing hidden keys, hints in his texts, or completely neglects the audience [8, p. 131].

The pragmatics of modernist prose texts is related to the influence on the behaviour of readers with the help of verbal means and testifies to the effective use of the tactics of direct reader involvement in the matter of his artistic work, which becomes one of the basic principles of constructing a text and a tool for controlling reader's imagination and fantasy. A kind of game between an author and reader is an attempt to involve them in the process of perception the basic values, which confirms a particular strategy of communicating with a reader through a text [9, p. 73].

Consequently, modern linguistic and literary studies are focused on the study of functional-semantic and pragmatic peculiarities, namely the properties of a text to present the world of knowledge. When analyzing any work, the stylistic and linguistic-cognitive analysis of the text is traditionally used. It should be noted that the author's style and literary genre represent very important information.

In order to achieve the necessary pragmatic effect, an author uses a number of techniques, namely: the use of phraseologisms, expressive vocabulary and unit carriers of the cultural component (also non-equivalent vocabulary).

Phraseological units. Ways of translating phraseological units are quite complex and problematic. For the reliable transmission of the meaning of a phraseological unit in the translation process, it is necessary to take into account its structural and grammatical features, as well as the cultural aspect, since the translator's task is not to translate the components and structure of the phraseological units of the original language, but to recreate the holistic pragmatic effect of their functioning in the target language. In order to achieve this, there are ways of translating phraseologisms as full or relative equivalents, a complete idiomatic analogue, an approximate analogue, and descriptive translation. The basic principle is based on the presence or absence of the translation of the phraseological correspondences of the original language in the target language. But here one has to remember the pragmatic aspect of the translation of phraseologisms. In all languages there are pragmatic phraseological units - full or elliptical proverbial sentences that are used in certain situations of communication, the meaning of which is sometimes not deduced directly from the content of a sentence, for example [7, p. 31 – 33]: *What a lark! (V. W.); We've got to live, no matter how many skies have fallen (L.); The war had brought the roof down over her head (L.); Heaven knows why (L.).*

Expressive means. Expressive vocabulary – these are linguistic units that differ from the usual vocabulary with their imagery and emotional colour, express the subjective attitude of a speaker to the phenomenon being observed and cause bright associations and images in imagination of a recipient: *usual interminable talk (V.W.).* Due to the active use of such expressive linguistic means, modernist works have a pragmatic influence on a reader.

Emotionally expressive vocabulary consists of words that contain either positive or negative evaluation in their meaning and name feelings, mood, processes (joy, triumph, elevation, admiration, or vice versa, indifference, aversion, indignation, neglect or anger). These words are intended to demonstrate positive or negative evaluation of phenomena from the position of a speaker, while the expressiveness of such tokens can be expressed not only internally, semantically, but also externally, using word-creation means (suffixes or prefixes) or contextually [1, p. 153].

Therefore, expressive vocabulary is an expression of feelings and emotional states, often used by modernist writers.

Non-equivalent vocabulary. Even in traditional linguistics and formal logic, attention was drawn to the numerous cases of absence in parallelism between a word and a notion. It was pointed out that one word can express several concepts (polysemy, homonymy), one concept can have several ways of expression (synonymy), a concept may not have a one-word expression, some words (for example, exclamations) do not express concepts.The meaning of concepts may change with development of society, and the word remains unchanged (an alarm was previously called a monk who woke his neighbours in the morning, and now it is a clock) [6, p. 10].

The pragmatic orientation of the non-equivalent vocabulary and the realities in modernist texts is to create a complete and vivid picture in the imagination of a reader. An author also cares that his work contains many interesting details, through which the game with the consciousness of a reader is played, therefore, the very original cultural components, which often represent a layer of equivalence vocabulary in speech, are an integral part of the modernist world. The translator focuses himself on how to maintain the required accuracy of a message. He takes into account that a recepient of the translation is different from his own knowledge and life experience, in which the realities of life are far from always the same as the realities of a speaker.

When such differences arise, an interpreter must eliminate these obstacles by making the necessary changes to a text. For example, to make additional clarifications in the translation. This happens especially often in the case of using proper names, geographical names and names of different cultural and everyday realities. So, when translating geographic names such as American Massachusetts, Oklahoma, Virginia, Canary Alberta, Manitoba, or English Middlesex, Surrey, as a rule, the words "state, province, county, distrcit" are added to make them clear for a reader. Adding explanatory elements also requires the transfer of the names of institutions, firms, printing authorities, etc.

Language variation. Modern languages are the result of a number of intra-language and extra-language changes. In many domestic and foreign linguistic works the history of language the variability and dynamism of language changes are often mentioned [10, p. 10]. The dynamic essence of a language manifests itself in certain laws of phonetic, lexical and grammatical variability in each particular language. The real mechanisms of linguistic changes are defined by both linguistic and extra-linguistic factors. Also, the linguistic variability, caused by the contact of English with other languages, deserves careful study by scientists because of the important social effect of this phenomenon.

Among **the factors of linguistic variability** these are the most often referred to:

1) sociolinguistic variability (the impact of social change and social mobility on the development of language, including the level of social relations and the level of officiality, etc);

2) textual variability (interaction of the genre and the theme of a text, its linguistic expression, including the situation of discourse and the way of information transmission);

3) regional variability (differences and similarities of regional varieties of speech, including the phenomena of linguistic contact);

4) individual variability of an author [5, p. 117-119].

Due to the influence of these factors, the following levels of linguistic variability are highlighted in our article: phonetic, morphological, lexical and syntactic variability.

Phonetic and morphological variability. A native speaker identifies the bilingual affiliation with another linguistic community primarily due to the nature of his pronunciation, that is, the special phonetic colour of the language caused by the influence of the phonetics of a native speaker's language. The emphasis as a speech speaker's characteristic is the most important indicator of a speaker identity in the process of communication [5, p. 119].

Phonetic peculiarities of the pronunciation of an individual contain a large amount of information about this person. Specific features of the pronunciation of each person are unique, but due to them we recognize voices of people on the phone, understand the social status of a person and where they come from. Also, the character of a sound of a language reflects the educational level of a person, and therefore we can easily distinguish the language of an intellectual person from rude and ill-mannered one. Consequently, thanks to phonetics, you can make a phonetic portrait of a person, which reflects individual, social, territorial, class and national characteristics of their linguistic culture [4, c. 113].

Language accent or specific pronunciation is a complex linguistic phenomenon. Deviations from the phonetic norm in the works of English modernists are non-random and justified by the author's intentions to cause a pragmatic effect on a reader. Undoubtedly, this adds imagery and specificity to a text, because the phonetic variability reflects the linguistic (national, social, territorial) affiliation of a person who speaks with a certain emphasis or deviates from certain phonetic norms [4, c. 118]: *blood and ouns = blood and wounds, O! = Oh! (J).*

Regarding **morphological (grammatical) variability**, it is revealed when two parallel forms differ not semantically, but only grammatically (morphologically), phonetically and stylistically: noserag *and nose rag (J); безлад and безладдя* (masculinum and neutral); *watercolour* (glue paint, which is bred with water) and *watercolour* (painting, drawing, executed by such paint) (V.W.).

Such variation is that a certain word introduces a change to the semantics of the same combination of words only with its morphological form [9, p. 130].

Lexical variability. Lexical variability is expressed by the replacement of words by synonyms that do not change the constancy of the general content concept (a man – Mister, a pal, a gentleman). In the texts such variants are often represented as lexical, ethnographic and semantic dialecticisms. However, the saturation of the text space with dialecticisms positively affects the perception of the meaning of a work [3, p.111]. Lexical variation can be traced in the names of subjects, people, qualitative adjectives and the use of prepositions: *Fear no more the heat o 'the sun (V.W.); This late-age of the world's experience (V.W.), connexions = connections (L.)*

The phenomenon of such variability is due to foreign influences, preservation of ancient linguistic elements and local features of the community. Through direct and indirect lexical borrowings, the vocabulary has expanded to identify the names of objects and phenomena. Therefore, the availability of such options

indicates the expansion of expressive capabilities of the English language [10, p. 21]. There is also associative variation due to the use of information from a context based on associative knowledge.

Variability is also closely related to the problem of grammatical synonyms. Grammatical synonyms are the meanings of words and phrases that are close to grammatical content [5, p. 119]: *Ours is essentially a tragic age (L).*

Syntactic variability. Syntactic synonyms are multistructural syntactic constructions that arise as a result of changes in the formal content plan and are characterized by the identity of grammatical meaning and certain semantic differences. The problem of syntactic synonymy is directly related to the notion of grammatical meaning. The grammatical meaning is the type of relations that has a special grammatical expression means. Each type of connection is displayed in a versatile, multifaceted manner.

Thus, syntactic synonyms are created that differ in the shades of grammatical value. When dealing with the question of the variability of syntactic constructions, one must separately focus on the problem of changing the words order, namely, the constructions that differ from each other only in this aspect (syntactic variants or syntactic synonyms): *However, the war came (L.).* The various structures of language forms, mostly phrases, are a necessary sign of the existence of syntactic synonymy. Differences in the structure of syntactic synonyms are manifested, in particular, in various aspects of syntactic connection between the phrases with approximately the same lexical meaning; formal indicators of differences in the structure of the word combinations that serve as word forms, prepositions, conjunctions, etc [13, c. 118].

In our opinion, modernist writers deliberately resort to syntactic variability, because it allows them to recreate the "flow of consciousness", in which they often deliberately ignore syntactic norms: *For having lived in Westminster – how many years now? too over twenty – one feels even in the midst of the traffic (V.W.)*. Also, writers often resort to long and complex sentences with multilevel syntax connections. In this case, they also simulate the mental flow of a hero: *Much rather would she have been one of those people like Richard who did things for themselves, whereas, she thought, waiting to cross, half the time she did things not simply, not for themselves; but to make people think this or that; perfect idiocy she knew (and now the policeman held up his hand) for no one was ever for a second taken in (V.W.).*

Conclusion. In the literary language, there are variants from which the speaker consciously selects the most necessary units of language, denoted by a semantic-stylistic shades. Variability can also easily be seen in dialects (the difference between the unilateral design of a word, the morphological structure, etc) is often associated not with the distinction of the meanings of words, but with the spontaneous combination of elements of different dialects, supra-digital or literary units in one dialect.

The linguistic variability of modernist works is determined by certain factors, namely: to a greater extent, sociolinguistic (the influence of society on the development of a language) and textual ones (expressed in the interaction of the genre and the theme of a text, its linguistic expression); less influential is the phenomenon of regional variability (differences and similarities of regional varieties of a language). This is due to the fact that modernist literature positions itself as a phenomenon of elite culture, and, therefore, does not focus on linguistic variability, for example, like in the poor areas of England, whose language differs from the generally accepted literary model. Anyway, modernist authors do not neglect this type of variability in order to show the peculiar features of different society class representatives. An interesting factor is the individual variation and own style of an author; here it is possible to attribute ego-belles-lettres, where the central object of an image is the inner world of an author and their life experience.

Talking about morphological variability, it is revealed when two parallel forms differ not semantically, but only grammatically (morphologically), phonetically and stylistically.

Lexical variability is expressed in replacing words with synonyms that do not change the constancy of the general content concept. In the texts such variants often function as lexical, ethnographic and semantic dialecticisms. However, the saturation of the text space dialecticism positively affects the perception of the meaning of a literary work.

In our opinion, modernist writers deliberately resort to syntactic variability, because it allows them to recreate a "stream of consciousness", in which they often deliberately ignore syntactic norms. Also, often writers resort to long and complex sentences with multilevel syntax. In this case, they also simulate the mental flow of a hero.

The specificity of the literary language – the elaborated, polished, reproduced form of the folk language – consists in a richer, more diverse use of linguistic means adapted to the branched functions of the literary language, as well as in the conscious attitude to the linguistic norm and variability. Due to their brightness and versatility language variants of different levels are widely used by modernist writers.

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Н.В. Глінка, В.Е. Кучугура Прагматично зумовлені мовні варіативні засоби текстів англійських письменників-модерністів. Стаття присвячена питанню мовних варіативних засобів в текстах англійських модерністів. Мета нашої статті - визначити особливості варіативних засобів у модерністських текстах та визначити особливості їх функціонування. Перша частина статті дає загальний огляд прагматики як лінгвістичної науки та особливостей прагматично зумовлених лінгвістичних засобів, що використовуються англійськими модерністами. Друга частина дає огляд факторів, що мають прямий вплив на мовну варіативність. Третя частина дає огляд мовних варіативних засобів, що функціонують у модерністських текстах. Також надана класифікація фонетичних, граматичних, морфологічних, синтаксичних та лексичних варіативних засобів модерністських творів. У заключній частині статті зроблено загальний висновок про особливості функціонування варіантів і викладено причини їх використання в модерністських текстах англійських авторів. Також згадується, що варіативними засобами та синонімами є області, у яких накопичується найважливіший лексичний потенціал. Це узгоджується з твердженням, що варіанти утворюють потужний резерв, який забезпечує функціональну різноманітність

та сприятливі умови для реалізації матеріальних ресурсів та образного мовного потенціалу, а англійські модерністські письменники використали все це максимально повно. Також дослідницька перспектива ставить результати нашого теоретичного огляду на практиці при вивченні літератури модернізму та її лінгвістичних особливостей.

Ключові слова: модерністи; прагматика; мовна варіативність; текстуальність; фонетична варіативність; лексична варіативність; морфологічна варіативність; граматична варіативність; синтаксична варіативність.

Н.В. Глинка, В.Э. Кучугура Прагматически обусловленные языковые вариативные средства текстов английских писателей-модернистов. Статья посвящена вопросу языковых вариативных средств в текстах английских модернистов. Цель нашей статьи – определить особенности вариативных средств в модернистских текстах и определить особенности их функционирования. Первая часть статьи дает общий обзор прагматики как лингвистической науки и особенностей прагматично обусловленных лингвистических средств, используемых английскими модернистами. Вторая часть дает обзор факторов, имеющих прямое влияние на языковую вариативность. Третья часть дает обзор языковых вариативных средств, функционирующих в модернистских текстах. Также предоставлена классификация фонетических, грамматических, морфологических, синтаксических и лексических вариативных средств модернистских произведений. В заключительной части статьи сделан общий вывод об особенностях функционирования вариантов и изложены причины их использования в модернистских текстах английских авторов. Также упоминается, что вариативными средствами и синонимами являются области, в которых накапливается важнейший лексический потенциал. Это согласуется с утверждением, что варианты образуют мощный резерв, который обеспечивает функциональную разнообразие и благоприятные условия для реализации материальных ресурсов и образного языкового потенциала, а английские модернистские писатели использовали все это максимально полно. В прекспективе можно использовать результаты нашего теоретического исследования при изучении литературы модернизма и её лингвистических особенностей.

Ключевые слова: модернисты; прагматика; языковая вариативность; текстуальность; фонетическая вариативность; лексическая вариативность; морфологическая вариативность; грамматическая вариативность; синтаксическая вариативность.