

ГЕРМАНСЬКІ МОВИ ТА ЛІТЕРАТУРИ

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LEXICAL-SYNTACTIC AND SYNTACTIC STYLISTIC DEVICES IN PESSIMISTIC UTTERANCES (A STUDY OF THE 20TH-CENTURY ENGLISH PROSE)

This paper focuses on the stylistic means and devices that contribute to the generation of pessimistic discourse in the 20th-century English prose. The study aims to identify the stylistic expressive means and devices employed by the authors to create the pessimistic tonality of narration. The study employs a convenience sampling method and content analysis to ensure the reliability and validity of the results. It has been carried out by using the Tropes V8.4 software which identified both direct (the lexical units designating the phenomenon of pessimism) and indirect (the contextual markers of pessimism) indicators of the pessimistic narration.

It has been revealed that pessimistic utterances are constructed by the authors of literary works applying to the stylistic context, which highlights the internal emotional state of a pessimist, i. e. their feelings, emotional and behavioral reactions. The research identifies lexical-syntactic (simile) and syntactic (rhetorical questions, inversion, repetition, parallel constructions, interrupted sentences) stylistic devices implemented in the pessimistic utterances to express the pessimistic character's worldview revealing the range of basic, adjacent, and related qualitative features of pessimism which create general emotional tension and increase the expressiveness of narration.

It has been determined that lexical-syntactic and syntactic stylistic devices in pessimistic utterances refer to pessimism in its situational aspect, that is as a product of individual experience reflecting the expectation of a negative result in a specific situation involving certain adaptive actions. The study contributes to the development of linguistic semantics, communicative linguistics, and discourse studies by enriching the knowledge of idiostyles. The proposed methodology of the given research is considered promising within the framework of linguistic semiotics and psycholinguistics.

Key words: pessimism, pessimistic utterance, pessimistic discourse, qualitative features of pessimism, pessimistic tonality, lexical-syntactic stylistic devices, syntactic stylistic devices.

Introduction. Pessimism as an existential phenomenon, has more than once been the object of investigation in philosophy, psychology, anthropology, linguistics [Schopenhauer; Carver; Fox; Rombach]. While continuing this trend, our research is concentrated on some lingual means of the construction of pessimistic discourse, which is "represented by a complex system of lexical, syntactic, stylistic and pragmatic means of representation of a speaker's pessimistic worldview" [Boichuk : 4].

Pessimistic utterances, being the basis of pessimistic discourse, are constructed by the authors of literary works taking into consideration communicative strategies and tactics of pessimistic characters, their intentions, and goals, which are verbalized using various language units on different language levels. The generation and interpretation of pessimistic utterances is impossible without applying to the stylistic context, within which the internal emotional state of a pessimist, i. e.

their feelings, emotional and behavioral reactions are verbalized. Some lexical, lexical-syntactic, and syntactic devices [Kukharenko] contribute to the expression of the speaker's pessimistic worldview and this way to the creation of pessimistic discourse.

To gather and analyze the data for the research both the convenience sampling method and content analysis were applied. Content analysis was carried out by using the Tropes V8.4 software which identified the lexical units designating the phenomenon of pessimism (the semantic structure of which represents semantic components that point out basic, adjacent, and related qualitative features of pessimism) and indirect indicators of the pessimistic narration – the contextual markers of pessimism, “characterized by negative semantics of their elements which capture, confirm, clarify, complete, and explain causes, aspects, consequences, and ways of expressing pessimism” [Volkova : 285–286].

The purpose of this research is to define the stylistic expressive means and devices employed by the authors to create the pessimistic tonality of narration. The specific research objectives are as follows: 1) to reveal lexical-syntactic stylistic devices in pessimistic utterances which add to the construction of pessimistic discourse in English fiction; 2) to identify syntactic stylistic devices and the functions they perform in pessimistic narration.

Results and discussion. A lexical-syntactic stylistic device that reflects the pessimistic worldview of a literary character is simile – a figure of speech represented by various syntactic constructions that reflect the mental operation of combining two objects, phenomena, situations, and features based on their similarity, or establishing analogies between them [Selivanova : 475]. Carrying out expressive and evaluative functions, similes in pessimistic utterances strengthen the emotionality of the pessimist's speech and focus attention on some aspects of the expression of a pessimistic worldview. For example:

“Is wanting to kill yourself a sign of going mad?”

“No. Anyway you don't want to kill yourself. You're just a bit depressed.”

“Depressed! Oh if you knew what it's like to be me. I feel **as if I were made of old rags, a corpse**

made of old rags. Oh Bradley, don't leave me, I shall go mad in the night” [Murdoch].

Comparing herself to a corpse, the protagonist expresses her pessimistic worldview, focusing the interlocutor's attention on such qualitative features of pessimism as “pain” and “despair” (basic features), “suffering” (adjacent feature), which are complemented by the indication of hopelessness and negative expectations with the help of such contextual markers of pessimism as “to kill yourself”, “Depressed!”, “I shall go mad in the night”.

Among the syntactic stylistic devices that contribute to the verbalization of the character's pessimistic worldview in English fiction, we single out rhetorical questions, inversion, repetition, parallel constructions, and interrupted sentences.

Rhetorical questions are defined as interrogative statements that perform a secondary function due to the functional transposition. In this case, the speaker uses a rhetorical form of a statement to make it more expressive. The transposed substitution of the imperative or declarative sentence for a rhetorical question is used for a specific communicative and expressive purpose. Rhetorical questions as a result of transposition are a vivid case of inconsistency of form, content, and intention.

The use of rhetorical questions in pessimistic utterances is determined by the character's desire to express his/her attitude to what is being said or to have an emotional impact on the listener. Convincing the addressee of something, influencing him/her, and forcing the interlocutor to change the mind is no less important than simply changing his/her informational state. Thus, the emotional aspect of the message in a rhetorical question dominates over the logical one. For example:

A bleakness came into his eyes, and the lines of his mouth grew severe and harsh. He was evidently in a pessimistic mood.

“**Then to what end?**” he demanded abruptly, turning back to me. “**If I am immortal – why?**” [London : 40];

“No, not so bad,” Ricardo said, with indifference. “It's my opinion that men will gamble as long as they have anything to put on a card. Gamble? That's nature. **What's life itself?** You never know what may turn up. The worst of it is that you never can tell exactly what sort of cards you are holding yourself. **What's trumps?** – that is the question. See? Any man will gamble if only he's given

a chance, for anything or everything. You too –” [Wilson : 94].

In the examples above the rhetorical questions (*Then to what end?, If I am immortal – why?, What’s life itself?, What’s trumps?*) create emotional tension, strengthen the expressiveness of speech and within the stylistic context contribute to the expression of a pessimistic worldview, which is supported by the contextual markers of pessimism “bleakness”, “the lines of his mouth grew severe and harsh”, “a pessimistic mood”, “indifference”, “You never know what may turn up”, “you never can tell exactly”. In the analyzed fragments these contextual markers of pessimism indicate such qualitative features of pessimism as “uncertainty”, “distrust”, “doubt”, “indecision”, “apathy”.

One more syntactic stylistic device used by the authors of literary works to construct pessimistic discourse is inversion. As one of the main means of expressing emotionality, the order of words focuses the addressee’s attention on certain elements of the pessimistic utterance. Violation of the neutral correlation of the components of the actual sentence division with the components of the information structure of the discourse emotionally marks the statement. At the same time, the most pronounced emphasis is laid on the initial position of the logical division, which is associated with the expression of strong feelings by the pessimistic character. For example:

*And so she went down and said to her husband, “Why must they grow up and lose it all? **Never will they be so happy again.**” And he was angry. Why take such a gloomy view of life? he said. It is not sensible. For it was odd; and she believed it to be true; that with all his gloom and desperation he was happier, more hopeful on the whole, than she was. Less exposed to human worries – perhaps that was it. He had always his work to fall back on. Not that she herself was “pessimistic,” as he accused her of being. Only she thought life – and a little strip of time presented itself to her eyes – her fifty years. There it was before her – life. Life, she thought – but she did not finish her thought [Woolf 1994 : 48].*

In the given example, the change in the direct word order focuses the interlocutor’s attention on the initial element of the pessimistic utterance “Never”, which, creating the general emotional tension alongside the contextual markers of pes-

simism “*Why must they grow up and lose it all?*”, “*take such a gloomy view of life*”, “*pessimistic*”, and “*pessimist*”, indicates such qualitative features of pessimism as “uncertainty”, “distrust”, “doubt”, “indecision”, and “hopelessness” and reflects the pessimistic character’s sadness.

A common syntactic stylistic device used by the authors to create pessimistic narration is repetition. In pessimistic utterances, repetition performs strengthening, distinguishing, and emotional-expressive functions. Repetition of any element in the utterance (lexical or syntactic repetition) makes it a noticeable, important fragment of speech. Repetition contributes to the rhythmic and melodic organization of the utterance and thus helps the speaker attract the attention of the interlocutor. By the effect of nominative redundancy, repetitions affect the emotional perception, thoughts, and actions of the addressee. For example:

*“**Never confess! Never, never!** An **untimely** joke is a source of bitter regret always. Sometimes it may ruin a man; not because it is a joke, but because it is **untimely**. And a **confession** of whatever sort is always **untimely**. The only thing which makes it supportable for a while is curiosity. You smile? Ah, but it is so, or else people would be sent to the rightabout at the second sentence. How many sympathetic souls can you reckon on in the world? One in ten, one in a hundred – in a thousand – in ten thousand? Ah! What a sell these **confessions** are! What a horrible sell! You seek sympathy, and all you get is the most evanescent sense of relief – if you get that much. For a **confession**, whatever it may be, stirs the secret **depths** of the hearer’s character. Often **depths** that he himself is but dimly aware of. And so the righteous triumph secretly, the lucky are amused, the strong are disgusted, the weak either upset or irritated with you according to the measure of their sincerity with themselves. And all of them in their hearts brand you for either mad or impudent...”*

I had seldom seen Marlow so vehement, so pessimistic, so earnestly cynical before [Conrad : 94].

The repetition of the lexemes *never*, *untimely*, *confession*, and the lexeme *depth* in the plural strengthens the general emotionality of the utterance, focusing the addressee’s attention on uncertainty, despair, mistrust, disappointment, and negative expectations experienced by the pessimistic char-

acter. This is also indicated by the contextual markers of pessimism “*source of bitter regret*”, “*it may ruin a man*”, “*How many sympathetic souls can you reckon on in the world?*”, “*brand you for either mad or impudent*”, “*vehement*”, “*pessimistic*”, and “*earnestly cynical*”.

“*But, papa,*” she cried, “*I haven’t been shut up like you.*” She didn’t mind speaking of it because he was innocent. He hadn’t been understood. It was a misfortune of the most cruel kind but no more disgraceful than an illness, a maiming accident, or some other visitation of blind fate. “*I wish I had been too. But I was alone out in the world, the horrid world, that very world which had used you so badly*” [Conrad : 158].

The repetition of the lexical unit *world* contributes to the emphatic indication of the subjectively meaningful information and the intensification of the qualitative features of pessimism “*misfortune*”, “*despair*” (basic features), “*suffering*”, “*depression*” (adjacent features), “*disappointment*”, “*loneliness*” (related features), which are indicated by the contextual markers of pessimism “*misfortune of the most cruel kind*”, “*some other visitation of blind fate*”, “*alone*”, “*horrid*”, “*used you so badly*”.

Syntactic repetition is the basis for syntactic parallelism, which is grounded on the identity of the syntactic structure, modality, and intonation of two contact sentences or their parts [Selivanova : 445]. Syntactic parallel constructions strengthen the expressiveness of speech, increase its emotional density, and demonstrate the ability to increase the pragmatic potential of pessimistic utterances. For example:

“*If we could mount together, if we could perceive from a sufficient height,*” said Rhoda, “*if we could remain untouched without any support – but you, disturbed by faint clapping sounds of praise and laughter, and I, resenting compromise and right and wrong on human lips, trust only in solitude and the violence of death and thus are divided*” [Woolf 1978 : 128].

“*This is what I foretold. We shall gain nothing but unhappiness. Look at me, Ralph.*” He looked at her. “*I assure you that I’m far more ordinary than I appear. Beauty means nothing whatever. In fact, the most beautiful women are generally the most stupid. I’m not that, but I’m a matter-of-fact, prosaic, rather ordinary character; I order*

the dinner, I pay the bills, I do the accounts, I wind up the clock, and I never look at a book” [Woolf 2009 : 195].

In the examples above the syntactic parallel constructions (*If we could mount together, if we could perceive from a sufficient height, if we could remain untouched without any support; I order the dinner, I pay the bills, I do the accounts, I wind up the clock*) indicate the character’s efforts to convince the interlocutor of the impossibility of achieving the desired goal. The contextual markers of pessimism “*trust only in solitude and the violence of death*”, “*This is what I foretold*”, “*We shall gain nothing but unhappiness*”, and “*Beauty means nothing whatever*” form the general pessimistic tonality of the utterance, implementing in speech the qualitative features of pessimism: “*negative expectations*”, “*failure*”, “*hopelessness*”, “*disbelief*” (basic features), “*loneliness*”, “*lack of purpose*”, “*lack of motivation*” (related features).

One more syntactic stylistic device that is found in pessimistic utterances is an interrupted (unfinished) sentence – a fragmentary situational lingual realization of a sentence with implicit features of internal structural organization and communicative-informative completeness [Hryshchenko : 405]. Interrupted sentences are characterized by intonational and structural incompleteness, a variety of forms and modes of structural organization. The use of interrupted sentences is determined by the awareness of hidden facts, the need to avoid a clear statement, the emotional state of the speaker, etc. Interrupted sentences reflect a sudden change in the pessimist’s opinion, an attempt to hide or express his attitude to certain facts, or to recreate the events of the past in his memory, to strengthen the emotionality and expressiveness of the utterance to influence the addressee. For example:

“*Oh yes. Here’s your father. And... Why not. Perhaps it is just as well you came out. Between us two? Is that it? I won’t pretend I don’t understand. I am not blind. But I can’t fight any longer for what I haven’t got. I don’t know what you imagine has happened. Something has though. Only you needn’t be afraid. No shadow can touch you – because I give up*” [Conrad : 190];

“*Oh, yes,*” said Randolph, stretching his legs, lighting a mentholated cigarette, “*do not take it*

seriously, what you see here: it's only a joke played on myself by myself... it amuses and horrifies... a rather gaudy grave, you might say. There is no daytime in this room, nor night; the seasons are changeless here, and the years, and when I die, if indeed I haven't already, then let me be dead drunk and curled, as in my mother's womb, in the warm blood of darkness" [Capote : 79].

In these examples interrupted sentences while indicating the sudden change of opinion (*And ... Why not.*), the wish to evaluate the situation the character happens to be in (*it's only a joke played on myself by myself... it amuses and horrifies... a rather gaudy grave*), reflect the unstable emotional state of the pessimistic character and support the pessimistic tonality of the narration. This tonality is also constructed by the contextual markers of pessimism "*I can't fight any longer for what I haven't got*", "*I give up*", "*rather gaudy grave*", "*when I die, if indeed I haven't already*", "*the warm blood of darkness*", which point out hopelessness, negative expectations, despair, suffering, depression and disappointment of a pessimistic character.

The analyzed syntactic stylistic devices create a general emotional background of pessimistic utterances and focus the attention of the readers on certain communicatively significant elements of the pessimistic discourse, which contributes to the verbalization of situational pessimism in literary works.

Conclusions and prospects for further research. Thus, lexical-syntactic and syntactic stylistic devices in pessimistic utterances indicate the realization of pessimism as a situational phenomenon, which as a product of individual experience associated with the concepts of affect and mood is the expectation of negative consequences and results in actions that are adaptive in specific situations. Analyzed stylistic devices in pessimistic utterances of literary characters contribute to the construction of pessimistic discourse, actualizing in literary narration basic (despair, disbelief, distrust, failure, hopelessness, misfortune, negative expectations, pain, sadness, uncertainty), adjacent (bad mood, depression, doubt, gloom, grief, indecision, suffering) and related (agitation, anxiety, apathy, boredom, complaints, confusion, deterioration, disappointment, dissatisfaction, fear, irritation, lack of enthusiasm, lack of interest, lack of motivation, lack of optimism, lack of purpose, lack of will, loneliness, negative attitude, nervousness, passivity) qualitative features of pessimism. This way these stylistic devices create general emotional tension, increase the expressiveness of narration, and contribute to the expression of the literary characters' pessimistic worldview.

Though the proposed methodology has potential applications in communicative linguistics and discourse studies, it needs to be further developed. The prospects touch upon the investigation of the semiotic aspect of pessimistic discourse.

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**ЛЕКСИКО-СИНТАКСИЧНІ ТА СИНТАКСИЧНІ СТИЛІСТИЧНІ ЗАСОБИ
У ПЕСИМІСТИЧНИХ ВИСЛОВЛЕННЯХ
(НА МАТЕРІАЛІ АНГЛОМОВНОЇ ПРОЗИ 20 СТОЛІТТЯ)**

У статті висвітлено стилістичні засоби і прийоми, які сприяють породженню песимістичного дискурсу в англійській прозі ХХ століття. Метою дослідження є виявлення стилістичних засобів і прийомів, за допомогою яких автори художніх творів створюють песимістичну тональність оповіді. У дослідженні застосовано метод суцільної вибірки та контент-аналіз для забезпечення надійності та достовірності результатів. Контент-аналіз було здійснено за допомогою програмного забезпечення Tropes V8.4. У ході аналізу було визначено як прямі (лексичні одиниці, що позначають феномен песимізму), так і непрямі (контекстуальні маркери песимізму) індикатори песимістичного нарративу.

Встановлено, що песимістичні висловлення створюються авторами літературних творів на основі стилістичного контексту, який висвітлює внутрішній емоційний стан персонажа-песиміста, тобто його/її почуття, емоційні та поведінкові реакції. У ході дослідження виявлено лексико-синтаксичні (порівняння) та синтаксичні (риторичні запитання, інверсія, повтор, паралельні конструкції, перервані речення) стилістичні засоби, які автори літературних творів включають у песимістичні висловлення для відображення світосприйняття персонажа-песиміста, експлікуючи низку базових, суміжних та супутніх якісних ознак песимізму, що створює загальну емоційну напругу та посилює виразність оповіді.

Визначено, що лексико-синтаксичні та синтаксичні стилістичні засоби в песимістичних висловленнях сприяють реалізації ситуативного песимізму, як продукту індивідуального досвіду, що відображає очікування негативного результату в конкретній ситуації та передбачає певні адаптивні дії. Проведене дослідження сприяє розвитку лінгвістичної семантики, комунікативної лінгвістики та дискурсології. Запропонована методологія вважається перспективною в рамках лінгвістичної семіотики та психолінгвістики.

Ключові слова: песимізм, песимістичне висловлення, песимістичний дискурс, якісні ознаки песимізму, песимістична тональність, лексико-синтаксичні стилістичні засоби, синтаксичні стилістичні засоби.