**The Forms and Functions of Attributive Relationships in the English Literary Text**

Lapteva Anastasiia Valeryevna

Master Student of Lomonosov Moscow State University, Moscow, Russia

A literary text, no matter the language it is written in, although for this study we focus on English, performs the aesthetic function primarily [Vinogradov 1963: 6]. A literary text is a piece of verbal art that is created through words, built from linguistic material [Zadornova 1984: 8]. It follows that the elements constituting the text are to fulfill certain functions as well to ensure the effect upon the reader. Focusing on attributive relationships, i.e. the relationships created by means of the attributive bond, we get a glimpse of the mechanisms behind the originality of literature and the expressive potential of language.

This research employs the terminology worked out at the Department of English Linguistics and adheres to the definitions given by its scholars. The theory of expressive syntax introduced by O.V. Aleksandrova (1984) and the theory of attributive syntagmatics elaborated in the works of E.B. Yakovleva (1976) provide the theoretical foundation for the study.

Attributive relationships play a crucial role in text creation. One of the reasons is the multifaceted, highly versatile nature of these constructions, which range from attributive words to attributive word combinations and clauses and, therefore, are present on the lexical, minor syntactic and major syntactic levels. It seems obvious to have these constructions perform a series of functions in the context: the intellective function when they pass on information, the aesthetic function when they are characterised by increased individuality and connotativeness, etc. A case rarely given due attention is the combination of the cognitive and the expressive functions in attributive constructions of various lengths. As the material for the research, we have chosen James Joyce’s *Dubliners*.

The list by no means exhausted by the following, we have identified three most significant structural types in which the expressive function is accompanied by the cognitive one: parallel structures, paronymic attraction and synonymic condensation. What allows for their classification as representatives of the combination of two functions is their high communicative role, essential role in text formation and the high expressivity caused by the syntactic originality of the constructions thus coined.

The distinction between description and limitation, revealed prosodically [Yakovleva 1976], reflects different cognitive processes. Attributive complexes perform the cognitive function because they form part of the author’s linguistic picture of the world, if not as “units of nomination” then as “rules for their formation and functioning” [Kubryakova 2004: 64-65]. The somewhat rare **paronymic attraction**, which we may illustrate with the phrase “bright brick houses” from *Eveline* [Joyce 2021: 41], shows that while phonetics may have originally brought the adjectives together, the aesthetic function appeared at the creation of the complex.

The cognitive grounds for **synonymic condensation** lie in the fact that semantically different words are in the text pulled into relations of synonymy and become homogeneous as a result. The attributes may be connected either syndetically (“the girl’s bitter and sudden retort” [Joyce 2021: 237], “his untasted and overflowing glass” [Same: 246], “their serious and matronly sister” [Same: 248]), or asyndetically (“a cold, fragrant air from out-of-doors” [Same: 234]).

**Parallel structures**, however, are most interesting in *Dubliners*, because whenever Joyce makes use of a certain attributive pattern, the pattern is likely to be repeated within the same paragraph or even the same sentence. Dyadic parallel structures of the kind are extremely abundant in Joyce’s short stories and cover word combinations (*of*-structures in, “At the same moment a clapping of hands and a final flourish of the pianist told that the waltz had ended” [Joyce 2021: 241], “The indelicate clacking of the men’s heels and the shuffling of their soles reminded him that their grade of culture differed from his” [Same: 237]) and clauses (“It cast a shower of kindly golden dust on the untidy nurses and decrepit old men who drowsed on the benches; it flickered upon all the moving figures—on the children who ran screaming along the gravel paths and on everyone who passed through the gardens” [Same: 87-88] from *A Little Cloud*, “It had cast a gloom over him which he tried to dispel by arranging his cuffs and the bows of his tie. <…> He would only make himself ridiculous by quoting poetry to them which they could not understand” [Same: 237] from *The Dead*).

In fact, the three situations we have discussed reveal some of the cognitive grounds for variation and expressivity in English literature and syntax. Mechanisms such as these affect the linguistic picture of the world and show it through realisation of the language’s expressive properties.

**Literature**

Виноградов В.В. Стилистика. Теория поэтической речи. Поэтика. М., 1963.

Джойс Дж. Дублинцы: Книга для чтения на английском языке. СПб., 2021.

Задорнова В.Я. Восприятие и интерпретация художественного текста. М., 1984.

Кубрякова Е.С. Язык и знание. На пути получения знаний о языке: части речи с когнитивной точки зрения. Роль языка в познании мира. М., 2004.

Яковлева Е.Б. Просодия атрибутивной синтагматики в современном английском языке. КД. М., 1976.