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## Expressive Function of Single-Component Sentences in N.V. Gogol on the Example of the Comedy «Inspector General»

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### Abstract:

The relevance of the research lies in the need to study the emotional and expressive possibilities of the text and the expressive function of one-piece sentences of the comedy «Inspector General» by Nikolai Vasilyevich Gogol. The practical significance of the study is due to the possibility of using materials in the classroom on «Russian literature of the first half of the XIX century» within the framework of a higher educational institution. In the course of the research, we study the expressive function of one-piece sentences based on the expressive manifestations of emotional, cultural concepts in the intentions of the heroes of comedy.

**Keywords:** comedy, actualization, function, concept, realization, irony, satire.

### Introduction

In the comedy The Inspector General, Nikolai Vasilyevich Gogol uses much more one-member sentences compared to his other works of art of this period. A special property of one-component sentences is the expansion of the emotional and expressive possibilities of the text due to the expressive function [2].

The brevity of the sentences can provide the author's linguistic personality with the opportunity to highlight emotional concepts for actualizing the motive-action, state, attribute, object event or phenomenon, a significant personal characteristic of a literary character, etc. [10]. Similarly, the author may intentionally not actualize the literary technique, as required by the highlighted concept [14]. This leads to the formation of a dichotomy ("friend-foe", "good-bad", etc.), which, in turn, contributes to the simple implementation of techniques such as irony or satire [3].

As a rule, in a one-member sentence in which the author uses a large number of emotional concepts, a double semantic load is formed [9]. The main member of the sentence acts as a value attractor, and the expressive functions in the author's intention allow using a latent form of condemnation of social evil – one of the main functions of black humor, but without switching to philosophical discourse and addressing the topic of "gloomy philosophizing". The preservation of comic discourse in the comedy "The Inspector General" allows

you to convey to the reader the author's position, reveal the personalities of the characters in more detail and describe in simple words the nature of social evil [8].

### Materials and Methods

When determining the expressive function of one-member sentences, special attention is drawn to the dialogues of the main characters - Gorodnichy and Khlestakov. In the section "characters and costumes", the author describes the Gorodnichy as "a person with roughly developed inclinations of the soul" [7], that is, arrogant, accustomed to keep a distance with subordinates. This is Khlestakov's description: "One of those people who are called the emptiest in the offices. He speaks and acts without any consideration. He is not able to stop constant attention to any thought. His speech is jerky, and the words fly out of his mouth quite unexpectedly" [2, p. 9].

In a sense, the authors' descriptions served as a support for him in determining the emotional and expressive possibilities of the text and the expressive functions of sentences. But N.V. Gogol decided to focus on one-member sentences [3]. In comedy, clarifying, expressive and expressive functions stand out the most, all of them are designed to form the basis of comic discourse, then to expand the possibilities of using comic techniques [4].

In the dialogue between the Gorodnichy and Luka Lukich, the author uses a one-member definite-personal sentence as part of a complex one to actualize the motive-action, state and event [12]. *«Спешу, между прочим, уведомить тебя, что приехал чиновник с предписанием»* [2, p. 10]. In this example, it is easiest to show the reason for the abundance of one-member sentences in comedy. If we transform a sentence into a two-part sentence by adding a subject expressed by the personal pronoun "I", then we will see a completely different person - more flexible, soft, indecisive, confused: *«Я спешу, между прочим, уведомить тебя»*.

In the first case, the Gorodnichy is a bright emotional character, closely involved in the problem. The expressive function does not actualize the hero as a person, but reveals the presence of his personality through a motive-action, which gives the reader the opportunity to assess his condition. The intentions of the hero and the reader merge together. It is quite difficult to achieve this with the help of a two-part sentence in comic discourse.

In the second case, the Gorodnichy is a person who perceived an unpleasant situation as a typical problem that does not concern him personally. This way of using two-part sentences is typical for the first volume of "Dead Souls" or, for example, for the story "Portrait". Khlestakov is a "mirage character", he "speaks and acts without any consideration", "his speech is jerky, and words fly out of his mouth completely unexpectedly" [2, p. 9].

In the case of Khlestakov, the expressive function is designed to reveal his personal qualities, for example, condescension and arrogance. These features are most clearly traced in relation to the servant Osip. As an example, the following is definitely a personal offer:

*«На, прими это...»* [2, с. 24]. And further: *«А, опять валялся на кровати?»* [2, с. 24].

In the first sentence, the principal part, expressed by the verb in the form of the imperative mood, indicates the relationship "I am the master, you are the servant." The lexical and semantic features of this passage indicate the intentional allocation of significant personal characteristics that are positively perceived by Khlestakov, neutral in Osipov's intention.

In the reader's intention, these characteristics should be perceived negatively. By adding a subject expressed by the personal pronoun "you", we see how the boundaries between master and servant are erased. In the second definitely personal sentence, the disparaging attitude towards the servant is particularly highlighted. The expressive function makes it possible to form and define the «master-servant» relationship at the ideological and figurative level. The actualization of the holiday event and the use of the colloquial word «валялся» create indicators of emotivity in comic discourse.

## Results and Discussions

Khlestakov often speaks in impersonal sentences surrounded by people who are a means for him to satisfy his own desires: *«Ужасно как хочется есть!»* [2, с. 25]. Или, например: *«А при всем том страх хотелось бы с ним еще раз сразиться»* [2, с. 25].

Another case is Khlestakov's reflections in private:

*«Так хочется, как еще никогда не хотелось»* [2, с. 26].

The attitude of the Gorodnichy to Khlestakov reinforces the emerging image, forcing the reader to negatively evaluate the various character traits of both characters: *«Ва-ва-ва... шество, превосходительство, не прикажете ли отдохнуть?..»* [2, с. 46].

We form an opinion about a person not only by his appearance, but also by style and tone, manner of speech. In direct speech, trying to convey the oral speech of an ordinary person, N.V. Gogol most often uses deliberate tongue-tied, mixing literary and colloquial styles of speech [5]. This feature of the writer's creativity is ideally suited to realize the expressive function of one-member sentences with the help of emotional concepts [6].

Quite often, the expressive function of one-member sentences is used to enhance the effect of immersing the reader in the atmosphere of a dysfunctional city.

General immersion, on the example of an emotional utterance: *«...как нарочно, ни души!»* [2, с. 35]. Private reflection of the hero: *«...кабак, нечистота!»* [2, с. 19].

The expressive function is clearly visible on the example of individual objects, the image of which is negated by the characters: *«Да разметать наскоро старый забор, что возле сапожника, и поставить соломенную веху, чтоб было похоже на планировку»* [2, с. 21].

Expressive function is enhanced by expressive-clarifying: "...near that fence, forty carts of all sorts of rubbish were piled on" [2, p. 21]. The combination of expressive and expressive-clarifying functions is used by the author quite often, especially in the first act: *«...только где-нибудь поставь какой-нибудь памятник или просто забор - черт их знает откуда и нанесут всякой дряни!»* [2, с. 21].

The same is shown in relation to the subjective side of the narrative:

*«Арестантам не выдавали провизии!»* [2, с. 18].

The artistic detail also contributes to the disclosure of the synthesis of two functions of one-member sentences:

*«В овошенных лавках ничего не дают в долг»* [2, с. 26].

He negatively perceives every social phenomenon, justifying his behavior at first by the fact that he should have been in high society, but, by coincidence, he could not. After Khlestakov is “noticed”, gradually finding an auditor in him, he gets used to the role, although he himself does not realize it.

This element of comic discourse is achieved through a phantasmagoric combination of the impossibility of Khlestakov's awareness of the situation in which he finds himself, and increasing elements of theatricalization: *«Не смею более беспокоить своим присутствием. Не будет ли какого приказа?»* [2, с. 54].

The Gorodnichiy ingratiates himself with Khlestakov. The expressiveness of his phrases enhances the phantasmagoria:

*«Имею честь поздравить»* [2, с. 74].

The same is achieved by the author with the help of bureaucracy. In the text they are used by different characters. Expressiveness in the use of clericalism is intended to show the ignorance and limitations of the worldview: *«Ах, какой пассаж!»* [2, с. 67].

Anna Andreevna uses a fashionable French word, but does not understand its semantics. The decomposition of the semantic level of the text in her speech has a satirical character. In the end, a one-member sentence in the form of an epigraph is used to reveal the main idea of the text. *«На зеркало неча пенять, коли рожа крива»* [2, с. 6].

This proverb reveals the main idea of the comedy, not completely.

More precisely, it can be expressed using the example of Gorodnichiy's expression: *«Чему смеетесь? – Над собою смеетесь!»* [2, с. 84].

Apparently, we have before us not the intention of the hero, but the intention of the author, addressing the viewer. N.V. Gogol wanted to show that the whole play is a reflection of real life, and, laughing at Gorodnichiy [11], the viewer laughs at his own actions.

## Conclusion

In conclusion, all the heroes of the play are quite realistic, although they have phantasmagoric features [13]. So, the expressive function of one-part sentences in N.V. Gogol's "Inspector General" is used by the author for a variety of purposes. First of all, the characters' expression at the lexical, semantic and ideological-figurative levels of the text form a comic discourse with typical satirical devices. The images of heroes, the expressiveness of their speech are the basis for the condemnation of social evil.

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