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FILOLOGICZNE NAUKI
Retoryka i stylistyka

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STYLISTIC SPECIFICS OF THE LANGUAGE OF THE XIXTH- CENTURY COSTUME
(BASED ON "OLIVER TWIST" BY CH. DICKENS)

Irrespective of the fact that the issue of stylistic analysis of linguistic means is increasingly becoming the focus of attention of both literary scholars and linguists, a host of notions employed in linguistics remain undeveloped and crude. The present paper is an attempt at linguistic and stylistic analysis of expression means singled out in the language of the XIXth-century costume (based on *"Oliver Twist"* by Ch. Dickens).

The topicality of the issue is predetermined by the tendency towards studying the language dynamics as a social phenomenon and in particular the language of the costume in light of the anthropocentric theory, i.e. the reflection of the costume in the linguistic world view (*Weltanschauung*). The paper is aimed at considering the above mentioned notion, singling out the topical vocabulary and characterizing its semantics on the basis of the anthropocentric theory.

The author's views reflect the outlook on the real world from the standpoint and that level of consciousness and science characteristic of the author's time. Thus, Ch. Dickens' creative works are connected with the Victorian Era, whose whole set of values can be traced back to the language of the costume in the novel *Oliver Twist*.

Scientists define world view (*Weltanschauung*) in the consciousness of the human being as a secondary existence of the objective world anchored and manifested in a specific material form, i.e. in the language. Conceptually reflected in the consciousness of the human being, the world varies with a certain language

reflecting in notions and categories of various languages, English in particular [1, p. 15].

To understand different social spheres of life in XIXth-century-England, we resort to the stylistic characteristics of the language of the costume. Expressed by various stylistic means, the language of the costume helps to define the social status of the characters, their attitude to the world, other people, etc. While at the same time reflecting and forming the world in the consciousness of people, specific words and lexical groups denoting clothing items allow us to define typical, historically predetermined features of the national way of thinking in England.

The metaphor is one of universally used means of reconsidering the meaning of the words and transferring the names from one denotation to another and thus holds of the central places in the system of semasiological means of expression employed in works.

Colour connotations play an important role in Ch.Dickens' work. The author is known to depict his characters mostly in two colours: black and white, dividing the world into good and evil. Thus, Rose Maylie is the very embodiment of an angel whereas Sikes is the spawn of hell. "*A white handkerchief – Rose Maylie's own*" is kept in Nancy's bosom who at death's door cherishes the hope of being saved by that high-society clothing item.

In contrast, black refers to everything daily and humdrum unlike festive things as well as something evil-boding that is morally degrading:

The man who growled out these words, was a stoutly-built fellow of about five-and-thirty, in a black velvet coat, very soiled drab breeches, lace-up half boots, and grey cotton stockings [2, p. 134].

Portraying the head of the gang, Sikes, in dark colours, Ch. Dickens creates a negative attitude to the character, which is quite natural. The black colour of his suit is the prototype of his "black life" and "black deeds" (menacing Oliver, killing Nancy, etc).

The semantics of the names of the colours reflect different constituents of human perception of the colour range, its structure and specific features in the empirical, cultural and social reflection.

In the following example *Master Bates caught up an end of his handkerchief; and, holding it erect in the air, dropped his head on his shoulder, and jerked a curious sound through his teeth* [2, p. 191] the handkerchief stands for the loop on the scaffold. The device of the metonymic transferral still more

emphasises the feeling of fear before death. The figurative process of describing the behaviour using a *"handkerchief"* instead of a rope, brings about a strong emotional background where the very process of hanging is perceived in an altogether different way.

The analysis of Ch. Dickens' novel *Oliver Twist* brings us to the conclusion that a great deal of information is presented implicitly, in particular, via clothing items. The characters' costumes are the prototypes of their lives: *the old calico robes* – that of Oliver Twist, *a coat* – that of Mr. Bumble.

The vocabulary denoting items of clothing creates stylistic effects, realises connotations of moral and ethical, historical and cultural as well as esthetic nature, which allows singling out the main characteristics of the national spirit of English people during the Victorian Era as well as their mentality and cultural preferences.

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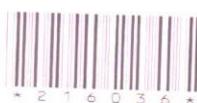
FILOLOGICZNE
NAUKI Retoryka i
stylistyka

Teoretyczne i metodologiczne problemy badania mowy

Metody i przyjęcia kontroli poziomu posiadania cudzoziemską mową

Etno-, socio- i psycholingwistyka

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różnych gałęzi władzy
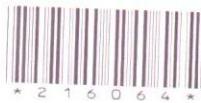
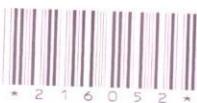## PRAWO Administracyjne i
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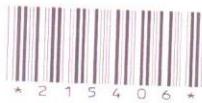
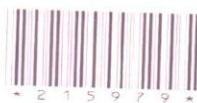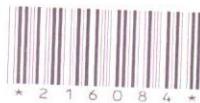* 2 1 5 4 0 6 *

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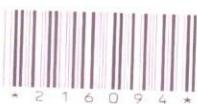
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