

EMOTIVE MEANS IN BLURBS AND SUMMARIES

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The article deals with a variety of location of blurbs and summaries. In addition, the authorship of these texts is examined. Characteristic syntactic constructions are compared and lexical units are analyzed. The conclusion is drawn about the connection of the means, used in summaries and blurbs, with the functional load of the texts. The impact of summaries and blurbs on the recipient is summarized.

Key words: *blurb, summary, syntactic constructions, lexical-semantic features, functional load.*

Recently, considerable attention has been paid to the study of texts that are on the verge between advertising and informative. Such texts are characterized by the distribution of their functional load between advertising and informative functions.

The indicated issues were investigated by Shakhovskiy V. I., Maslova V. A., Chulanova H. V., Shamurin Ye. I., Shymanov A. Ye., Bilozirova N. M.

The interest in the texts of the advertising character is caused by the dynamics of public life, the shortage of time and the increase of the information flow, which makes it impossible to get acquainted with a large amount of printed material, resulting in the need for short characteristics of books.

The purpose of the article is to study the impact of summaries and blurbs as units of communication on the recipient and to determine how they impact on the recipient.

To achieve the purpose we set the following **tasks**:

– to carry out a comparative analysis of syntactic constructions that are typical for these texts;

– to study the lexical units of summaries and blurbs;

– to investigate authorship and variation in the location;

– to draw conclusions about functional load.

The research material comprises 647 texts (323 of them – summaries, 324 – blurbs).

Research methods: a continuous sampling method, a comparative analysis, a functional method.

Scientific novelty of the study is that the summary and the blurb were previously investigated as separate units, and in this paper their comparative analysis is conducted, in particular, attention is drawn to the relationship between the use of emotive means with the functional load of these texts.

The object of the research is the emotive means in summaries and blurbs.

The subject of study is the peculiarities of the use of emotive means in these texts and their impact on the recipient.

A person deals with texts everywhere, while communicating, watching television, listening to music, reading books, etc. The publishing business has a direct connection with the texts and their summaries. «Summary is a brief description of the content of an article or a book, as well as recommendations for their use» [4, p. 32]. That is, the summary is a brief description of the content of the book, which gives an opportunity to get a general idea of the copy and make appropriate conclusions about the value of this publication.

Along with the summary, the book contains advertising-informative blurbs. «On one hand, blurbs in the most concise form provide information about the book and the reader's feelings it aroused, on the other hand, they give information in such a way as to attract the attention of readers, to exert influence on them» [8, p. 60].

Each text has a communicative intention, that is «predicting a desired result of the communication, the orientation of a communicant to such a result» [9, p. 184]. That is, it is the bearer of a communicative task, and, depending on the goal set by the addressee, certain functions are imposed on the text. «The function of the text is defined as its social role, the ability to serve certain needs of the group that creates the text» [5, p. 156].

The purpose of the summary is to give a certain idea to the reader about the book without presenting the full text. That is, the main function of the summary is informative, which N. Melozzerov determines as «a feature, an ability of the text to inform the reader. Its content is extra-linguistic and linguistic information of the text» [1]. The informative function provides the transmission of information from the sender of the text to the recipient; consequently, the text plays a role of an intermediary in the process of transferring the message.

A summary is also characterized by an emotional function – «the feature of the text to influence the reader's emotions» [1], because although the summary leaves the recipient the right to evaluate the book, but at the same time it contains elements which serve to attract attention and arouse interest, which manifest itself in a syntactic structure (interrogative, exclamatory, unfinished sentences) and in lexical units. In accordance with these characteristics, the summary can be attributed to the informative and advertising type.

«The communicative purpose of a blurb, implemented through the informative function, is the announcement of a release of a new book and the feelings that this book causes in the addressee. The pragmatic intention, more closely related to the advertising function, is aimed at motivating the addressee to a certain action – the purchase of an advertised book» [8, p. 67]. The attribution of the blurb to the advertising and informative type is determined by the following characteristics: the blurbs contain only a positive assessment of the book, lexical-semantic features and syntactic structures contribute to the desire of the reader to purchase the product.

With regard to location, the summary is one, while the number of blurbs may range from one to thirty. The summary is on the inside front or back cover. The blurbs are placed both on the inside front or back cover and on the cover.

As for authorship, after the analysis of the material the following data were received: firstly, there is no signature in the summary.

«Ivan is an easygoing gorilla. Living in a shopping mall, he has grown accustomed to humans watching him through the glass walls of his domain. He rarely misses his life in the jungle. In fact, he hardly ever thinks about it at all.

Instead, Ivan thinks about TV shows he's seen, his friends Stella and Bob, and painting.

Then he meets Ruby – a baby elephant taken from her family, and she makes Ivan see their home – and his own art – through new eyes. When Ruby arrives, change comes with her, and it's up to Ivan to make it a change for the better» [22].

In contrast to the summary, 100% of the blurbs have their own authors. The author of the blurb may be individual people (readers, other writers, journalists) or a collective author (publisher).

«Will keep youngsters totally engaged». – School Library Journal [20].

«From the moment Caroline Thompson dares to Google her own name, the stakers and suspense develop, treating the reader to a can't-put-it-down mystery». – Sidney Offit, author of «The bookie's son» [18].

A significant role in the information about the author is played by authoritative, well-known persons or publishing houses. If the author is a celebrity, then the reader subconsciously links the book with the author of the blurb, as a result, the image of a person is transferred to the product. The communicative influence of the blurb depends on the personality of the author. This is because the perception of any message is mediated by the perception of the personality of the communicator. If the image of the author is perceived by the audience positively, it creates the positive perception of his message [2, p. 55].

«Each text has its own stylistic marking (functional stylistic coloring and individual stylistic peculiarities)» [3, p. 117]. In the studied texts, one can also distinguish certain features. An analysis of the lexical units of the summaries gives grounds to assert that the vocabulary is commonly used, inter-style, and understandable for the public. In the blurbs,

in contrast to the summaries, the emotionally-colored vocabulary prevails. The epithet as one of the most significant means of influencing the recipient is most actively used in the creation of the blurbs. Its function is to call in the reader's imagination certain bright pictures, to influence him/her emotionally. Epithets are realized through the accumulation of adjectives.

«*An enlightening, poignant and unexpectedly funny novel in reverse*». – *Kirkus Reviews* [16].

Complex adjectives are often used (breathtaking, heart-rending, sure-fire, razor-sharp), whose structure enhances the emotivity that V. A. Maslova defines as «a linguistic characteristic of a word, a sentence that can produce an emotionally emotiogenic effect, that is to cause the corresponding emotions in the linguistic personality of the recipient of the message» [6, p. 185].

In addition, the metaphor is used.

«*A blazing, prismatic explosion of color...*» – *Entertainment Weekly* [19].

«*Brimms with emotion*». – *Publishers Weekly* [19].

There are also comparisons that not only make the idea of the subject more specific, but also express the attitude of the speaker to it.

«*The book will tear through you like a hurricane, leaving you in ruined awe*». – *The Huffington Post* [19].

Hyperbola is often observed.

«*It's one of the most beautiful books, and it almost seems like an understatement to call it a masterpiece*». – *National Public Radio* [13].

«*Any text is characterized to extra-linguistic and intralinguistic indicators related to the content and structure of the text itself*» [7, p. 52]. On this basis, when creating these texts, their certain syntactic features are taken into account. A deliberate selection of syntactic structures helps to convey the subtle shades of emotions and feelings.

The blurbs are characterized by variation of syntactic constructions. Their analysis suggests that the preference is given to a simple sentence, which is due to the functionality of the text, since it should be readily perceived by the reader.

There are two-member sentences – «*This beautiful, life-affirming story will soar directly from Ivan's heart into your own*». – *Kathi Appelt, author of «The Underneath»* [11], – and one-member sentences, but the latter ones containing only a predicate are more typical – «*Full of heart*». – *Irish Times* [14]. Another common variant is nominative sentences, «*The voice of today's thrillers generation*». – *The Providence journal* [12].

There is such a syntactic structure as ellipse, that is «deliberate omission of nonessential words in the sentence without distorting its content, that is, the linguistic unit in the text is skipped and thus the structural incompleteness of the syntactic construction is formed» [10, p. 453]. Repetitions, incompleteness of syntactic constructions are used for high concentration of emotions.

«*Extremely hard to put down... a love story and a good love story at that*». – *Boston Herald* [21].

«*The magic of Earthsea is primal; the lessons of Earthsea remain as potent, as wise and as necessary as anyone could dream*». – *Neil Gaiman author of «The sandman»* [17].

Exclamatory sentences serve as a kind of signal, call, a proposal, an invitation, an offer, an explanation, a belief, etc.

«*This novel was paced perfectly and I actually finished it in one day because I couldn't put it down... so addictive! The Surrogate is a 5-star novel that is a 2017 must read! I am already looking forward to reading what Louise Jensen comes out with next!*» – *Steph and Chris Book Reviews* [15].

Summaries contain interrogative sentences and sentences with three dots. With the help of exclamatory marks, the author of the summary starts an indirect dialogue with the reader. Such sentences draw attention, stimulate the imagination of the recipient and cause a desire to find out about further deployment of events.

«*When six-year-old Olivia Adams disappeared from her back garden, the small community of Stoneridge was thrown into turmoil. How could a child vanish in the middle of a cosy English village?*»

Thirteen years on and Olivia is back. Her mother is convinced it's her but not everyone is sure. If this is the missing girl, then where has she been - and what happened to her on that sunny afternoon?

If she's an imposter, then who would be bold enough to try to fool a child's own mother - and why?» [22].

In the summary given below, three dots at the end of the sentence are used that create the effect of the open ending, which prompts the reader to make assumptions about the development of the plot, and as a result, to compare their own guesses with the written ones.

«Kat and her husband Nick have tried everything to become parents, and are on the point of giving up. Then a chance encounter with Kat's childhood friend gives Kat and Nick one last chance to achieve their dream. But Kat and Lisa's history hides dark secrets. And there is more to Lisa than meets the eye. As dangerous cracks start to appear in Kat's perfect picture of happily-ever-after, she realizes that she must face her fear of the past to save her family...» [15].

Conclusions. In the course of the study, it was discovered that the summary and the blurb vary by location, authorship, function, and also there are differences in syntax and lexical features, which is caused by various tasks. The main purpose of the blurbs is to persuade the recipient to buy a book. Unlike the blurb, the summary is aimed at providing information to the reader.

The summary and the blurb are not interchangeable. The blurb is a kind of supplement to the summary that reinforces information by a call to action.

It is also relevant to study blurbs, which are placed on the Internet in an electronic form, which have individual characteristics.

ЕМОТИВНІ ЗАСОБИ В ТЕКСТАХ-РЕГУЛЯТИВАХ ТА АНОТАЦІЯХ

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У статті розглядаються варіанти розміщення текстів-регулятивів та анотацій. Крім того, аналізується їх авторство. Також порівнюються характерні синтаксичні конструкції та опрацьовується лексичне наповнення. Робиться висновок щодо зв'язку засобів, притаманних анотаціям та текстам-регулятивам, із функціональним навантаженням досліджуваних текстів. Підбивається підсумок стосовно впливу анотацій та текстів-регулятивів на адресата.

Ключові слова: *текст-регулятив, анотація, синтаксичні конструкції, лексико-семантичні особливості, функціональна навантаженість.*

ЕМОТИВНЫЕ СРЕДСТВА В ТЕКСТАХ-РЕГУЛЯТИВАХ И АННОТАЦИЯХ

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В статье рассматриваются варианты размещения текстов-регулятивов и аннотаций. Кроме того, анализируется их авторство. Также сравниваются характерные синтаксические конструкции и обрабатывается лексическое наполнение. Делается вывод о связи средств, присущих аннотациям и текстам-регулятивам, с функциональной нагрузкой исследуемых текстов. Подводится итог относительно влияния аннотаций и текстов-регулятивов на адресата.

Ключевые слова: *текст-регулятив, аннотация, синтаксические конструкции, лексико-семантические особенности, функциональная нагрузка.*

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