



The parameters of speech genre implementation in the black humour discourse

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Abstract

The systematic research of speech genres is a very recent development in applied linguistics that results in establishing a new philological direction in communicative and functional linguistics – genology. The article deals with the investigation of the speech genre implementation in the black humour discourse on the basis of the English-language fictional works by R. Dahl and R. Carver. The author represents the description of a speech genre notion in terms of communicative and functional linguistics. We consider a black humour discourse from the perspective of van Dijk's discourse theory. The article also provides a detailed classification of the black humour speech genres on the material of belles-letters communication in the works of the aforementioned writers. The components of the speech genre model, suggested by T. Shmeljova, are pointed out. Taking into account a communicative purpose, the image of the author, an addressee concept, the factors, the type of the event content and the parameter of the genre language implementation, we make a thorough analysis of the black humour speech genres. Besides, the article dwells on the specifics of the black humour speech genres, which results in the non-cooperative communication, realized in a dialogic form.

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1. Introduction

The systematic research of speech genres is a very recent development in applied linguistics that results in establishing a new philological direction in communicative and functional linguistics – genology. However, both terms were used as early as in the first half of the 20th century (Duff, 2014). Speech genre is a concept proposed in the 1920s and actively used in the 1950s by Mykhailo Bakhtin (1986), who defines it as a primary form of the language existence that arises in a particular communicative situation. The term genology, concerning with the study of genres, was coined by Paul Van Tieghem in the 1930s and now the scientists are increasingly using it.

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At the present moment, the speech genre notion is being intensively developed in modern linguistics. It is important to highlight that there appear numerous theoretical and survey articles, reviews, the research attempts to create typologies and systematization of speech genres, to develop a conceptual and methodological base of speech genre study, to analyse individual speech genres in various spheres, to introduce a special meta-language for speech genre description. All this affirms the formation of genre studies (genology) as a special, anthropocentrically directed, philological discipline. The development of the speech genres theory has further stimulated the spread of pragmatics, the theory of speech acts in particular, as well as the general turn of philology into the realities of speech.

1.1. Literature review

The basis of the new direction of linguistic studies was M. Bakhtin's ideas, which are clearly and substantially formulated in the article "The Problem of Speech Genres" (first published fragmentary in the 1970s and in a more extended version in 1986). The researches of many linguists (Wierzbicka, 1983; Shmeljova, 1997; Batsevych, 2006; Dementyev, 2016; Duff, 2014; Bauman, 2006; Hanks, 1987; Rojo, 2006) are directly oriented on Bakhtinian concept of the speech genre.

According to Dementyev (2016), various aspects of speech genres (linguistic characteristics, text features, stylistic peculiarities, psycholinguistic aspects, cultural ones, etc.) are being studied, the total number of speech genres is multiplying. The aforementioned investigations are carried out due to fundamentally different approaches: a linguistic study of speech genres and a pragmatic one. Within the first approach, the scientists pay attention to the interpretation of Bakhtin's ideas on the basis of the methodology and terminology of speech acts theory. According to the second approach, the linguists concentrate their interest on the rethinking of Bakhtin's speech genres ideas in connection with his dialogical concept.

What are the basic grounds of Bakhtinian speech genres theory, which are of fundamental significance within our research? First, the analyst made the radical claim about people's constant employing of speech genres, that is, "we speak only in definite speech genres" (Bakhtin, 1986). In this respect, any speech genre represents a recurring type of a text or utterance defined by structural/compositional, thematic/semantic and functional/stylistic criteria (the selection of the lexical, phraseological, and grammatical resources of the language), which are "inseparably linked to the whole of the utterance and are equally determined by the specific nature of the particular sphere of communication" (emphasis original) (Bakhtin, 1986). Thus, these common criteria and the given sphere of speech communication allow us to distinguish the totality of texts or utterances, united by the same purpose, that belong to certain speech genres, such as: greetings, interviews, committee meetings, conference speeches, proposals of marriage, farewells, congratulations, all kinds of wishes, genres of table conversation, etc. Second, to an outstanding philosopher and linguist, "all our utterances have definite and relatively stable typical forms of construction of the whole" (emphasis original) (Bakhtin, 1986). More specifically, the speaker's speech is shaped and developed within a certain generic form. It indicates that a definite type of the utterance or speech situation is governed by recognisable conventions or codes, a system of certain rules, verbal messages and arrangements during the process of speech production and its reception. As a result, these are typical ways of constructing speech associated with certain situations. The mentioned grounds consequently and necessarily prove that Bakhtin's concept combines views on the speech genre as both a set of particular kinds of texts or utterances and a stable generic form of their expression.

Based on the Bakhtinian concept, Bauman (2000) adds a comment that current research works centre on a conception of genre as "one order of speech style, a constellation of systemically related,

co-occurrent formal features and structures that serve as a conventionalized orienting framework for the production and reception of discourse" (Bauman, 2000). As an example the scientist gives a framing device "Once upon a time", the invocation of a generic (i.e., genre-specific) form of which "carries with it a set of expectations concerning the further unfolding of the discourse, indexing other texts initiated by this opening formula" (Bauman, 2000). Obviously, this specified opening formula signalizes the production and reception of a fairy-tale discourse. Additionally, our understanding and correct interpreting of a speech genre are reinforced by the experience of almost all people to deal with genres of literary speech, fairy-tales in particular, as well as by our speech consciousness, i.e. by that part of it, which can be denoted as intuitive genre reflexion (Shmeljova, 1997).

Taking into account Bakhtinian basic principles and following Bauman's ideas, we consider a speech genre as a set of particular kinds of texts or utterances that are structurally, thematically and stylistically organized in a genre-specific framework for the production and reception of a discourse. That is, the discourse in this sense is a generic concept in relation to the speech genre. In our case, a black humour discourse combines speech genres of black humour.

1.2. Research questions

Taking into account Bakhtinian basic principles and following Bauman's ideas, we consider a speech genre as a set of particular kinds of texts or utterances that are structurally, thematically and stylistically organized in a genre-specific framework for the production and reception of a discourse. That is, the discourse in this sense is a generic concept in relation to the speech genre. In our case, a black humour discourse combines speech genres of black humour. This study, therefore, fills a current gap in the research of speech genre implementation in the black humour discourse and answers the following research questions:

1. What are the basic grounds of Bakhtinian speech genres theory, which are of fundamental significance within the research of speech genre implementation in the black humour discourse?
2. What is the specificity of speech genres "black humor"?
3. What are the main characteristics of "black humor"?

2. Method

The material of our study is the collections of short stories by the prominent authors of the 20th century: "Collected Stories" by Raymond Carver (2016) and "The Collected Short Stories" by Roald Dahl (1996). As the analysis of the material shows, R. Dahl's and R. Carver's poetics, their creative method and individual style are combined with creating a black humour comic effect. Generally, in the English reference sources the concepts black humour, dark humour, grim humour, gallows humour are used as synonyms for marking jokes or laughter about sad or difficult situations; very serious or gloomy, grim and ironical humour in a desperate or hopeless situation (Electronic dictionary ABBYY LINGVO, 2014) that concerns unpleasant aspects of life; humour, usually used in painful, ironic, grotesque comic episodes. In the present time this expression acquires a specific social and cultural value thanks to its inherent ambiguity. Undoubtedly, the saving procedure of a laughter therapy is especially beneficial. On the one hand, such kind of humour allows to realize the need of a modern person to withdraw from the tragic and terrible events in his life, such as: war, vandalism, cruelty, misfortune, humiliation, sexual failure, lack of freedom, racism, discrimination, repression, etc.

On the other hand, it helps a person to emotionally blunt or overcomes the fear caused by these negative aspects of his existence; to feel stronger and less vulnerable; to take a look into the reality; to get a personal victory over the situation. As a result, we find a ridicule in the literary heritage of any

nation, and sometimes it is a cynical mockery of human values in the form of black humour anecdotes, belles-lettres works or in any kind of person's communicative activity.

In this research, we view a black humour discourse from the perspective of van Dijk's discourse theory. He points out that "discourse is a unit of language use" (van Dijk, 1998), which represents a combination of verbal and non-verbal dimensions. In this sense, a black humour discourse can be represented as a written coherent text with an inherent set of linguistic characteristics in connection with extra-linguistic factors (pragmatic, social and cultural, psychological, cognitive, paralinguistic ones) aimed at producing a black humour comic effect (Blynova, 2019). An important condition for a black humour comic effect interpreting here is that the implementation of its implicit meaning in literary prose communication takes place by overlapping the participants' (author's – reader's, character's – character's, author's – translator's) pragmatic presupposition onto the text system of language signs. Indeed, a presupposition depicts well-known information about a particular situation or event to the communicants.

Focusing on the pragmatic component of a discourse category, we call your attention to the leading idea of the communicants' influence on each other when interacting. After G. Cook (1990), who proposes to divide the discourse into reciprocal and non-reciprocal, we conclude that a black humour literary discourse is represented in the dialogic form and predominantly intended for negative/conflict / non-reciprocal / non-cooperative communication. Quoting the scientist, in a non-reciprocal discourse a "sender or receiver may have no opportunity to interaction" (Cook, 1990). However, we cannot but reinterpret the quotation that the participants have no opportunity for successful or cooperative communication.

The analysis of the practical material gives grounds to name such basic speech genres of non-cooperative communication within the black humour discourse:

- caustic remarks / barbed words or biting words; sneer / taunt / jeer / mockery;
- carping, picking on someone, insulting, punishing;
- argument / quarrel, wrangle / squabble;
- accusation;
- teasing;
- gossip retailing;
- explanation of some facts, things, ideas.

3. Results and Discussion

3.1. *The model of black humour speech genres*

Various description models and criteria have been offered for the selection of speech genres in modern linguistic studies. We follow Shmeljova's speech model of the genre (1997), which includes the range of genre-forming signs and parameters that are necessary and sufficient for identification, characterization and construction of any speech genre, such as:

- a communicative purpose, according to which she distinguishes: informative types of speech genres (asking for information and its providing, confirming or denying, etc.); imperative types of speech genres (order, instruction, caution, command, request, oath, promise); evaluative types of speech genres (praise, compliment, blame); etiquette ones (greetings, farewells, gratitude, apology, etc.);
- the image of the author;
- an addressee concept;

- the factor of the communicative past;
- the factor of the communicative future;
- the type of the event content;
- the parameter of the genre language implementation.

The last parameter is of great importance from the linguistic point of view. While characterizing all the information, given by each of the genres, the scientist therefore offers the term portrait/passport/questionnaire of a speech genre aimed at presenting a detailed description of its language realization. Thus, the speech genre model can be viewed as a tool for creating such a portrait/passport/questionnaire where the other six factors influence it.

3.2. *Communicative purpose*

The analysis of the black humour speech genres in general, based on T. Shmeljova's model, gives the following results. The basis of the communicative purpose can be founded on such components as a communicative intention, plan or will. Thus, the first item of the speech genres model answers the question: why was this or that utterance presented? The implementation of the communicative purpose in the studied discourse is an important genre-forming moment. Considering the four types of communicative purposes that underlie the four types of speech genres, it can be concluded that the black humour speech genres are a synthesis of informative, evaluative, imperative, and etiquette speech genres.

The main purpose of the informative speech genre is actions with information. Such black-humour speech genres as gossip retailing and explanation of some facts, things, ideas express asking for information, answering it, it's collecting, analysing, confirming and denying, exchanging of thoughts, expressing one's own position. Hence, the following text fragment depicts the addressee's unwilling desire to name the object of women's gossip ("Just things, you know – things about people. About you.") by answering the addresser's question ("What sort of things?").

The purpose of the evaluative speech genre is to change the well-being of the participants of communication by corresponding their actions, qualities and all other manifestations with the scale of values adopted in the given society. Such black humour speech genres as caustic remarks / barbed words or biting words; sneer / taunt / jeer / mockery; carping, picking on someone, insulting, punishing; argument / quarrel, wrangle / squabble; accusation and teasing belong to evaluative ones because they correlate the event with the world of values organized by the poles good or bad.

For instance, in the following text fragment it is possible to trace how the addressee gives an assessment of the life action and personal qualities ("I know bakers work at night", Ann said. "They make phone calls at night, too. You bastard.") that were involved in the addresser's statement ("... Bakers work at night", he said again), and also relates them to the scale of value bad. Anna accuses the baker of night calls and demands about the delivery of the cake, baked for her son's birthday, because even at this time she and her husband are by turns near the bed of their dying son in hospital.

The imperative speech genres cause realization of the event, like in: "I should like a large hominy cutlet please. Do it twenty-five seconds each side, in a very hot skillet with sour cream, and sprinkle a pinch of lovage on it before serving – unless of course, your chef knows a more original method, in which case I should be delighted to try it". Instead of ordering a dish from the menu, a restaurant visitor demands to cook it according to a specific recipe. Moreover, this speech genre also includes a kind of etiquette genre – greeting: "How do you do", Lexington said. Consequently, the communicative purposes of the black humour speech genres are informative, evaluative, imperative and etiquette actions between an addresser and an addressee that tend to explain some facts, things,

ideas; to retail gossip; to jeer and mock; to insult and punish; to quarrel and squabble; to accuse and tease.

Paying attention to the communicative purpose of the black humour speech genres we classify them, after T. Shmeljova, as phatic speech genres. Authors resort to using phatic genres when creating texts to achieve various aims, particularly to make value judgments. Phatic speech genres of black humour worsen relationships between the communicants in direct or indirect form.

Primarily all speech genres within a black humour discourse are structured in a question – answer complex. However, this question – answer complex is not personally neutral, it manifests evaluative semantics in different types of sentences by using various language means. So, at the syntactic level we observe paradigmatic compression of information that results from transposition of syntactic structures, that is the use of syntactic structure in the meaning belonging to a different structure, as, for instance, using a statement to mean a question without changing its structure. Such transpositions are called indirect speech acts. The hidden pragmatic meaning of such transposed utterances (or indirect speech acts) is revealed from their surface structure (“Me a liar?” means “I am not a liar”). Stated below text fragments represent the way statements express questivity if the addresser requests for information and presupposes the addressee’s positive answer, which may not happen:

- 1) “You mean in his mouth? He eats it?”
“No”, he had said. “Not in his mouth”;
- 2) “But you are perhaps not very robust, no?”;
- 3) “You know what they do to an idle horse, Perkins?”;
- 4) “You want the roast pork and cabbage?”;
- 5) “You want the cake or not?”.

Sometimes a question-answer complex is changed by a question – question complex with the use of another kind of transposition – a rhetorical question, the positive form of which predicts the negative answer:

- “But doesn’t that matter?”
“Why should it matter?” the guide asked.

In addition, different kinds of questions are presented in the studied speech genres (Table 1), such as:

Table 1. Kinds of questions presented in the studied speech genres

| Kind of questions | Example |
|-------------------------|--|
| negative | “Don’t you know by now, Lionel, that there are no secrets?”; “Don’t they teach you better manners than that at this school?”; “Now – haven’t you forgotten something?” |
| (un)extended nominative | “Ginger?”; “Or hell, perhaps?” |
| elliptical | “Correct?”; “And then what?” |
| disjunctive | “You wouldn’t refuse to undress before your doctor, would you?”; “You’re too idle to make it right, aren’t you?”; “He was loving it. Weren’t you, darling?”; “But we’ll forgive him, won’t we, dearest?” |

Moreover, phatic tasks are achieved by using paralinguistic means (expressing appraising, irony, disapproval, etc.). Even nonverbal behaviour of the interlocutor (gestures, facial expressions) is informative: “But you are perhaps not very robust, no?” The dealer lowered the hand from his nose and looked Drioli up and down, slowly, like a farmer appraising an old horse; “We all know what you’ve been doing”, the girl said, smiling wisely.

3.3. *Image of the author and addressee concept*

A prerequisite for verbal communication is interest in communication and the ability to the dialogic interaction of communicants. In this regard, the following genre-forming features – the image of the author/addresser and the image of the addressee/recipient – are pointed out. These features are parallel; therefore, we consider it appropriate to study them together. Black humour is manifested in linguistic violence, negative evaluation, blaming attitude and lowering the status of the opponent. The addressee is ridiculed in underlying his weakness, narrow-mindedness, lack of speech, which causes his emotional state of being indignant, angry and insulted:

“The picture itself is of no value until you are dead”.

“I do not like this,” Drioli said, edging away;

“Don’t they teach you better manners than that at this school?”

“Thank... you”, I would stammer. “Thank you... for the beatin”.

So, the use of vulgar and offending words while naming or calling an opponent are typical here: “Well – anyway, you’re an ass – ha, ha so I think you qualify”; “You’ve almost got to be a rat yourself”; “They make phone calls at night, too. You bastard”; “You know what they do to an idle horse, Perkins?”.

The images of both the author and addressee are characterized by the obligatory essence of feelings and emotions, the dominant of which are those of insult, fear, hatred, hostility, humiliation, displeasure, anxiety, anger, surprise and pity (Tekşan et al., 2019; Alharbi and Aljutaily, 2020). The emotiveness, generated by the addresser or addressee, is associated with their mental states and processes, emotional activity, reaction to the opponent’s comment or action. Such emotions give details of their psychological portrait, reveal their pictures of the world and show the peculiarities of the consciousness work.

The emotive component of the black humour speech genres can be represented by different linguistic means. So, we should attract attention to the signals that are the interjections: they do not name anything, they only express emotions and are fully dependent on the context, which makes them convenient for stylistic use. There are some examples of their application that signalize a kind of a positive feeling – astonishment: “Oh, my goodness, if only he could talk”; “My heavens, he was Wagner’s father-in-law!”.

Besides, expressiveness may also take place concerning the images of the author as well as addressee. We observe the intensification of the lexemes, modified by emphatic particles or by the so-called intensifiers, usually in the form of adverbs or pronouns: “Is this really your idea of toast?”; “Rather clever”; “Art is only immoral when practised by amateurs”; “I’m so sorry”; “He just likes the noise, that’s all”; “Not even with ginger”; All I could think of at that moment was the excruciating burning pain in my behind; “I don’t really see why they should send me there”; “Just so long as you don’t ever expect me to accompany you”; “Well... You’re too idle to make it right, aren’t you?”; “That’s all we got left”

Another kind of expressiveness includes emphatic constructions involving “do” (in the present tense form) as a verbal intensifier, like in: “Edward, I do believe you’re jealous!”; “But of course, I

agree with you, Lionel, she's a wonderful person in every way. Except", and now she spoke very slowly, "except that she does say some rather peculiar things occasionally".

It must be mentioned that the genre-forming role of the image of the author and of the addressee in the studied speech genre manifests itself in the importance of such a parameter as a social role of the speakers. The social roles of the participants in the situation of the analysed literary communication are both symmetrical and asymmetrical, that is, equal and unequal in terms of social status. The number of participants in the process of communication is one – one. As a rule, communicants can be provided with symmetric roles as, for example, a husband – a wife, a schoolmate – a schoolmate, a friend – a friend, a host – a guest, or asymmetrical as, for example, the representatives of different professions, age groups.

Significant indicators here are direct addressing (neutral, official, non-official) expressed by:

(1) a common noun (with or without a possessive pronoun), a personal pronoun or a substantivized adjective: "How old are you, my friend?"; "Hey, you! What's this?"; "Of course not, darling," Mrs. Bixby had answered; "But we'll forgive him, won't we, dearest?"; "He was loving it. Weren't you, darling?";

(2) a proper name: "Louisa!" her husband said sharply, sitting up straight. "Pull yourself together"; "Edward, I do believe you're jealous!"; "Don't you know by now, Lionel, that there are no secrets?"; "But of course, I agree with you, Lionel, she's a wonderful person in every way";

(3) a combination of a common noun (with possessive pronoun and adjective) and a proper name: "You never know, my dear William"; "My dear Lady Ponsonby, there's nothing immoral about this".

In addition, a special value for the author's image lies not only in certain characteristics of the addressee, but also in the relationships between them: whether they are relative, friendly, amicable, hostile, business ones, etc. In the process of speech communication, the activities of both the author and the addressee have a creative nature: the addressee chooses a strategy depending on the character of reaction he expresses to the author's comment (emotional, rational, play, pragmatic). As each communicant is a language personality, the strategy may be appropriate like conflict, aggressive, ironic, (non)-cooperative.

3.4. Factors of the communicative past and future

The preceding and subsequent episodes of communication are also essential for the black humour speech genres. The factor of the communicative past has a genre-forming value. This factor presupposes the existence of a connection between the communicative event and the communicative past. It proves the fact that every separate statement is a link in the chain of speech communication. With the help of this genre-forming trait all speech genres can be divided, according to T. Shmeljova, into two groups. So, the image of the past is distinguished by initiative speech genres, which start communication, and by those that can appear only after certain speech genres – such as refusal, response, denial and a number of others, which are all reactions to other genres.

The factor of the communicative future is one of the main genre-forming factors. The image of the future involves the further development of speech events, embodied in the appearance of other speech genre. For instance, the image of the future of the Invitation to the table speech genre may involve a frequent repetition of the refusal and then a positive reaction to the invitation. As a rule, this factor is typical for imperative speech genre where the author predicts or plans future events (a compliment plans gratitude or a compliment in reply). Due to the fact that the studied genres do not apply to imperative, we should concentrate first on the communicative past image.

The factual material shows that the black humour speech genres with a communicative past represent reactions to prior speech events (a response – to the question or statement) in a certain event situation, which causes offence, mockery, argument, teasing, squabble, etc. In this case, responses are emotionally coloured: "Edward, I do believe you're jealous!" – "Of a miserable grey cat!". The addressee's reactions are not planned and have an alternative character, that is a positive or negative response may follow the next addresser's question, comment or remark, producing a black humour effect:

"You're going to expire right here in this room, and then they'll take you out and cremate you".

"Bury me", I said.

"That's even worse. And then what? Do you believe you'll go to heaven?"

"I doubt it", I said, "though it would be comforting to think so".

"Or hell, perhaps?"

"I don't really see why they should send me there".

"You never know, my dear William".

These addresser's questions/statements and addressee's responses create a perlocutionary effect by achieving a communicative purpose of the discourse.

The image of the future involves the further development of speech events. A normal development of events for the analysed speech genres in interpersonal communication presupposes the end of the conversation/discourse (because of the participant's / participants' emotional state) or a transition to further communication between speakers within the framework of other speech genres.

3.5. *Type of the event content*

The type of event, indicated in the utterance, is of great importance for understanding the speech genre. It deals with its evaluation, involvement in the personal sphere of the author or addressee, time perspective (realization / unrealisation). We conclude that the black humour speech genres have the same dictumous content – a proposition for abuse of the person's feelings or his individual significance. Among the signs, which are important for the selection of dictum information in the process of the mentioned speech genre formation, the character of actants of the dictum event is pointed out. The prescriptive events, presented in the black humour speech genres, can be carried out with the help of ordinary people – characters of the literary texts. Depending on the relationships between communicants these speech genres involve the inclusion of events into the personal sphere of the addresser as well as the addressee.

The time perspective of the dictum is various and includes the past ("I was busy and forgot the time"), the present (particularly perfect) ("You've almost got to be a rat yourself" and the future ("You're going to expire right here in this room, and then they'll take you out and cremate you") perspective of the dictum; real ("But of course, I agree with you, Lionel, she's a wonderful person in every way") and unreal ("I told him I would if I'd gone to him for ear-ache"; "Oh, my goodness, if only he could talk"). There are cases of modal plan change: "But what was the funny cracking noise it made as it went up?" – "Probably the leg"; "That's even worse. And then what? Do you believe you'll go to heaven?" – "I doubt it", I said, "though it would be comforting to think so", "Janet is a fine girl". – "You can hardly call her a girl". Moreover, taking into consideration the communicative purpose of the given speech genre, we consider that the negative evaluation of the event is required.

3.6. The parameter of the genre language implementation

While identifying a particular speech genre, the language implementation means a set of expressive means and stylistic devices at each level of discourse realization: phonetic, graphic, lexical and semantic, phraseological, syntactic. The basis of the black humour speech genres is a dialogic form that imitates spoken language and has a number of characteristic features of real speech. These features are predominantly registered as being significant at the syntactic level.

To our observations, the syntactic level is characterized by the use of stylistic devices, based on the reduction of the sentence model (Table 2). These means make speech dynamic, expressive, unofficial and informative. Aposiopesis, for instance, is an indirect evidence of the speaker's confusion, fear, his being at a loss.

Table 2. Stylistic devices, which characterize the syntactic level

| Stylistic device | Example |
|----------------------|--|
| parcelling | ("Just things, you know – things about people. About you"; "He was loving it. Weren't you, darling?") |
| ellipsis | "How old are you, my friend?" – "Sixty-one"; "Edward, I do believe you're jealous!" – "Of a miserable grey cat!" |
| aposiopesis | "Thank... you", I would stammer; "Well... You're too idle to make it right, aren't you?" |
| nominative sentences | "Truly a fascinating process"; "Probably the leg"; "Either that or the pelvis" |

Syntactic stylistic devices, based on the extension of the sentence model, underline the most important information or insert as an explanation or afterthought into a passage and include:

1) patterned repetitions (mainly anaphora, anadiplosis) and parallel constructions:

"Come here. Come on, come back here"; "You got to be clever on this job. You got to be cleverer'n a rat and that's sayin' something" – "You've almost got to be a rat yourself"; "Except", and now she spoke very slowly, "except that she does say some rather peculiar things occasionally"; "After all, she is not your aunt. She's mine";

2) polysyndeton and enumeration ("He knew Schubert and Mendelssohn and Schumann and Berlioz and Grieg and Delacroix and Ingres and Heine and Balzac");

3) parenthesis ("Or hell, perhaps?"; "But of course, I agree with you, Lionel, she's a wonderful person in every way").

To the syntactic features of the studied genre structure, we can refer the predominance of simple sentences ("After all, she is not your aunt. She's mine") over composite ("It would seem", he said, "that if I take the picture, I take you also") ones. Among composite sentences, complex sentences ("I know bakers work at night") are used more often than compound ones ("You got to be cleverer'n a rat and that's sayin' something").

According to the purpose of the utterance, exclamatory sentences are typical when expressing emotions: "Just think of it, dear – he met Beethoven in his youth! My heavens, he was Wagner's father-in-law! I'm holding Wagner's father-in-law in my arms!". There is a wide range of interrogative sentences (a detailed description of those is given above, including rhetorical questions: "Where do your characters take you?").

The phono-graphical level is characterized by the use of graphons that prove to be an extremely effective means of supplying information about the speaker's origin, social and educational

background, physical or emotional condition. The following example demonstrates the level of a person's education who is a rat-catcher: "You got to be clever on this job. You got to be cleverer'n a rat and that's sayin' something".

At the same time, pause substitutes (And let me see...; Well...), interjections (Oh; Hey), onomatopoeia (ha-ha, cracking noise), the graphic representation of intonation and speech pauses (suspension marks, dashes) are good at conveying the atmosphere of authentic live communication and the informality of speech.

Within the black humour speech genres there is a number of lexical and semantic features, among which we distinguish: a pun or play on words ("Where do your characters take you?" he once demanded of Chekhov. "From the sofa to the junk room and back"; "You wouldn't refuse to undress before your doctor, would you?" – "I told him I would if I'd gone to him for ear-ache"); a paradox ("Thank you... for the beating"; "You're going to expire right here in this room, and then they'll take you out and cremate you". – "Bury me."; "The picture itself is of no value until you are dead"); a litotes ("...there's nothing immoral about this"; "But you are perhaps not very robust, no?"); a simile (...looked Drioli up and down, slowly, like a farmer appraising an old horse); an epithet (excruciating burning pain, a miserable grey cat); a metaphor (sprinkle a pinch of lovage); an allegory ("Are you a horse?"); an irony ("You can hardly call her a girl"); a hyperbole (No dog in bottom grade can get near him, not even with wintergreen and needles. Not even with ginger").

All mentioned figures mount the expressiveness of speech, increase emotional tension of the utterance, create a black humour comic effect.

4. Conclusions

This paper has considered linguistic and extra-linguistics parameters of speech genre implementation in the black humour discourse. Summing up, it should be noted that all seven genre-forming signs of the speech genre model, proposed by T. Shmeljova, are realized in the studied discourse. This allows us to the further interpretation of black humour as a set of speech genres, namely: gossip retailing; explanation of some facts, things, ideas; caustic remarks / barbed words or biting words; sneer / taunt / jeer / mockery; carping, picking on someone, insulting, punishing; argument / quarrel, wrangle / squabble; accusation and teasing. They represent the hybrid of several speech genres: informative, imperative, evaluative and etiquette.

The specifics of the black humour speech genres are in the non-cooperative communication realized in a dialogic form. The images of both the author and addressee are characterized by the obligatory existence of speech emotiveness and expressiveness. Social role of the speakers and the type of relationships between them as genre-forming features are also taken into consideration. The communicative past factor is represented with reactions to prior speech events while the communicative future describes the end of the discourse or a transition to further communication between communicants within the framework of other speech genres. The type of event includes two main peculiarities: events are involved into the personal sphere of the addresser as well as the addressee; the negative evaluation of the event is predominant. All expressive means and stylistic devices, analyzed at each level of discourse realization, prove the fact that their language use helps to convey the atmosphere of authentic colloquial communication.

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Kara mizah söyleminde konuşma türünün uygulanmasının parametreleri

Özet

Konuşma türlerinin sistematik çalışması, iletişimsel ve işlevsel dilbilimde yeni bir filolojik yönün - genolojinin - yaratılmasıyla sonuçlanan, uygulamalı dilbilimin en son gelişmesidir. Makale, R. Dahl ve R. Carver'ın İngilizce sanat eserlerine dayanan kara mizah söyleminde konuşma türünün uygulanmasının incelenmesine ayrılmıştır. Yazar, iletişimsel ve işlevsel dilbilim açısından bir konuşma türü kavramının bir tanımını sunar. Kara mizah söylemini Van Dyck'in söylem teorisi perspektifinden ele alıyoruz. Makale aynı zamanda bu yazarların eserlerinde yer alan kurgu malzemesi üzerine konuşma türü "kara mizah" ın ayrıntılı bir sınıflandırmasını da sunuyor. T. Shmeleva tarafından önerilen konuşma türü modelinin bileşenleri vurgulanmıştır. İletişimsel amacı, yazarın imajını, muhatap kavramını, faktörleri, olay içeriğinin türünü ve türün dilsel uygulamasının parametresini dikkate alarak, kara mizahın konuşma türlerinin kapsamlı bir analizini yapıyoruz. Ayrıca makale, sonucu çatışmasız iletişim olan ve diyalogik bir biçimde gerçekleştirilen "kara mizah" konuşma türlerinin özgülüğünü incelemektedir.

Anahtar sözcükler: güzel iletişim, söylem, konuşma türü modeli, diyalog, kara mizah.

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