

ФИЛОЛОГИЧЕСКИЕ НАУКИ

LINGUO-STYLISTIC PECULIARITIES OF JAMAICAN PATOIS PHRASEOLOGY

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The relevance of the chosen topic can be explained by the following reasons:

1) nowadays we can observe a vast diversity of language varieties, having English language in its foundations. Many of such language phenomena are unexplored or little-known to date;

2) to our knowledge, peculiarities of phraseology of Jamaican Patois have only been investigated by Jamaican linguist Jean D'Costa: the rest of the works, dedicated to Patois that we managed to find, were focused on different aspect of this mesolect – grammar, vocabulary and syntax in most of the cases. Based on this, we considered interesting to concentrate our attention on phraseological peculiarities of Jamaican Patois;

3) nowadays lots of people all over the world are concerned about the issue of ethnical identity, and language undoubtedly is a crucial part of this issue. Exploring little-known language varieties, such as Jamaican Patois, helps us build up an image of its speakers as a separate ethnical group, and this increases our knowledge of ethnical diversity.

We aimed our research at identification and description of linguo-stylistic peculiarities of phraseological units, intrinsic to Jamaican mesolect in song discourse. According to this aim, we set the following goals for ourselves:

To get acquainted with different approaches to studying stylistics, basing on works of Russian as well as international scientists.

To compile a list of phraseological units, encountered in the texts of the dancehall songs.

To examine stylistic peculiarities of found phraseological units.

To describe and systematize our findings.

The object of this research is phraseological units, used by native speakers of Jamaican Patois.

The subject is stylistic peculiarities of these phraseological units.

The research is based on the texts of dancehall songs, created and performed by Jamaican Patois native speakers. In a study we have analyzed 28 songs.

Stylistic devices are all the types of figurative meaning of words, word collocations and phonemes that are also collectively referred to as "tropes". Stylistic devices serve for description and are mostly lexical. That includes such types of figurative meanings

of words and expressions as metaphor, metonymy, hyperbole, meiosis, irony, periphrasis etc.

Building of tropes most often stems from two reasons. In one case there's a vivid similarity between the concepts, they are in some way alike (for example, stubborn person and donkey – both stubborn). The tropes based on this principle, are called comparative-metaphorical. They are based on comparison.

In another case there's no similarity between two concepts, but they are connected by some common situation. This group can be called contextual-discourse, that is here the context and the situation of speaking are essential [Николаев, 2011: 76].

One of the tropes that falls under comparative-metaphorical group is metaphor. Metaphor is a crucial, fundamental category of aesthetics: metaphor is a hidden comparison, when one part of comparison stands for another. It can often be reestablished into comparison, by adding a missing part, though it's not always possible. There are lots of metaphors, and in most of the cases they are called exactly this way – "metaphor", without any special name for each type [Николаев, 2011: 77].

Metaphor - transference of names based on the associated likeness between two objects, as in the "pancake", or "ball", or "volcano" for the "sun"; "silver dust", "sequins" for "stars"; "vault", "blanket", "veil" for the "sky" [Кухаренко, 2000: 23].

One more trope that also pertains to comparative-metaphorical group is hyperbole – explicit exaggeration. Hyperbole is called upon to highlight some attribute, to attract attention to it. Very often "ready-made" hyperboles, speech clichés and idioms are used for this reason: "We have already been promised that *for ages*"; "Here people grab their phones and call their closest ones *every second*" [Николаев, 2011: 78].

Hyperbole - a deliberate overstatement or exaggeration of a feature essential (unlike periphrasis) to the object or phenomenon. [Galperin, 1982: 160]

e.g. "He was so tall that I was not sure he had a face." (O. Henry)

As we've mentioned before, among language expressive means there are means that pertain to contextual-discourse group. Metonymy serves as an example of such means – it's a trope based on a general situation that can be different in real life: common place ("... to the delight of the whole inn-yard..." (Ch.

Dickens.), form and content (“I’ve just had two cups of coffee”), author and their creation (“Some remarkable pictures in this room, gentlemen. A Holbein, two Van Dycks and if I am not mistaken, a Velasquez.”) etc. As a rule, metonymy is more connected to the context than metaphor, it depends on the tradition of usage more. It especially relates to so called elliptical metonymies that are constituted due to omitting a part of a text. For example, «I like Shakespeare» instead of «I like books by Shakespeare» [Николаев, 2011: 81].

Metonymy is based on a different type of relation between the dictionary and contextual meanings, a relation based not on identification, but on some kind of association connecting the two concepts which these meanings represent [Galperin, 1982: 131].

Sarcasm also belongs to contextual-discourse group of stylistic devices. Sarcasm is the toughest and the most explicit case of irony, which is always revealing; sarcasm is a stressed mean mocking: “Thank you for explaining that my eye cancer isn't going to make me deaf. I feel so fortunate that an intellectual giant like yourself would deign to operate on me”- John Green, *The Fault in Our Stars* [Your Dictionary].

Sarcasm - a way of speaking or writing that involves saying the opposite of what you really mean in order to make an unkind joke or to show that you are annoyed [Longman Dictionary of Contemporary English].

Over the course of our research we also found an example of a lexical unit called antithesis, that is a syntactically emphasized drastic juxtaposition: “A saint abroad, and a devil at home” (Bunyan) [Николаев, 2011: 85].

Antithesis is a stylistic opposition, which is based on relative opposition which arises out of the context through the expansion of objectively contrasting pairs, [Galperin, 1982: 202].

Now we would like to dwell on the examples, demonstrating the results of our research. In the course of work we stated that the majority of the examined phraseological units are based on metaphor. One of the cases was found in the song Spice – Tables Turn: “tables turn the tables turn, what goes around comes back around” – in this excerpt, as well as in the name of the song, we can see an idiom *tables turn*, which is defined by Oxford Dictionary of idioms in the following way: “turn the tables - reverse your position relative to someone else, especially by turning a position of disadvantage into one of advantage.” In accordance with the information about the origin of this idiom, also presented in Oxford Dictionary of idioms, up to the middle of the 18th century the word *tables* was used in the reference to backgammon. At a certain point during the game the participants should turn the table they were sitting at, consequently, one player found themselves on the position of another one. Phraseological unit *turn the tables*, or *tables turn* – the way it’s used in the song, is based on the metaphor of switching positions of participants of any situation this idiom can be used in.

In the course of the analysis conveyed we also discovered that some of the idioms we found are based on such stylistic device as *hyperbole*. The extract from

a song Mavado-Hope and Pray serves as example of it: “Badmind, grudgeful, dying fi mi fidget” (англ. badmind, grudgeful, dying for my fidget): this line contains an idiom *dying for/to*, and Cambridge Dictionary provides the following definition of it: to be extremely eager to have or do something [Cambridge Dictionary]. In our opinion, the phraseological unit under consideration is based on hyperbole: the one who’s using it says that they are “dying” of the desire to do or obtain something, which is an obvious exaggeration, introduced into for a brighter transition of emotions.

The next phraseological unit we would like to discuss is from the text of the song Vybz Kartel - Gon get better:

“Man real from the cradle to the headstone” (eng. Man is real from the cradle to the headstone): in this piece of the text we can notice an idiom *from the cradle to the headstone*, which is a slightly altered variant of the idiom *from the cradle to the grave*, described by McGraw Hill’s Essential American Idioms Dictionary in the following way: *from the cradle to the grave* - from birth to death [Spears 2007: 66]. In this case the author of the song substitutes the word *grave*, used in the initial version, for the word *headstone*, that doesn’t change the meaning of the phrase. Phraseological unit under analysis is based on *antithesis*: cradle is contrasted with grave or headstone as extreme points of a person’s life cycle.

Besides antithesis this extract contains such stylistic device as *metonymy*: we believe that in this case it’s reflected through the contrasted parts on antithesis *from the cradle to the headstone*, i.e. *cradle* and *headstone*. Cradle is a symbol that refers to the concept “childhood”, whereas grave is a symbol that refers to the concept “death”.

We’ve already made an example of a metaphor from the texts we analyzed, but now we’d like to elaborate on one more case. One of the songs we used in our research, Jafrass – up and up, contains the following lyrics:

“Dem want slow me down that's not my pace See the rat dem a run but that's not my race” (engl. They want to slow me down that’s not my pace See the rats running that’s not my race). The presented lines comprise an idiom *rat race*. This is how Free Dictionary by Farlex determinates its meaning: 1. A fierce competition for success, wealth, or power. 2. A busy, tiring routine [The Free Dictionary By Farlex]. First, the given idiom is based on metaphor: people, constantly striving for wealth, are compared with rats, taking part in a race. Moreover, we think that this idiom also has sarcasm in its foundation: constant pursuit of material success is compared with a rat race, thus it’s mocked in a quite pungent manner, since the image of rats has a negative disdainful emotional hint.

Throughout our research we also found several phraseological units that are specific to Patois, and now we’d like to illustrate one of such:

Mavado - Hope and prey

“Badmind, grudgeful, dying fi mi fidget” (eng. badmind, grudgeful, dying for my fidget): in this fragment we can see a word *badmind*, defined by

online-dictionary of English slang words and phrases Urban Dictionary as “someone resentful of the fortune or success of others, wishing for their ruin, downfall, failure, etc; a term popularized by dancehall reggae” [Urban Dictionary]. This definition lets us conclude that this lexical unit is specific to Jamaican mesolect of English language. As a stylistic device, *badmind* can be related to epithet, since this language unit functions as an adjective and possesses vivid emotional coloring.

During lyrics analysis we encountered phraseological units that have no stylistic devices in their foundations. For instance:

L-octane – mi ears a ring

“Oh God, me ears a ring” (eng. Oh God, my ears are ringing) – in this line we can observe a typical for Jamaican mesolect idiom ears a ring (eng. ears are ringing), used in situations when unflattering things are said behind a person’s back. We can also see this idiom in the lyrics of another dancehall song, Masicka – ears a ring “Look like me ears a ring, dem call me name again” (eng. Looks like my ears are ringing, they are calling me names again).

In the course of our research we managed to find and analyze 41 phraseological unit, 27 of which had tropes. This observation proves expressiveness of phraseological layer of Patois. 17 of these 27 phraseological units contain metaphor; it means that this trope is one of the most frequently used in phraseology of Jamaican Creole. Analyzing the structure of the phraseological units found, we also

encountered many other tropes, such as hyperbole, antithesis, metonymy, sarcasm and others, that is illustrative of diversity of stylistic devices, used in Jamaican Patois phraseology.

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