

**FUNCTIONS OF STYLISTIC CONVERGENCE IN ‘WHITE TEETH’
BY ZADIE SMITH**

**ФУНКЦИИ СТИЛИСТИЧЕСКОЙ КОНВЕРГЕНЦИИ В РОМАНЕ ЗЭДИ
СМИТ «БЕЛЫЕ ЗУБЫ»**

**ZADİE SİMİTH’İN “BEYAZ DİŞLER” ADLI ESERİNDE ÜSLUP VE
İŞLEVİN BİLEŞKESİ**

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ABSTRACT

This article attempts to research characters’ relationships in a fictional text, their feelings and attitudes, their personal characteristics and world views with the help of the strategy of stylistic convergence and its functions. Convergence performs the stylistic functions of characterization, description, emotiveness and evaluation and might be an effective tool to help the reader to decode the characters’ system of values and world views, to see and experience reality through their eyes.

Key words: convergence, stylistic function, stylistic means, character’s value system, character’s world view

АННОТАЦИЯ

В статье предпринята попытка рассмотреть взаимоотношения главных персонажей художественного текста, особенности их характеров, отношения к окружающему миру, их чувства и эмоции в различных жизненных ситуациях и узнать об их мировоззрении с помощью принципа стилистической конвергенции и ее функций. Конвергенция выполняет в тексте характерологическую, дескриптивную, мотивную и оценочную функции и может помочь читателю эффективно декодировать информацию о системе ценностей и мировоззрении персонажей, а также увидеть окружающий мир их глазами.

Ключевые слова: конвергенция, стилистическая функция, стилистические средства, система ценностей персонажа, мировоззрение персонажа

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ÖZET

Bu makale üslupsal bütünlük ve işlevleri yardımıyla kurgusal metin içinde kişilerin duyguları, tavırları, kişisel özellikleri ve dünya görüşleri açısından kişilerin karakter tahlilini araştırmayı öngörmektedir. Bileşke, karakter sunumunun üslupsal işlevlerini, tanımını, duygusal çağrışımlarını ve değerlendirmelerini içermekte ve kişilerin gözlerinden gerçekliğin görülmesi ve değerlendirilmesi açısından değerleri ve dünyaya bakış açılarının çözümlenmesi için okura yardımcı olacak etkili bir araç olabilir.

Anahtar kelimeler: Bileşke, üslupsal işlev, kişilerin değer sistemi, kişilerin dünya görüşü.

This article is devoted to research on a convergence of stylistic means and its stylistic functions in a fictional text which may contribute to revealing the novel characters' relationships, their feelings and attitudes, their personal characteristics and world views. Recent studies of fictional texts have been closely connected with an anthropocentric paradigm, and more attention has been paid to a subjective aspect of a fictional text creation and comprehension. Correspondingly, a special emphasis has been laid on analysis of characters' images with an increased interest of researchers in the author's world view. This is closely associated with one of the main aims of a fictional text analysis to specify language means which help to express the author's world view (Kovalenko, 2011: 209). In this connection, it is of our special interest to investigate the author's world view through character's feelings, attitudes, and world views in contemporary British fiction with the help of convergence of stylistic devices and expressive means and their stylistic functions. One of the fundamental priorities of a fictional text is to depict the world of people and a human attitude to the world around them in various manifestations (Goncharova, 1984: 37). A fictional text, therefore, can be understood not only as a reflection of reality, but also as a model of a world view expressed by language means. R. Bart describes the world view as an axiological world view which includes a personal value system, personal attitudes to people and to the world (Bart, 1989: 18). In the process of creating a model of the world in fiction the author can delegate his/her attitude to it to the character(s) of the work of fiction (Galkina-Fedoruk, 1958: 57). Therefore, not only the author's own world view is expressed in the work of fiction, but also his philosophy of life and a definite value system. Correspondingly, the axiological world view is notably value-oriented and contributes to a substantive aspect of a person's, or in the case of a fictional text, a character's life philosophy, his/her attitudes to existing reality, to other characters, to themselves (Brandes, 1971: 30). The world view may be expressed by various language means (vocabulary with emotive, expressive, and evaluative connotations, expressive syntactical constructions, transpositions of grammatical meanings etc.) which may work together with different stylistic devices and thus create stylistic convergence.

There are different linguistic terms (stylistic means, stylistic markers, stylistic devices, tropes, figures of speech, expressive means, etc.) to define particular language means which help to foreground an utterance – make it more conspicuous, and at the same time render some additional information to it. I. Gal'perin and V. Kukhareno clearly distinguish between stylistic devices and expressive means. According to I. Gal'perin, expressive means of a language are "...phonetic, morphological, word-building, lexical, phraseological

and syntactical forms ... used for the purpose of logical and/or emotional intensification of the utterance”, while a stylistic device is a generative model when through frequent use a language fact is transformed into an abstract pattern, a mould into which any content can be poured (Gal’perin, 1977). Interplay in a stylistic device of some general semantic meaning and a certain linguistic form results in a stylistic effect. A stylistic device is like an algorithm used for an expressive purpose. (Znamenskaia, 2002: 35). However, I. Arnol’d considers the differentiation of stylistic devices and expressive means conventional because of their common and overlapping purposes.

Convergence is defined as a combination of stylistic features which all participate to create a particular emotional effect or a certain image or mood (Riffaterre, 1980: 88-89). Convergence has also been investigated by I. Arnol’d, V. Kukharenko, T. Kazakova, G. Kopnina and other linguists. G. Kopnina understands a stylistic convergence as a “complex stylistic device based upon an interplay of stylistic means of one or different language levels with a result of performing by them a general stylistic function. Stylistic convergence contributes to a stylistic effect” (Kopnina, 2001: 155). According to I. Arnol’d, convergence accumulates in one spot of a text a number of stylistic means which contribute to realizing one and the same stylistic function (Arnol’d, 2004: 99). On the whole, there have been established well-accepted criteria for identifying convergence – in a segment of a text there must be an interaction of two or more stylistic means, participating in one stylistic function and possessing more expressive potential than a single stylistic device. Participating stylistic means work together in convergence to promote the same idea, emotion, attitude or intention so that these semantic elements could not be overlooked by the reader.

A stylistic function is generally recognized as an expressive potential of interacting linguistic means in a text which conveys emotive, expressive, evaluative and aesthetic information, rather than logical content of the text. To date, there are no complete classifications of stylistic functions, though I. Arnol’d distinguishes characterological, descriptive, emotive and evaluative stylistic functions (Arnol’d, 2004: 82). There is also a point of view that stylistic functions realized by a stylistic convergence fall into one general and several specific functions. The general or constant stylistic function of a stylistic convergence is an expressive function as a result of which the convergence attracts and keeps the reader’s attention through a certain segment of the text (Kopnina, 2001: 159). Specific stylistic functions are further divided into: 1) a descriptive function, 2) a characterological function, 3) an emotion-intensifying function, 4) an evaluative-characteristic function, 5) a reality-intensifying function, 6) an intonation-rhythmical function, 7) a device-foregrounding function, 8) an advertising or intriguing function, and 9) an argumentative-rhetorical function (Kopnina, 2001: 162 – 173). These functions can have further sub-division.

In this article stylistic convergence and its stylistic functions are being analyzed in the extracts from “White Teeth” by Zadie Smith (2001). As most of the examples demonstrated four stylistic functions (characterological, descriptive, emotive and evaluative), we will be based on I. Arnol’d’s classification of stylistic function.

In ‘White Teeth’, her first novel, London novelist Zadie Smith follows the lives of members within two unique families. Archie Jones, patriarch of one family, is an indecisive man on the brink of suicide when he finds true love for the first time and begins a new life with his Jamaican bride. Samad Iqbal is Archie’s good friend, head of a family of second-

generation immigrants who fail to understand their father's obsession with the traditions of the past. Both men struggle not only with raising their children, but also with dealing with strong wives who hold opinions of their own. 'White Teeth' explores the dysfunction within all families with humor and humility (www.bookrags.com/studyguide-white-teeth).

In the first episode taken for analysis Archie Jones is sitting in his car, determined to kill himself due to a bad divorce.

(1) "... Early in the morning, late in the century, Cricklewood Broadway. At 06.27 hours on 1 January 1975, Alfred Archibald Jones was dressed in corduroy and sat in a fume-filled Cavalier Musketeer Estate face down on the steering wheel, hoping the judgement would not be too heavy upon him. He lay forward in a prostrate cross, jaw slack, arms splayed either side like some fallen angel; scrunched up in each fist he held his army service medals (left) and his marriage license (right), for he had decided to take his mistakes with him. A little green light flashed in his eye, signalling a right turn he had resolved never to make. He was resigned to it. He was prepared for it. He had flipped a coin and stood staunchly by its conclusions. This was a decided-upon suicide. In fact, it was a New Year's resolution..." (Smith, 2001: 3)

The stylistic convergence in this example realizes three functions: characterological, descriptive and emotive. The short elliptical constructions in the first sentence of the paragraph are used to show Archibald Jones's firm determination to kill himself. The antithesis *early in the morning, late in the century* makes the contradictory mood of this decision more acute: while *early in the morning* symbolizes the beginning of a day, the beginning of a new year, the beginning of the book, *late in the century* expresses the end of Archibald's life. His nervous determination to die is even expressed in the exact time of the morning 06.27, the exact date *on 1 January 1975*, and in his full name *Alfred Archibald Jones* given in the text instead of his usual Archie Jones. The stylistic devices of simile *like some fallen angel* and periphrasis *to take his mistakes with him* reveal Archibald's ironic attitude to himself and his own life: he gloomily believes that the events most important in any man's life (*army service, marriage*) were the gravest mistakes in his own. The metaphor in the following sentence emphasizes Archibald's gloomy decision to pay no attention to the green light, a symbol of a right decision he could make at that moment – a decision to choose life, not death (*A little green light flashed in his eye, signalling a right turn he had resolved never to make*). This effect is further intensified by a gradation in a series of parallel constructions and testifies about the difficult and long-thought decision Archibald had made, as well as an increase in severity of his intention and his hesitations, as if he was trying to convince himself of the correctness of his resolution. (*He was resigned to it. He was prepared for it. He had flipped a coin and stood staunchly by its conclusions. This was a decided-upon suicide. In fact, it was a New Year's resolution*). There is a defeated expectancy effect realized by an oxymoron in the last sentence (*suicide – a New Year's resolution*) that expresses the author's ironical attitude to Archibald.

On the whole, the above-analyzed stylistic convergence is created by a simultaneous use of antithesis, metaphor, simile, periphrasis, gradation, oxymoron, ellipsis and parallel constructions. All these stylistic devices and expressive means are used to reveal the character's emotional state of nervousness, despair and gloomy determination, and to show the severity and complexity of his grave decision.

Another example of convergence is a significant episode in the novel where prostrate Archibald makes a right decision not to kill himself but choose life after the owner of a nearby butcher urges him to move on. Archie sees this man as a symbol that life has returned to him and signaled not to die.

(2) "... Archie dragged his head off the steering wheel. And in the moment between focusing on the sweaty bulk of a brown-skinned Elvis and realizing that life was still his, he had a kind of epiphany. It occurred to him that, for the first time since his birth, Life had said Yes to Archie Jones. Not simply an 'OK' or 'You-might-as-well-carry-on-since-you've-started', but a resounding affirmative. Life wanted Archie. She had jealously grabbed him from the jaws of death, back to her bosom. Although he was not one of her better specimens, Life wanted Archie and Archie, much to his own surprise, wanted Life..." (Smith, 2001: 7)

The central image of the passage is that of animate life. The stylistic device of personification, which is realized through the use of action verbs *said*, *wanted*, *grabbed*, a word denoting a part of a human body *bosom*, a personal pronoun *she* instead of *it* and a possessive pronoun *her* instead of *its*, and which is laid the emphasis due to the capital letter, presents life as a living being able to make decisions. A sustained metaphor enhances the personifying effect and, moreover, contrasts Life, a jealous and unhesitating woman, to Archie Jones, a timid and indecisive man who cannot make his own decisions and relies on his destiny (*Life wanted Archie. She had jealously grabbed him from the jaws of death, back to her bosom. Although he was not one of her better specimens, Life wanted Archie and Archie, much to his own surprise, wanted Life*). The stylistic device of gradation not only reveals Life's decisive character, but also asserts that Archie must live and go forward (*Life had said Yes to Archie Jones. Not simply an 'OK' or 'You-might-as-well-carry-on-since-you've-started', but a resounding affirmative. Life wanted Archie*). A repetition and parallel construction make the last sentence sound optimistic and gleeful (*Life wanted Archie and Archie, much to his own surprise, wanted Life*).

Thus, the analyzed example shows a stylistic convergence made of a simultaneous use of a sustained metaphor, gradation and personification on the lexical level. The convergence is also supported by repetition and parallel construction on the syntactical level and a transposition of personal and possessive pronouns on the morphological level. All these devices and expressive means in this case are aimed at revealing, on the one hand, a dramatic change in Archie's attitude to his own life, his optimism and gleeful hope for the better and, on the other hand, his timid, hesitant and indecisive nature. Therefore, characterological, descriptive, evaluative and emotive functions are all in one realized in the above-analyzed stylistic convergence.

The following episode renders Archie's first impression of Clara Bowden, his future wife.

(3) "... Now, as Archie understood it, in movies and the like it is common for someone to be so striking that when they walk down the stairs the crowd goes silent. In life he had never seen it. But it happened with Clara Bowden. She walked down the stairs in slow motion, surrounded by afterglow and fuzzy lighting. And not only was she the most beautiful thing he had ever seen, she was also the most comforting woman he had ever met.

Her beauty was not a sharp, cold commodity. She smelt musty, womanly, like a bundle of your favourite clothes. Though she was disorganized physically – legs and arms speaking a slightly different dialect from her central nervous system – even her gangly demeanour seemed to Archie exceptionally elegant. She wore her sexuality with an older woman's ease, and not (as with most of the girls Archie had run with in the past) like an awkward purse, never knowing how to hold it, where to hang it or when to just put it down.

Archie, who had just dropped a fag from his mouth which had been burning itself to death anyway, saw Clara quickly tread it underfoot. She gave him a wide grin that revealed possibly her one imperfection. A complete lack of teeth in the top of her mouth..." (Smith, 2001: 24)

The first three sentences prepare the reader for the idea that Clara Bowden was the most striking and exceptional woman for Archie. It is interesting to note, Archie describes the moment when Clara appears in his life with a series of cinematographic effects (*when they walk down the stairs the crowd goes silent, she walked down the stairs in slow motion, surrounded by afterglow and fuzzy lighting*) which add to creating a positive attitude and feeling of admiration. The moment is quite significant not only for Archie, but also for the readers, because they come to understanding that the woman will take a definite place both in Archie's life and the novel. Clara's beauty is underlined with an inversion (*not only was she the most beautiful thing he had ever seen*) which sets the reader for an elevated style. But due to the bathos in the following sentence there is a fall to an ordinary and everyday style, though cast in a metaphor (*Her beauty was not a sharp, cold commodity, legs and arms speaking a slightly different dialect from her central nervous system*) and simile (*She smelt musty, womanly, like a bundle of your favourite clothes*) and enhanced by antithesis (*gangly demeanour – elegant*). Thus, the description of Clara's beauty is somewhat ambivalent, and only at the end of the paragraph do we realize the reason: Clara is not a goddess and her earthborn beauty reflects collisions easily found in real life. With the help of a sustained metaphor in the following sentence in combination with simile and hidden antithesis that contrasts Clara to Archie's ex-girl-friends, the author amazingly and skillfully compares sexuality with a purse (*She wore her sexuality with an older woman's ease, and not (as with most of the girls Archie had run with in the past) like an awkward purse, never knowing how to hold it, where to hang it or when to just put it down*). The passage ends with a defeated expectancy effect (*She gave him a wide grin that revealed possibly her one imperfection. A complete lack of teeth in the top of her mouth*): the reader expects any imperfection, but not a complete lack of teeth. The detached construction completely contributes to the power of the effect. Clara's complete lack of teeth in the top of her mouth is closely connected with the principal metaphor of the novel – white teeth – which can be interpreted, firstly, as people's roots connecting them with the past, their history and their ancestors and, secondly, as something that unites people from different religions and cultures despite their different appearances and views. As far as Clara is concerned, when she lost her teeth she estranged herself from her family and lost her Jamaican roots.

So, the stylistic convergence in the above-analyzed example consists of antithesis, simile, metaphor, sustained metaphor, bathos, inversion and detached construction. Moreover, it is supported by the defeated expectancy effect at the end of the passage. All the devices and expressive means contribute to revealing Clara Bowden's exceptionality and peculiarity, her sexual and lusty nature, and emphasizing Archie's admiring and adoring attitude towards her. It can be concluded, then, the stylistic convergence in the

above-analyzed example performs characterological, descriptive, emotive and evaluative functions.

In the fourth example of stylistic convergence Archie's character is revealed with the help of unuttered represented speech – through Clara's thoughts, feelings and emotions.

(4) "... Clara understood that Archibald Jones was no romantic hero. Three months spent in one stinking room in Cricklewood had been sufficient revelation. Oh, he could be affectionate and sometimes even charming, he could whistle a clear, crystal note first thing in the morning, he drove calmly and responsibly and he was a surprisingly competent cook, but romance was beyond him, passion, unthinkable. And if you are saddled with a man as average as this, Clara felt, he should at least be utterly devoted to you – to your beauty, to your youth – that's the least he could do to make up for things. But not Archie. One month into their marriage and he already had that funny glazed look men have when they are looking through you. He had already reverted back into his bachelorhood: pints with Samad Iqbal, dinner with Samad Iqbal, Sunday breakfasts with Samad Iqbal, every spare moment with the man in that bloody place, O'Connell's, in that bloody dive. She tried to be reasonable. She asked him: Why are you never here? Why do you spend so much time with the Indian? But a pat on the back, a kiss on the cheek, he's grabbing his coat, his foot's out the door and always the same old answer: Me and Sam? We go way back. She couldn't argue with that. They went back to before she was born.

No white knight, then, this Archibald Jones. No aims, no hopes, no ambitions. A man whose greatest pleasures were English breakfasts and DIY. A dull man. An old man. And yet... good. He was a good man. And good might not amount to much, good might not light up a life, but it is something. She spotted it in him that first time on the stairs, simply, directly, the same way she could point out a good mango on a Brixton stall without so much as touching the skin..." (Smith, 2001: 48)

It is essential to note that Clara's positive and negative thoughts alternate with each other, like it happens in real life. The first two sentences show Clara's bitter disappointment at feeling no more romance on the part of Archie: under the influence of negatively charged *no romantic hero, stinking room* the word *revelation* becomes negatively irradiated too. The following sentence testifies about Clara's hesitant tone, as if she was torn between two thoughts: the bigger part of the sentence is more positive due to the words and phrases *affectionate, charming, whistle a clear, crystal note first thing in the morning, drove calmly and responsibly, a surprisingly competent cook*, while the second half of the sentence starts with 'the contrary-to-expectation but' (Carlson) which together with pejorative *romance beyond him* and *passion unthinkable* negates all Archie's positive qualities stated before. The following sentences show Clara driving herself into a climactic fury and irritation (*Clara felt, he should at least be utterly devoted to you – to your beauty, to your youth – that's the least he could do to make up for things. But not Archie.*). She could not understand how Archie was able to *revert back into his bachelorhood* only after one month of their marriage. A deliberate repetition of the name of Samad Iqbal combined with gradation (*pints – dinner – Sunday breakfasts – every spare moment*) renders the degree of irritation Clara wound herself up to, and reveals her anger, even jealousy of her husband's friend. The pejorative meaning of *that bloody place, that bloody dive* is realized partly through the word *bloody*, and partly through the transposition of a demonstrative pronoun *that*: in this case *that* does not indicate a certain object, but adds to a derogatory remark

about the object. The following sentences reflect some change in Clara's thoughts: an epithet and allusion in one word combination *white knight* after negative *no*, followed by a gradation *aims, hopes, ambitions* repeated with *no*, and finally crowned with antithesis of *greatest pleasures* to *English breakfasts and DIY* and negatively charged parallel constructions (*A dull man. An old man.*) – all these make Clara sound quite ironical. A bathos from elevated *aims, hopes, ambitions, greatest pleasures* to trivial *English breakfasts and DIY* also produces a comic effect. Then, a defeated expectancy effect occurs in *good* – a characterizing word for Archie Clara managed to find, finally, and it also produces a humorous effect which lasts until the simile in the last sentence of this example which skillfully compares Clara's ability to *spot a good man* with her ability to *point out a good mango on a Brixton stall without so much as touching the skin*.

Thus, the stylistic convergence in this example is built around two central stylistic devices of represented speech and antithesis and is supported by epithet, allusion, gradation, simile, bathos, repetition, parallel construction, and vocabulary with evaluative connotation. The positive and negative attitude rendered with the help of the above-mentioned stylistic devices and expressive means alternates in the example, and so does the emotional state of the character. Moreover, we can note a peculiar development of the character's emotions and feelings in the following way: disappointment – shame and efforts to excuse the person – arrogance and anger – fury – frustration – irony – humour. It can be concluded, then, the stylistic convergence analyzed in the example performs mostly emotive, evaluative, and characterological functions.

The following example gives a humorous interpretation of Samad Iqbal's attitude to having children.

(5) "... Children. Samad had caught children like a disease. Yes, he had sired two of them willingly – as willingly as a man can – but he had not bargained for this other thing. This thing that no one tells you about. This thing of knowing children. For forty-odd years, travelling happily along life's highway, Samad had been unaware that dotted along that road, in the crèche facilities of each service station, there lived a subclass of society, a mewling, puking underclass; he knew nothing of them and it did not concern him. Then suddenly, in the early eighties, he became infected with children; other people's children, children who were friends of his children, and then their friends; then children in children's programmes on children's TV. By 1984 at least 30 per cent of his social and cultural circle was under the age of nine – and this all led, inevitably, to the position he now found himself in. He was a parent-governor..." (Smith, 2001: 125)

The passage starts with a striking metaphor and simile *had caught children like a disease* which have an effect of defeated expectancy and bring together two quite different things – children and disease. The humorous effect achieved in the sentence remains as far as the last sentence of the passage. A combination of *bargained for* with a periphrasis *this other thing*, and repetition of *this thing* keeps the reader in anticipation of the character's revelation, on the one hand, and reveals his embarrassment about knowing children, on the other. A metaphor comparing Samad's life before having children with *travelling happily along life's highway* and children with *a mewling, puking underclass dotted along that road* is further intensified with his scornful *he knew nothing of them and it did not concern him* and expresses his longing for his happy younger life without children. A hyperbole *he became infected with children*, deliberate repetition of *children*, the following sentence

written in terms of statistics (*By 1984 at least 30 per cent of his social and cultural circle was under the age of nine...*), and hopelessness of the last sentence (*He was a parent-governor.*) show in a humorous way Samad's disappointment, even dismay, at his present position.

So, the stylistic convergence that performs characterological, evaluative and emotive functions in this example is made of metaphor, simile, periphrasis, hyperbole, repetition, words expressing evaluative connotation, and an inclusion of business style. All these stylistic devices and expressive means are aimed at revealing the character's irritation, disappointment, dismay, and negative attitude to having or knowing too many children.

The following example is an episode from the Iqbals' life when Alsana, Samad's wife, having failed to dissuade him from sending their eldest son to Bangladesh decided to revenge on him.

(6) "... Alsana had decided to stop speaking directly to her husband. Through the next eight years she would determine never to say yes to him, never to say no to him, but rather to force him to live like she did – never knowing, never being sure, holding Samad's sanity to ransom, until she was paid in full with the return of her number-one-son-eldest-by-two-minutes, until she could once more put a chubby hand through his thick hair. That was her promise, that was her curse upon Samad, and it was exquisite revenge. At times it very nearly drove him to the brink, to the kitchen-knife stage, to the medicine cabinet. But Samad was the kind of person too stubborn to kill himself if it meant giving someone else satisfaction. He hung on in there. Alsana turning over in her sleep, muttering, 'Just bring him back, Mr. Idiot... if it's driving you nuts, just bring my baby back.'..." (Smith, 2001: 213)

The first sentence of the passage directly states what Alsana decided to do – she *decided to stop speaking directly to her husband*. Then comes the explanation of what it meant for Samad. A repetition of *never* in parallel constructions *never to say yes to him, never to say no to him, and never knowing, never being sure* underlines the long-lasting period of eight years through which Alsana did not speak to her husband directly. A stylistic device of gradation shows how intricate and sophisticated Alsana's plan of revenge is: firstly, she gave herself a *promise not to speak to Samad directly* and *make him never be sure*, then her promise turns into *her curse*, which finally becomes her *exquisite revenge*. The device reveals not only Alsana's rage and her contradiction to Samad's decision to send away their son to Bangladesh, but also her persistence, firmness and self-confidence: she had given herself a promise and was able to keep it. At the same time, a phrase epithet *number-one-son-eldest-by-two-minutes* helps to express her special attitude and devotion to her eldest son she never wanted to part with. Alsana's devotion to her son, on the one hand, and her rage and contempt towards Samad, on the other, can be deduced in the last sentence of the passage with the help of repetition *just bring my baby back*, pejorative *Mr. Idiot* and *driving you nuts*. Alsana's exquisite revenge also reveals Samad's stubborn and resolute nature: a gradation in (*At times it very nearly drove him to the brink, to the kitchen-knife stage, to the medicine cabinet...*) shows that so many times he was driven to extremity and could easily have committed a suicide, but he *was the kind of person too stubborn to kill himself if it meant giving someone else satisfaction*, where the construction itself (the kind of person too stubborn to do something + if + giving someone else satisfaction) in combination with negatively charged words and phrases *too stubborn, kill himself, meant*

giving someone else satisfaction, hung on in there add to the impression of fierce opposition. The reader can deduce in this passage a hidden contrast of a self-confident and stubborn Samad Iqbal who always had his feet firm on the ground and by no means wanted to commit a suicide only to give someone else satisfaction, to a meek and indecisive Archibald Jones who was not able to solve his problems on his own and decided to commit a suicide to be rescued by a lucky accident.

On the whole, the stylistic convergence in the above-analyzed example performs, as it can be deduced, performs an emotive, evaluative and characterological functions with all the stylistic devices and expressive means employed to create the convergence (gradation, epithet, parallel construction, repetition, negatively charged words and phrases, expressive constructions) aimed at revealing some very significant traits of Alsana's and Samad's characters, their complex feelings and attitudes in the fierce opposition to each other.

In summary, it is reasonable to conclude that the strategy of convergence used by Zadie Smith in 'White Teeth' performs the stylistic functions of characterization, description, emotiveness and evaluation utilizing various stylistic devices and expressive means (lexical, semantic, morphological and syntactical). The most frequently used stylistic devices and expressive means in the work of fiction under study are: metaphor, epithet, simile, antithesis, irony, hyperbole, bathos, gradation, parallel construction, repetition, vocabulary charged with evaluative connotation, as well as expressive syntactical constructions and transpositions in the grammatical meaning of the noun and pronoun. Zadie Smith is particularly effective in using convergence as a descriptive tool to attribute her characters with their specific personal traits which she skillfully follows and develops in different situations and collisions to certain relationships between the characters with their feelings, definite attitudes and emotions dramatically conspicuous or sometimes deduced and decoded by the reader due to stylistic convergence. In so doing, the author not only describes the characters as they are, but she also dips the reader into their system of values and world views, thereby allowing the reader to see and experience reality through their eyes.

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