

CONTRIBUTION OF STYLISTIC CONVERGENCE TO REVEALING CULTURAL INTERRELATIONSHIP IN 'WHITE TEETH' BY ZADIE SMITH

Lena I. Zamorshchikova

North-Eastern Federal University (RUSSIA)
lenazam@mail.ru

DOI: 10.7813/jll.2014/5-4/17

Received: 02 Sept, 2014

Accepted: 13 Nov, 2014

ABSTRACT

This article attempts with the help of the strategy of stylistic convergence in a fictional text to research relationships between characters coming from different cultures, their feelings and attitudes, their world views. Convergence may be used for characterization, description, emotiveness and evaluation, and be an effective tool to decode the characters' systems of values and world views which play an important role in the interrelationship between different cultures.

Key words: stylistic convergence, character's system of values, world view, cultural interrelationship

1. INTRODUCTION

This article deals with the strategy of stylistic convergence in a fictional text which may help to research relationships between characters coming from different cultures, their feelings and attitudes, their world views. Convergence may be used for characterization, description, emotiveness and evaluation, and be an effective tool to decode the characters' systems of values and world views which play an important role in the interrelationship between different cultures.

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 the analysis of characters' images with an increased interest of researchers in the author's world view. According to G. Kovalenko, such an approach 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 (1). In this connection, it is of our special interest to investigate the author's world view through decoding interrelationships between representatives of different cultures, and through their feelings, attitudes, and world views in contemporary British fiction with the help of convergence of stylistic devices and expressive means and their stylistic functions.

2. VALUES, CULTURE, AND AXIOLOGICAL WORLD VIEW

Values are understood by G. Rikkert as attitudes towards objects, phenomena, events, etc. (2). Values are of great significance for an individual and a society. The process of value formation starts in early childhood simultaneously with the process of acquiring knowledge of the mother tongue and culture. In everyday experience an individual estimates a benefit or a harm of different objects and environmental phenomena in terms of good and evil, verity and falsity, justice and injustice. Thus, an axiological attitude to the world is developed, where objects and phenomena are considered in terms of their importance and feasibility in life and, consequently, are of a certain purport and significance for an individual (3).

Some researchers argue that culture provides the overall framework wherein humans learn to organize their thoughts, emotions, and behaviors in relation to their environment. Although people are born into a culture, it is not innate, it is learned. Culture teaches one how to think, conditions one how to feel, and instructs one how to act, especially how to interact with others—in other words, how to communicate (4). According to Australian anthropologist Roger Keesing, culture provides people with an implicit theory about how to behave and how to interpret the behavior of others. People from different cultures learn different implicit theories. These theories are learned through socialization. And through socialization, individuals also learn the dominant values of their particular culture and their self-identities (4-5).

Yu. Vostriakova argues that it is essential to differentiate individual values and those attributable to a people and a culture (6). Neither individual nor cultural values are chaotic, because they are systematically arranged in a hierarchy of principles increasing in their significance. T. Grushevitskaia notes that every culture has its own conventional standards, traditions and customs underlying its value system which, in its turn, reflects

the idiosyncrasy of this culture among others, and contributes to its integrity and unique character (7). K. Romanova distinguishes several types of values, such as vital, social, political, moral, religious, aesthetic, and ethnical (8). Determining individual's relations with the nature, society, community, and himself or herself, values are of great importance for every culture. In the course of life an individual perceives not only the values characteristic of his or her own culture, but also those attributable to a different, alien culture.

Values affect intercultural communication. When people from different cultures come together to interact, their messages are guided by and reflect their fundamental value orientations. An understanding of cultural value systems can help identify similarities and differences between people from different cultures from which intercultural communication can proceed. Like culture, values are learned; they are not innate or universal. Rokeach argues that values guide us in the selection and justification of social behavior. Values prescribe what is preferred or prohibited. Values are the evaluative component of an individual's attitudes and beliefs. Values guide how we think about things in terms of what is right/wrong and correct/incorrect. Values trigger positive or negative emotions. Values also guide our actions (9-10). The contemporary world witnesses an active interaction between different cultures followed by an exchange of experience and values. Once encountering alien cultures, people might see representatives of those cultures possess the world views, systems of values and standards of behavior significantly different from their own. When each of the partners starts thinking that their opinion is correct and their partner's is not, the interaction may end with a misunderstanding, where both parties attribute stupidity, ignorance or malice to the other party (11). Such a situation may lead to an ethnic conflict.

3. FICTIONAL TEXT AS REPRESENTATION OF WORLD VIEW AND CULTURAL VALUES

According to E. Goncharova, one of the fundamental priorities of a fictional text is to depict the world of people and a human attitude to the surrounding world in various manifestations (12). 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 (13). Not only the author's world view is expressed in the work of fiction, but also his philosophy of life and a definite value system. M. Brandes argues that 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 or her attitudes to the existing reality, to other characters, to themselves (14).

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 a 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. Galperin and V. Kukhareenko clearly distinguish between stylistic devices and expressive means. According to I. Galperin, 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 (15). T.A. Znamenskaya argues that an 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. (16). However, I. Arnol'd considers the differentiation of stylistic devices and expressive means conventional because of their common and overlapping purposes.

The term of convergence was first introduced by M. Riffaterre as a combination of stylistic features working together to create a particular emotional effect or a certain image or mood (17). Convergence has also been investigated by I. Arnol'd, V. Kukhareenko, T. Kazakova, G. Koptina and other linguists. G. Koptina understands a stylistic convergence as a complex stylistic device based upon 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 (18). 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 (19). 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 (20).

4. ANALYSIS

In this paper the examples of stylistic convergence are being analyzed in the extracts from 'White Teeth' by Zadie Smith (2001), the novel which is a conspicuous example of a diversity and interrelationship of cultures reflected in the modern British literature with values of different cultures mixed in characters and families representing the society of London. The characters of the novel come from different cultures – Bengali, French, Irish, Jamaican, Jewish, etc.

The author, in particular, raises a perennial, highly charged and sensitive matter of relations between religions. The characters of the novel are of different confessions: some of them are Jehova's Witnesses, some are Muslims or Christians, and some are enlightened agnostics or simply indifferent. But all of them have their own attitudes to religion, and have their own religious values. A dialogue between cultures cannot avoid a dialogue between religions, which is shown in the novel through a peculiar collision of "us" and "them", a collision of cultures and world views – European and Asian, or European and Middle Eastern, or European and African. In the novel this collision may be viewed in the disparities the characters find between the phenomena conventional in an alien culture and the ones accepted in their own. When encountering strange and obscure phenomena of an alien culture a person may experience a wide range of new emotions and feelings from surprise to resentment intermingling with protest. Samad Iqbal, one of the main characters of the novel, is head of a family of second-generation immigrants – representatives of the Bengali culture – who fail to understand their father's obsession with the traditions of the past. Samad seems overly concerned about trying to preserve Muslim customs and traditions in the western world, and at the same time he avidly repudiates Christian ethics, and mocks at the western holidays and traditions for giving no spiritual food. His religion is the main value for him, the source of his contemplations and orientations. Being not able to change his own life to canonical, he comes to a decision to send his elder son Magid to Bangladesh and make him a bearer of the family name and a successor to Muslim traditions. He is sincere in his belief that it is religion that will make his sons' lives sensible and their worldview integral.

The central idea of the following example, which gives a despondent and monotonous account of the life of immigrants, is to expose possible consequences of wrong decisions made in haste.

Unbeknownst to all involved, ancient ley-lines run underneath these two journeys – or, to put it in the modern parlance, this is rerun. We have been here before. This is like watching TV in Bombay or Kingston or Dhaka, watching the same old British sitcoms spewed out to the old colonies in one tedious, eternal loop. Because immigrants have always been particularly prone to repetition – it's something to do with that experience of moving from West to East or East to West or from island to island. Even when you arrive, you're still going back and forth; your children are going round and round. There's no proper term for it – original sin seems too harsh; maybe original trauma would be better. A trauma is something one repeats and repeats, after all, and this is the tragedy of the Iqbals – that they can't help but re-enact the dash they once made from one land to another, from one faith to another, from one brown mother country into the pale, freckled arms of an imperial sovereign. It will take a few replays before they move on to the next tune. And this is what is happening as Alsana sews loudly on her monstrous Singer machine ... obvious to the father and the sons who are creeping around the house, packing clothes, packing provisions. It is visitation of repetition. It is a dash across continents. It is a rerun. But one at a time, now, one at a time... (21)

In the following metaphor two meanings of the word 'dash' are realized: firstly, it means an act of running very quickly because you are in a hurry (*they can't help but re-enact the dash they once made from one land to another, from one faith to another...*), and, secondly, it means symbol '-', used in writing to separate different parts of a sentence (*It is a dash across continents*). The second meaning of the word in this context might be also interpreted in two ways: firstly, as a bridge that immigrants are trying to build between continents, cultures, religions, and, secondly, as differences between countries and cultures which make it difficult for immigrants to naturalize in new countries. The two meanings of the word 'dash', enhanced with repetitions (*from West to East or East to West or from island to island; repeats and repeats; going round and round; packing clothes, packing provisions; one at a time, now, one at a time*) and parallel constructions (*you're still going back and forth, your children are going round and round; from one land to another, from one faith to another*), emphasize the idea that, on the one hand, immigration is always an action done in haste and by mistake, and, on the other hand, the mistake of changing places is repeated by people again and again, with implied meaning that people never feel satisfied with what they have achieved, and there will always be better places to live and higher aims to pursue. The idea is also supported by the use of synonyms 'rerun', 'repetition' and 'replay', where 'repetition' (something that happens in the same way as an earlier event) is cumulated with additional meanings. Thus, 'rerun' suggests similarities between immigrants' lives and a film or television program that are being shown again, or a race that happens again because there was no winner the first time. 'Replay' adds a shade of meaning of repeating one and the same tune again and again, until they find another tune to play. Negatively charged words 'sin', 'trauma', 'tragedy', considered as contextual synonyms in this text, aggravate Samad Iqbal's guilt for having once committed himself and his family to the life of immigrants. Personification (*from one brown mother country into the pale, freckled arms of an imperial sovereign*) represents Samad's country as a loving mother giving her own children to a strange man, anthesizing 'brown' to 'pale, freckled' and 'mother country' to 'an imperial sovereign', thus, implying, firstly, that the mistake people are making will result in losing their own roots and heritage and, secondly, that even if immigrants change their eastern or southern motherland for a western country, they won't be able to change their own culture for a different one.

Thus, the stylistic convergence which in the analyzed example performs characterological and negative evaluative stylistic functions is aimed at creating a realistic characterization of the life of immigrants: immigration is understood as an action done in haste and by mistake; as a result, immigrants, on the one hand, lose their mother land, their traditions, heritage and culture and, on the other hand, appear to be alien in a foreign country and find it difficult to naturalize in a new country.

The second episode shows Samad Iqbal's contemplations about traditions and roots and his determination to send his sons to Bangladesh in order to instill in them Bengali culture and traditions.

If religion is the opium of the people, tradition is an even more sinister analgesic, simply because it rarely appears sinister. If religion is a tight band, a throbbing vein and a needle, tradition is a far homelier concoction:

poppy seeds ground into tea; a sweet cocoa drink laced with cocaine; the kind of thing your grandmother might have made. To Samad, as to the people of Thailand, tradition was culture, and culture led to roots, and these were good, these were untainted principles. That didn't mean he could live by them, abide by them or grow in the manner they demanded, but roots were roots and roots were good. You would get nowhere telling him that weeds too have tubers, or that the first sign of loose teeth is something rotten, something degenerate, deep within the gums. Roots were what saved, the ropes one throws out to rescue drowning men, to Save Their Souls. And the further Samad himself floated out to sea, pulled down to the depths by a siren named Poppy Burt-Jones, the more determined he became to create for his boys roots on shore, deep roots that no storm or gale could displace. Easier said than done. (22)

Starting with a cliché (*If religion is the opium of the people*), the first sentence contains a defeated expectancy in its second part, as it compares tradition with 'an even more sinister analgesic'. The effect is that of a litotes, because the explanation (*simply because it rarely appears sinister*) transposes the structural meaning from denying into affirmatory: as it rarely appears sinister, tradition simply cannot be sinister, and, in a similar way, religion cannot be opium of the people. Then follows a satirical and humiliating explanation of the difference between religion (*religion is a tight band, a throbbing vein and a needle*) and tradition (*tradition is a far homelier concoction: poppy seeds ground into tea; a sweet cocoa drink laced with cocaine; the kind of thing your grandmother might have made*) associated with different kinds of using drugs due to the words *tight band, throbbing vein, needle, poppy seeds, cocaine*, but, on the other hand, the idea, paradoxical though it may seem, is quite meaningful – tradition is given from generation to generation and the first place where traditions should start to be observed is home. We can discover what enduring values Samad was thinking of, through a peculiar gradation (*tradition – culture – roots – untainted principles*): he respected his roots and heritage, and, in doing so, he respected his own culture and traditions of his country, and furthermore, he wanted his sons to respect them too. It is interesting to note the examples of allusions, which refer the reader to the theme of shipwrecks with the SOS distress signals sent (*Save Their Souls*) and ropes thrown out to rescue drowning men, and to the myths and legends of ancient Greece, in which sirens lured sailors to destruction by the sweetness of their songs. Both roots and life-saving ropes intermingle and are a part of a sustained metaphor with the image of Samad sinking in vice, on the one hand, being *pulled down to the depths by a siren named Poppy Burt-Jones*, his mistress, and having no ropes to save his life, because he did not *live by untainted principles*, nor did he *abide by them*, and, on the other hand, his rescued sons with *deep roots that no storm or gale*, or the ills of life *could displace*. Roots in this abstract are closely connected with the principal metaphor of the novel – white teeth, where teeth might signify people, and roots – their connections with the past and history, their ancestors, their culture and traditions, and, secondly, as something that unites people from different religions and cultures despite their different appearances and views. If a person started losing his teeth (*the first sign of loose teeth is something rotten, something degenerate, deep within the gums*), it meant losing roots, principles, traditions, culture.

Thus, the stylistic convergence performs characterological, evaluative and descriptive functions in the above-analyzed example and is aimed at revealing the main character's religious values, his respectful attitude to Bengali culture and traditions, his strong belief that the traditions of his culture should be preserved by his sons in order to be passed from generation to generation.

In the third episode through the reactions of different people the author focuses on the dramatic change that has happened in the main character's eldest son since he left for Bangladesh, and shows of what significance this change is for the main character.

The return of Magid Mahfooz Murshed Mubtasim shook the houses of Iqbal, Jones and Chalfen considerably. 'I don't recognize him,' said Alsana to Clara in confidence, after he had spent a few days at home. 'There is something peculiar about him. When I told him Millat was in Chester, he did not say a word. Just a stiff-upper lip. He hasn't seen his brother in eight years. But not a little squeak, not a whisperoo. Samad says this is some clone, this is not an Iqbal. One hardly likes to touch him. His teeth, he brushes them six times a day. His underwear, he irons them. It is like sitting down to breakfast with David Niven.'

Joyce and Irie viewed the new arrival with equal suspicion. They had loved the one brother so well and thoroughly for so many years, and now suddenly this new, yet familiar face; like switching on your favourite TV soap only to find a beloved character slyly replaced by another actor with a similar haircut. For the first few weeks they simply did not know what to make of him.

As for Samad, if he had had his way, he would have hidden the boy away forever, locked him under the stairs or sent him to Greenland. He dreaded the inevitable visits of all his relatives (the ones he had boasted to, all the tribes who had worshipped at the altar of the framed photograph) when they caught an eye-load of this Iqbal the younger, with his bow-ties and his Adam Smith and his E. M. bloody Forster and his atheism! The only upside was the change in Alsana. The A-Z? Yes, Samad Miah, it is in the top right-hand drawer, yes, that's where it is, yes. The first time she did it, he almost jumped out of his skin. The curse was lifted. No more maybe Samad Miah, no more possibly Samad Miah. Yes, yes, yes. No, no, no. The fundamentals. It was a blessed relief, but it wasn't enough. His sons had failed him. The pain was excruciating. He shuffled through the restaurant with his eyes to the ground. If aunts and uncles phoned, he deflected questions or simply lied. Millat? He is in Birmingham, working in the mosque, yes, renewing his faith. Magid? Yes, he is marrying soon, yes, a very good young man, wants a lovely Bengali girl, yes, upholder of traditions, yes. (23)

The son's full name *Magid Mahfooz Murshed Mubtasim* in the first sentence of the abstract implies that now he is not the Magid his parents used to know before he left for Bangladesh – he is a completely different person. Further this thought is supported by fearful contemplations Alsana shares with Clara (*I don't recognize him. There is something peculiar about him. Samad says this is some clone, this is not an Iqbal*). There are two interesting cases of grammatical transposition: the use of a pronoun *this* instead of the personal pronoun *he* (*this*

is some clone, this is not an Iqbal) enhances the idea that the disturbing changes in her son make Alsana feel nervous and uneasy, while the use of the indefinite article with the proper noun *an Iqbal* imparts some pride for belonging to this family and positively evaluates the name. Then follows her elusive explanation of the change whereof we can conclude that not only does not Magit want to show the feeling of his belonging to this family, but his behavior and habits have radically changed (*One hardly likes to touch him. His teeth, he brushes them six times a day. His underwear, he irons them.*). The aim of the hyperboles in two parallel constructions is not only to produce a humorous effect, but also to underline to what extent Magit has changed. There is an allusion in the following sentence to David Niven, an English actor and novelist who was popular in Europe and in the United States. He was best known for his roles as Squadron Leader Peter Carter in 'A Matter of Life and Death', as Phileas Fogg in 'Around the World in 80 Days' and as Sir Charles Lytton in 'The Pink Panther'. He was awarded the Academy Award for Best Actor for his performance in 'Separate Tables' (1958), and was voted the second most popular British actor in the 1945 Popularity Poll of British film stars. Niven appeared in nearly a hundred films and many shows for TV (24). In photographs he often was in a bow-tie, the most distinctive detail for which ordinary people often associated him with British aristocracy and fine breeding. Thus, there is an obvious connection between Alsana's observation (*It is like sitting down to breakfast with David Niven*) with Samad's echoing criticism further in the novel that after eight years in Bangladesh his son appears to be even more an Englishman than he used to be. The cinematographic theme also remains when Joyce and Irie compare Magit's arrival and Millat's absence with a situation wherein *a beloved character is slyly replaced by another actor with a similar haircut*. But they both too are perplexed and find it difficult to explain what is wrong with Magit, and why they feel alienated (*viewed the new arrival with equal suspicion; and now suddenly this new, yet familiar face; they simply did not know what to make of him*). Samad's attitude to his son is described with the help of gradation: *he would have hidden the boy away forever, locked him under the stairs or sent him to Greenland*. The following sentence gives a brief account of the Bengalese traditions and values which Samad is so desperate to preserve in his life: a house full of relatives (*the inevitable visits of all his relatives*), strong belief and religion (*who had worshipped at the altar*), sons being upholders of family and traditions and, therefore, valued much more than daughters (*Iqbal the younger*). These values are being opposed to Western values and liberties: a strive for education and science (*his Adam Smith and his E. M. bloody Forster*), glamour and rich life (*his bow-ties*), and a secular society with no religion to practise (*and his atheism*). Through the sarcastic repetition of the possessive pronoun *his* (in this case it does not have the meaning of possession, but is used for the sake of emphasis and emotive evaluation), the reader can feel Samad's extremely negative, even contemptuous attitude to the Western values and liberties which he does not approve of. The demonstrative pronoun *this* is used with the same stylistic function: it does not realize the grammatical meaning of pointing to the object or person in this case, but contributes to creating an ironic and contemptuous attitude. The sentence, among other things, is the segment of the episode wherein the author's narration shifts to unuttered represented speech, the device which helps the reader to penetrate into the character's mind and inner world, his thoughts and feelings. According to I. Galperin, this is undoubtedly an excellent device to depict a character. It gives the writer an opportunity to show the inner springs which guide his character's actions and utterances. Being a combination of the author's speech and that of the character, unuttered or inner represented speech, on the one hand, fully discloses the feelings and thoughts of the character, his world outlook, and, on the other hand, through efficient and sometimes hardly perceptible interpolations by the author himself, makes a desired impact on the reader (25). The reader is referred to the 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. There came a long-lasting period of eight years through which Alsana did not speak to her husband directly. A stylistic device of gradation in that episode showed how intricate and sophisticated Alsana's plan of revenge was: firstly, she gave herself a *promise not to speak to Samad directly and make him never be sure*, then her promise turned into *her curse*, which finally became her *exquisite revenge* (26). The device revealed 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. And now that Magit was back, *the curse was lifted*, which meant for Samad that *the only up-side was the change in Alsana*. These two hyperboles in combination with repetitions and short elliptical sentences (*The A-Z? Yes, Samad Miah, it is in the top right-hand drawer, yes, that's where it is, yes... No more maybe Samad Miah, no more possibly Samad Miah. Yes, yes, yes. No, no, no. The fundamentals.*) not only show Samad's glee about the long-awaited change in Alsana, but they also prepare the reader for a quick change in Samad's mood from elation and glee to disappointment and pain (*It was a blessed relief, but it wasn't enough. His sons had failed him.*) Disappointment, resentment and bitterness can be felt in a series of questions and answers at the end of the episode which exemplify unuttered represented speech too (*Millat? He is in Birmingham, working in the mosque, yes, renewing his faith. Magid? Yes, he is marrying soon, yes, a very good young man, wants a lovely Bengali girl, yes, upholder of traditions, yes.*) It is obvious that the reader can feel a suspense throughout the above-analyzed abstract wherein the tension remains as far as the final lines of the episode, and the most significant part of the information can be found at the end of the abstract. Only when we start reading about Samad's reaction to Magit's arrival, do we start to understand why it shook the houses of the three families. The series of questions and answers at the end of the episode are of particular importance for the meaning and whole idea of the abstract: Samad feels frustrated and disappointed, as his strong belief that the traditions of his culture should be preserved by his sons has failed.

Thus, the stylistic convergence in the above-analyzed example is built with the help of suspense, unuttered represented speech, transposition of grammatical meaning, allusion, hyperbole, repetition and gradation, which all contribute to realizing characterological, emotive and evaluative functions. The stylistic convergence is aimed in this example at revealing the main character's bitter and painful thoughts and feelings of

disappointment and anger when he comes to understand that his son preferred European culture and values to those of his motherland, rejected religion and became an atheist, and, consequently, failed to satisfy his expectations.

In summary, it is reasonable to conclude that the strategy of convergence used by Zadie Smith in 'White Teeth' utilizes various stylistic devices and expressive means: metaphor, allusion, epithet, simile, gradation, irony, antithesis, hyperbole, litotes, parallel construction, repetition, suspense, unuttered represented speech, transposition of grammatical meaning, use of synonyms and words with evaluative and emotional connotations. The author is particularly effective in using convergence as a descriptive tool to show how constant interactions and collisions of cultures in everyday situations affect the characters' world views and their values: vital (relating to life and life quality), social (marriage and family, relationships at school and work), moral (friendship, love, honour and duty), religious (God, belief, finding salvation), and aesthetic (beauty and ideal). In so doing, she not only describes the characters, but she also dips the reader into their system of values, their world views and their sense of belonging to a definite culture, thereby allowing the reader to decode the author's message that people should appreciate both their own cultural values and those of different cultures, without losing their cultural heritage and traditions in order to successfully achieve a dialogue between cultures and benefit from cultural interrelationship in the modern world.

REFERENCES

1. G.F. Kovalenko. "Izbytochnost' " stilisticheskoi konvergentsii v aspekte kommunikativnoi strategii sotrudnichestva v idiosstile I. Stouna. *Lingvistika i Pedagogika*. Vestnik TOGU: 209 – 218 (2011).
2. G. Rikkert. *O Sisteme Tsennostei Nauki o Prirode i Nauki o Kul'ture*. Moskva, 1998, p 157.
3. T. G. Grushevitskaya, V. D. Popkov, A. P. Sadokhin (Ed.) *Osnovy Mezhkul'turnoi Kommunikatsii: Uchebnik dlia vuzov*. Iuniti-Dana, Moskva, 2002, p 352.
4. The Cultural Context, http://www.sagepub.com/upm-data/42958_2_The_Cultural_Context.pdf, July 2014.
5. R. M. Keesing. Theories of culture. In B. J. Siegel (Ed.). *Annual Review of Anthropology*. Palo Alto, CA: Annual Reviews: 73–97 (1974).
6. Yu. V. Vostriakova. Problemy poznaniia v dialogovom prostranstve sovremennoi kul'tury. *Filosofsko-metodologicheskie problemy nauki i tekhniki*. Samara: 98 (1998).
7. T. G. Grushevitskaia, V. D. Popkov, A. P. Sadokhin (Ed.) *Osnovy Mezhkul'turnoi Kommunikatsii: Uchebnik dlya vuzov*. Yuniti-Dana, Moskva, 2002, p 290.
8. K. S. Romanova. Transformatsiia tsennostei kak indikator izmeneniia obshchestva i lichnosti. *Nauchnyi ezhegodnik Instituta filosofii i prava Ural'skogo otdeleniia Rossiiskoi akademii nauk*. 8: 166 (2008).
9. The Cultural Context, http://www.sagepub.com/upm-data/42958_2_The_Cultural_Context.pdf, July 2014.
10. M. Rokeach. *The Nature of Human Values*. Free Press, New York, 1973, p 3.
11. T.G. Grushevitskaya, V. D. Popkov, A. P. Sadokhin (Ed.) *Osnovy Mezhkul'turnoi Kommunikatsii: Uchebnik dlia vuzov*. Iuniti-Dana, Moskva, 2002, p 290.
12. E.A. Goncharova. *Puti Lingvisticheskogo Vyrazheniia Kategorii Avtor – Personazh" v Khudozhestvennom Tekste*. Izd-vo Tomskogo universiteta, Tomsk, 1984, p 37.
13. R. Bart. *Ot proizvedeniia k tekstu. Izbrannye raboty: Semiotika: Poetika*. Moskva, 1989, p18.
14. M.P. Brandes. *Stilisticheskii Analiz (Na Materiale Nemetskogo Iazyka)*. Prosveshchenie, Moskva, 1971, p 30.
15. I.R. Galperin. *Stylistics*. Second edition, revised. Higher School, Moscow, 1977, p 29.
16. T.A. Znamenskaia. *Stilistika Angliiskogo Iazyka: Osnovy Kursa*. Editorial URSS, Moskva, 2002, p 35.
17. M. Riffaterre. Kriterii stilisticheskogo analiza. *Novoe v zarubezhnoi lingvistike*. *Lingvostilistika*. 9: 88-89 (1980).
18. G.A. Kopnina. *Konvergentsiia Stilisticheskikh Figur v Sovremennom Russkom Literaturnom Iazyke (Na Materiale Khudozhestvennykh I Gazetno-publitsisticheskikh Tekstov)*. Krasnoarsk, 2001, p 155.
19. I.V. Arnol'd. *Stilistika. Sovremennyi angliiskii iazyk: Uchebnik dlia vuzov*. Flinta: Nauka, Moskva, 2004, p 99
20. Ibid, p 82.
21. Zadie Smith. *White Teeth*. Penguin Books, 2001, p 161.
22. Ibid, p 193
23. Ibid, p 424
24. http://en.wikipedia.org/wiki/David_Niven, July 2014.
25. I. R. Galperin. *Stylistics*. Second edition, revised. Higher School, Moscow, 1977, p 242.
26. Zadie Smith. *White Teeth*. Penguin Books, 2001, p 213.