

**МИНИСТЕРСТВО ВЫСШЕГО И СРЕДНЕГО СПЕЦИАЛЬНОГО
ОБРАЗОВАНИЯ РЕСПУБЛИКИ УЗБЕКИСТАН
УЗБЕКСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ
МИРОВЫХ ЯЗЫКОВ**

Факультет: III английского языка
Кафедра: Лингвистика и английская литература
Учебный год: 2014-2015

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Специальность: 5A120102

АННОТАЦИЯ МАГИСТЕРСКОЙ ДИССЕРТАЦИИ

Актуальность работы данного исследования обусловлена следующим: 1) новые подходы к анализу художественного текста; 2) концептуальная значимость стилистических приемов образности в художественном тексте; 3) образность художественного текста как категория текста.

Цели и задачи исследования: проанализировать образность как категорию художественного текста и раскрыть образную структуру художественного текста.

Объектом и предметом исследования являются фрагменты художественного текста и образная структура художественного текста как основная категория художественного текста.

Методы исследования: компонентный анализ, концептуальный анализ, фрейм анализ.

Степень новизны исследования: определена по следующими фактами: был принят новый когнитивный подход к анализу художественного текста; обсуждены взаимосвязи лингвистических приёмов, создающие образы в художественном тексте раскрыто понятие образной структуры художественного текста был разъяснён;

Практическая значимость исследования и их внедрение: материалы исследования могут быть использованы при разработке лекционных и семинарских занятий в ВУЗе по лингвистике текста, когнитивной лингвистике и стилистике, при написании курсовых работ.

Основные результаты исследования: 1) рассмотрен когнитивный и лингвокультурологический подход к анализу художественного текста; 2) выявлена роль стилистических приемов в создании образности в художественном тексте; 3) проанализирован роль когнитивной метафоры в художественном тексте.

Структура диссертации: диссертационное исследование состоит из введения, трех глав, заключения и списка использованной литературы.

Общие выводы и рекомендации: образность является основной категорией художественного текста, которые создается взаимодействием образных стилистических приемов. Этот вопрос может быть в дальнейшем рассмотрен в рамках следующих тем: типология образности, когнитивные основания стилистических приемов; проблемы восприятия художественного текста.

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INTRODUCTION

The emergence of Text linguistics has encouraged the development of the study of the literary text and its main features and categories. Many outstanding scholars made contributions to this field. However, there are still a number of problems that remain unsolved in the field of linguistics. Thus, the **topicality** of the dissertation paper is conditioned by the fact that imagery is regarded as an essential text category and studied in the frame works of text linguistics and cognitive stylistics.

The problem development status. There are many researches in this field, but several considerable problems regarding imagery of the literary text remain unsolved. The scientists who worked in the current field are V.V. Vinogradov, I.R. Galperin, Z.Y. Turaeva, O.I. Moskalskaya D.U. Ashurova, and others. Despite a great deal of investigations made in this field, there are still significant questions requiring further research. First of all, it is the problem of imagery as the main category of the literary text.

The aim of the dissertation paper is to analyze imagery as a category of the literary text and reveal its imagery structure.

The tasks of the work are as follows:

- to define peculiarities and categories of the literary text;
- to describe the notion of the world picture and its types;
- to consider a cognitive approach to the analysis of the literary text;
- to reveal a linguocultural approach to the analysis of the literary text;
- to reveal the stylistic expressive means forming imagery in the literary text;
- to define cognitive metaphor and its functions in the literary text;
- to describe the notion of imagery and its evolution in linguistics;
- to analyze the imagery structure of the whole text.

The object of the research is the literary text fragments.

The subject of the study is the imagery structure of the literary text as the main category of the literary text.

The hypothesis of the dissertation paper. Image bearing linguistic means function in the literary text in close interrelationships forming the imagery structure of the whole text.

The methods of investigation that are used in the work are:

- component analysis used to identify the semantic-stylistic features of imagery in the literary text;
- conceptual analysis aimed to reveal the deep lying level of the fictional text.

The scientific novelty of the research consists in the followings:

- a new cognitive approach to the literary text analysis has been accepted;
- interrelationships of image-bearing linguistic means within the literary have been considered;
- the formation of the imagery structure of the literary text has been explained;
- the role of the conceptual metaphor in the literary text has been revealed.

The language materials are works of fiction by British and American writers (J. Conrad, E. Hemingway, O. Henry, S. Maugham. W. Shakespeare).

The methodological basis of the research comprises the works in general linguistics (V. Humboldt, R. Jakobson, etc.), stylistics (I.R. Galperin, I.V. Arnold), linguoculturology (V.A. Maslova, Y. Stepanov and etc), cognitive linguistics (G.P. Lakoff, E.S. Kubryakova, V. Z. Demyankov, D.U. Ashurova and etc.)

The theoretical value of the research lies in the fact that research is done in the framework of cognitive linguistics and cognitive stylistics of the literary text. Imagery and image bearing linguistic means have been discussed.

The practical value is that the results will make a certain contribution to stylistics, text linguistics, and cognitive linguistics.

Publication of the results. The results of scientific research are published in two scientific articles: 1) The linguocultural approach to the analysis of the literary

text; 2) The notion of the world picture. The results were presented in the scientific conference “Zamonaviy tilshunoslik, adabiyotshunoslik, tarjimashunoslik va horijiy tillar o’qitishning muammolari”.

The structure of the dissertation paper is the following: Introduction, 3 chapters, conclusion and list of literature.

The introduction describes the dissertation paper, its novelty, aim and objectives, theoretical and practical value, etc.

The first chapter deals with the theoretical data connected with the categories of the imagery, the notion of world picture, cognitive and linguocultural approaches to the analysis of the literary text.

The second chapter analyzes the stylistic means of imagery and conceptual metaphor in the literary text.

The third chapter discusses the notion of imagery and the imagery structure of the literary text.

In the conclusion the researcher summarizes the main points of the dissertation paper and the results that were made.

Bibliography includes the list of works of Russian and foreign scholars and the list of compositions of literature that were used in the analysis of the literary texts.

CHAPTER 1. NEW APPROACHES TO THE LITERARY TEXT ANALYSIS

1.1 The features and the categories of the literary text

The literary text is defined as a wide variety of imaginative and creative writing, which is created by imagination and creative energy of the author. It is a result of the spiritual activity that reflects creative thinking and abilities of the writer.

One major peculiarity of the literary text is its complex multidimensional, multilayered structure. There are different approaches to the problem of the literary text structure. Some researchers differentiate the surface layer and deep layer. (Turaeva Z.Y.) The surface layer is a verbal layer, the linguistic form of shaping the content. The verbal layer in its turn falls into phonetic, morphological, lexical and syntactical layers. The deep layer of the text is its conceptual information including the author's purport and pragmatic intentions. The deep layer reflects the author's outlook, his individual world picture, aesthetic views and moral values. There are close and diverse relationships between deep and surface layers. On the one hand, it is the deep layer that dictates the linguistic form of the literary text, on the other – the surface layer exerts some influence on the deep layer generating new conceptual senses. (“Stylistics of literary text” Ashurova D.U., Galieva M.R. 2013, 33)

The literary text is characterized by such specific categories as emotiveness, imagery, implicitness, modality, conceptuality and intertextuality.

The main categories of the literary text

emotiveness, imagery, implicitness,
modality, conceptuality and
intertextuality.

One of the important features of the literary text is textual emotiveness. Psychologists suggest emotions as the kernel of the person, his/her consciousness and realization. An emotional tension makes good conditions for a person's self-expression. Emotionality is the behavioural and physiological component of emotion, and is a measure of a person's emotional reactivity to a stimulus. In text linguistics there is a term called "emotiveness" which reflects emotions and feelings embodied in a text.

"Textual emotiveness is regarded as a linguistic category that can be presented at all the levels of language: phonetic, morphological, lexical, and syntactical. A valuable contribution to the problem of emotiveness was made by V.I. Shakhovskiy who presented a detailed analysis of emotive units of all the language levels. The author considered the problems of emotive meanings and emotive components of lexical meaning, categorization of emotions in the lexico-semantic system of the English language, emotive derivation and phraseology and many others. So, emotiveness as a category of language-as-a-system has been rather well studied. However, emotiveness as a text category has not received much attention though there is no need to prove that emotions are mainly realized in the text." (Ashurova D.U., Galieva M.R. 2013, 41)

A source of the text emotiveness is a context. This source has a meaning of a principle for a building theory of the text emotiveness. We have to distinguish between emotiveness and emotionability. The context, extra linguistic information of the text, has potentially a high/low emotionability because this information is very close to the recipient.

Emotionability of the text context – emotionability of the world fragments which are reflected in the text. In this very meaning a high/low emotionability effect appears irrespective of stylistic devices but depends on the context and recipient. For example, when we read an instruction of a coffee mill or another device there are no emotive means. But it is still able to challenge different emotions from happiness till anger and regret. A high/low emotionability is a result

of text perception and can express various emotions: happiness, fear, distress etc. The analysis of the category of emotiveness in the literary text presupposes a) searching for signal of emotiveness; b) defining links between emotive signals; c) inferring conceptual senses of emotives. As has already been mentioned, there are emotives at every language level. As for stylistic devices, the most conspicuous of them are; epithet, irony, oxymoron, hyperbole, gradation, repetition, rhetorical question. It should be kept in mind that if we speak about emotiveness as a text category, all linguistic means of emotiveness should be analyzed in close interrelationships with each other. In this respect convergence of stylistic devices, i.e. assumes the most significant role.

The next category of the literary text is imagery. Imagery, in a literary text, is the author's use of vivid and descriptive language to represent the objects, people, and action on the basis of analogy. It appeals to human senses to deepen the reader's understanding of the work. Imagery in the literary text is a collection of techniques that appeal to the senses and bring a lifelike quality to characters or settings in a written work, aiding the reader's imagination. There are two main types of language used in literature: descriptive and figurative; descriptive language appeals directly to the senses, whereas figurative language conveys implicit information which is to be decoded. Both types of language are used to create imagery in literature.

Imagery, as well as emotiveness, can be expressed by linguistic units of all language levels. One of the most powerful figurative language techniques used to convey imagery is onomatopoeia, or sounds that imitate the real sounds heard in nature. Onomatopoeia is used mostly in poetry, but it is found in prose too. When coupled with alliteration, assonance and consonance; techniques involving the repetition of consonant and vowel sounds; it can create an atmosphere of sound via imitation. For example, in a passage about wind, the hissing sounds of the letter "s" can recreate the sound of wind blowing through tree leaves. Simile and metaphor are other common techniques used to convey figurative imagery in literature.

These are stylistic devices intended to create an image involving the cognitive mechanism of analogy.

“Imagery is acknowledged to be an inherent, generic property of the literary text. Over the years the problem of imagery has been one of the central concerns of philologists, both linguistics and literary critics. Imagery as a phenomenon of style is understood as a conceptual blending of two mental domains on the principle of similarity. I.R. Galperin defines imagery as “the use of language media which will create a sensory perception of an abstract notion by arousing certain association between the general and particular, the abstract and the concrete, the conventional and factual”. In other words, imagery is a “double vision” of the objects and phenomena described in the text, an analogy between the world of reality and that of the author’s creative imaginations. There are two approaches to the notion of imagery: broad and narrow. In the narrow sense imagery is confined to special linguistic forms creating images (metaphor, metonymy, simile, antonomasia, periphrasis, etc.). In its broad sense imagery is laid in the plot of the whole text since any word of fiction is not a direct copy of reality, but reflection of an imaginary world.” (Ashurova D.U., Galieva M.R. 2013, 54)

In the literary text its main idea is implicit. This phenomenon is of the linguistic nature, as there is always sub-text, which creates additional sense. And the richer a the reader’s thesaurus is, the higher his/her ability to identify and decode text implications. Scholars distinguish many implicates, among them: superficial implicates (“time savers” or expressive means based on the reduction of the syntactical pattern, for example: ellipsis, aposiopesis, asyndeton, etc.), trite implicates (“dead” metaphors), local implicates (author’s style carriers), deep implicates (are important for decoding the message of a whole text and for a whole text interpretation images), and dark implicates (reminiscence-the act of narrating past experiences: allusion-a passing reference; oblique or obscure mention, deciphering requires specific knowledge.

“Implicitness is a text category which is defined as non-verbally expressed information, as hidden or indirect expression of a certain content based on the interrelations of linguistic and extralinguistic factors (background knowledge, cultural context, aims and intentions of the addresser). Implicitness regarded as an inherent property of a fictional text conveying indirect, hidden information that is to be inferred in the process of the text interpretation.” (Ashurova, 2012)

Ex. Breaking the silence of an ancient pond. (Matsuo Basho's “Frog Haiku”)

Thus the author 'explicated' the words 'breaking the silence' in an attempt to bring out more of the implicated meaning. In the light of what we just said about the nature of implicit information, these additions can be seen to influence the interpretation of the poem significantly in several respects. Firstly, in the original the idea of 'silence' by the pond appears to have been a fairly weak implicature. Secondly, the explicit mention of 'silence' sets the reader off along a certain path of interpretation: he will first of all turn to this concept and look for contextual implications arising from the thoughts and ideas associated with it. The original, by contrast, does not guide the reader in this way but leaves him the freedom to look for contextual effects in any direction he might find profitable. As a result, the interpretation is likely to be more focused, and consequently narrower than that of the original.

Another text category which should be taken into account is modality. It is a common knowledge that all the literary texts possess modality. Modality is understood as: a logical correspondence of textual context to the objective reality (objective modality); and the author's attitude towards the narrated events, which is revealed through a selection of language resources, images, stylistic devices and other textual elements (subjective modality). Being a brainchild of the author's comprehension of reality, a literary text reflects the picture of the world strained through the author's personality. The choice of the theme of the literary text, modal and evaluative words, the choice of the objects for narration, - all these add to the

manifestation of modality. The author's interpretation of the reality depends also on the ways time and spaces are reproduced in a text. The precise investigation of stylistic devices and expressive means adds to the revealing the subjective modality of a text.

Conceptuality is a fundamental text category, which is defined as the organization of a text around a certain concept. At the heart of any literary text lays an organizing idea or concept which ensures the semantic unity of the text. To reveal the main idea (the concept) – the theme and the message of a text should be profoundly analyzed. Theme is the general content of a text, presented in a condensed way, and distancing from the plot details of a text eases the process of defining the theme. By the message of a text, all the implicative conclusions are meant; these inferences are to be drawn from the text individually. And usually the message of any literary text is revealed through different facades at all stages of its reading and understanding.

Another important category is intertextuality. Intertextuality is a peculiar quality of the text to correlate with others both semantically and structurally. Intertextual figures include: allusion, quotation, epigraph, plagiarism, quotations, parody. An example of intertextuality is an author's borrowing and transformation of a prior text or to a reader's referencing of one text in reading another. Some examples taken from literature works that include intertextuality:

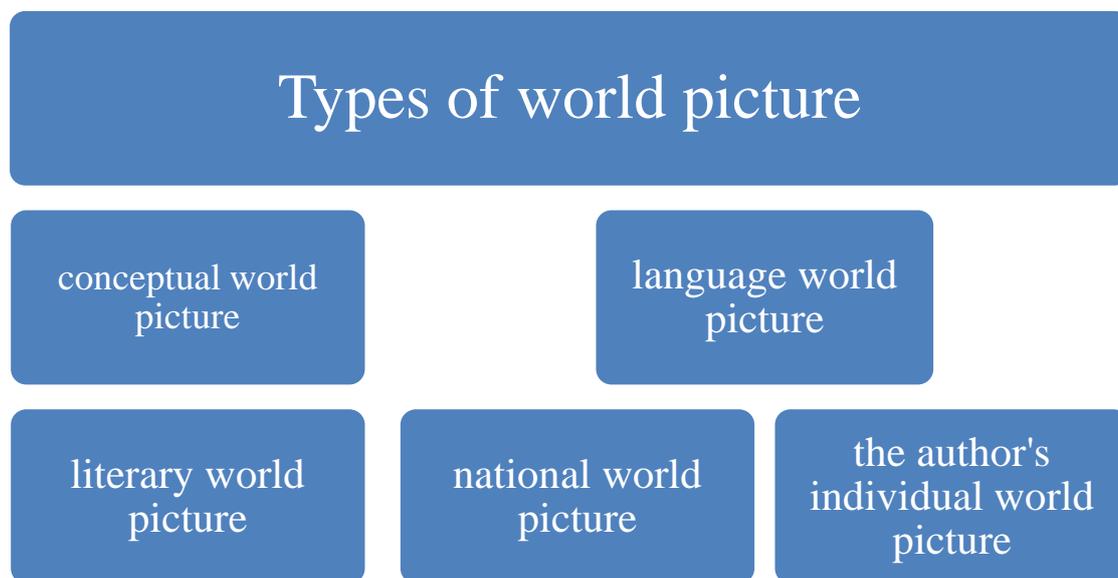
1. "East of Eden" (1952) by John Steinbeck: A retelling of the story of Genesis, set in the Salinas Valley of Northern California.
2. "Ulysses" (1922) by James Joyce: A retelling of Homer's Odyssey, set in Dublin.
3. "The Dead Fathers Club" (2006) by Matt Haig: A retelling of Shakespeare's Hamlet, set in modern England.

4. “A Thousand Acres” (1991) by Jane Smiley: A retelling of Shakespeare's King Lear, set in rural Iowa.

In conclusion, it is necessary to mention that the researchers have been discussing the problem of text categories for many years and still there are questions to be discussed.

1.2 The notion of the world picture

Every natural language reflects a certain way of perception and conceptualization of the world. Therefore, there are many terms in cognitive linguistics that reflect the world picture: the conceptual world picture, language world picture, national world picture, literary world picture and the author's individual world picture.



The world picture can be defined as the system of images (and links between them) – visual representations of the world, information about the relationship between man and reality, visual, and auditory, images and information that are most often emotional. Moreover it is a cultural integrity, which includes three main components - outlook, mentality and attitude. These components are combined into a picture of the world specific to this age, ethnic group or subculture way.M.

Haidegger wrote, on hearing the word “picture” first of all we think about imagery of something, “Essentially understood world picture is not the picture representing the world, but the world understood as a picture”.

Conceptual world picture of different people can be various, for example of representatives of different epoch, different social, age groups, different areas of scientific knowledge etc. People speaking in different languages, can have under certain conditions close conceptual pictures of the world, and the people speaking in one language, - different. According to D.U. Ashurova (2012) “Conceptual world picture is understood as a global image of the world and its essential features reflected in individual’s mind as a result of his spiritual activity” (Ashurova D.U., 2012. 112).

Language world picture is the verbal explication of the conceptual world picture, a means of transferring information about the world, people relations. It sets the norms of people behavior in the world, defines their relations to the world and takes shape of some united system of visions, like collective philosophy, which binds as obligatory to the whole bearers of the language. It forms the world of speakers who spoke the given language; there is the language world picture as totality of knowledge about the world, imprinted in vocabulary, phraseology, grammar. The language world picture is explicated with the help of various language means, systematically organized and socially important model of the conceptual world picture.

The national world picture presents common, stable, recurring patterns of thought and behaviours peculiar to a certain nation. On the one hand national world picture is an abstraction, but on the other hand it is a cognitive psychological reality of a mental, cognitive activity of the people of one nation in their physical and verbal behaviour. The national world picture is revealed in the uniformity of the people’s behaviour in stereotypical situations, general imaginations about reality, the statements and “general opinions”, proverbs, sayings and aphorisms.

The author’s individual world picture is the prism through which reflected the real or virtual reality and transformed to the literary world picture in a specific

creation. The text represents some fragments of the author's world picture. The process of the perception and understanding the composition of an author by the reader. From this point of view, it is the result of correlation and the imposition of the author's and reader's linguistic world picture.

The literary world picture is embodied in a fictional text in accordance with certain author's intentions. The literary world picture is a specific form of the perception of the world, which acts alternatively to the real world and presents the author's inner workings of his creative activity. In the literary world picture there are concepts inherent only in the author's perception of the world or concepts that are characteristics of the national world picture, but including individual author's content. The world picture in a literary text created by linguistic means, and it reflects an individual world picture in the mind of the writer and is embodied in the elements of the content of literary work, language tools, as well as individual use of figurative means.

Language world picture has thus clear boundaries. We can say that language world picture reflects all the spheres of reality life. Language world picture is a reflection of the overall national picture of the world, including the concepts associated with the ideals of society, physical phenomena, or inner world. Currently, there are many definitions of the term "world view". Thus, V.I. Postovalova understands the world view as a "global picture of the world that underlies in the human's worldview representing the essential features of the world and as a result of all spiritual activity of a man." M.V. Pimenova notes that the world views are connected with changes in the scientific paradigm "Changing the world view patterns in the history of any science shows that not all of their elements can be compared with an objective reality.

The author's individual world picture is one of the widely used and conceptually important terms in cognitive linguistics. Moreover, the cognitive approach to the fictional text analysis is aimed to reveal the author's individual world picture which reflects his outlooks, views and conception.

Language is an important tool of knowledge formation and information about the World. Reflecting the objective world in the process of activity, in word people fix the results of cognition, knowledge. The sum of these blocks of knowledge fixed in language represents itself what in, “language model of the world», or “language world picture”. Huge part of information about the world comes to a person through the linguistic channel that’s why a person lives rather in the world of concepts, of intellectual, spiritual and social needs, than in the world of objects and things; enormous information comes to him through a word and human’s success in the society depends on how good he possesses the language, on his abilities to understand secrets of language. Philosophers even say that through understanding a word which names an object or event, it’s possible to understand the real world. Every language creates the World in its own way, as well as it has its way of conceptualization. Thereby linguists decided that every language has a unique picture of the world and language speaker needs to arrange utterances in accordance with it. There are many terms in cognitive linguistics that reflect the world picture: the national world picture, the language and conceptual world pictures, the author's individual world picture and the literary world picture. Studying the phenomenon of linguistic world picture, V.A. Maslova notes that "the term linguistic world picture is nothing more than a metaphor. In fact the specific features of national language, in which a unique socio-historical experience of certain national community is encoded, create not a different unique world picture for the native speakers, but only a specific colouring of the world, due to the national significance of objects, phenomena, processes, selective attitude towards them, which is generated by the specific activity, lifestyle and national culture of people. "The expression "lingual world picture" indicates other possible ways of describing the world, and the basis of all these methods is the very possibility of representing the world as an image.

The problem of the linguistic world picture is closely connected with the problem of metaphor as one of the ways of its creation. In this case linguistic world

picture serves the purposes of conceptual image expression. And this very form of expression includes all the linguistic mechanisms that organize the linguistic world picture.

As V.I Postovalova notes "world picture is not a mirror image of the world and open a " window " to the world, namely the image, i.e. interpretation, the act of understanding the world ... it depends on the prism through which the vision of the world is made." So, the language picture of the world - it is inevitable for intellectually-linguistic consciousness, which results from the interaction of thought, reality and language as a means of expressing thoughts about the world in acts of communication.

The concept of world picture (including language) is a basis for the studies of the person's view of the world. If the world is the interaction between man and environment, world picture is a result of the processed information about the person and environment. Thus, the representatives of cognitive linguistics fairly asserted that our conceptual system, reflected in the form of language picture of the world, depends on physical and cultural experience.

The language picture of the world is created by all linguistic units. However some of them play a special role in representing conceptual information of the literary text. In this respect image-bearing stylistic devices are of great significance in as much as they create the imagery structure of the literary text.

Interest to the language picture of the world is also can be found in works of W. Humboldt, who wrote that "different languages serve for nation as organs of their original thinking and perception". In the end of the 20th century many works concerning language picture appeared; works by G.A.Brutyanyan, S.A.Vasiliev, G.K.Kolshanskyi, M.Black, D.Hime, collective monograph "Human factor in language. Language and picture of the world" and others increased interest to that problem which is connected with the cognitive researches of the last years. Phraseology plays an important role in formation of the language world picture. Phraseological units are considered to be "mirrors of the nation's life". The meanings of phraseological units are closely connected with the background

knowledge of the speaker, with his life experience, with historical-cultural traditions of his nation. Phraseological units attribute signs to objects associated with a world picture, mean the whole descriptive situation (text), estimate it, and express the relation to it. By their semantics phraseological units are directed to the person's activity and behavior.

The literary world picture is embodied in a fictional text in accordance with certain author's intentions. The literary world picture is a specific form of the perception of the world, which acts alternatively to the real world and presents the author's inner workings of his creative activity. In the literary world picture there are concepts inherent only in the author's perception of the world or concepts that are characteristics of the national world picture, but including individual author's content.

To sum up, the world picture in a literary text created by linguistic means, and it reflects an individual world picture in the mind of the writer and is embodied in the elements of the content of literary work, language tools, as well as individual use of figurative means.

1.3 Cognitive approach to the analysis of the literary text

Cognitive linguistics is the study of language in its cognitive function, where cognitive refers to the crucial role of informational structures in the human mind and language. Cognitive linguistics focuses on the processes of literary text production, interpretation, and evaluation. It studies the interrelation of human cognition and language. According to V.Z. Demyankov and E.S. Kubryakova, cognitive linguistics reveals language as a cognitive tool that plays an important role in coding and transferring knowledge. Cognition is the mental act or process by which knowledge is acquired, including perception, intuition, and comprehension; it is a cognitive process of transferring and analyzing information. In the process of language activity people activate their knowledge of various

spheres, knowledge about the world and people, in order to make this process easier.

The emergence of cognitive linguistics has encouraged the development of the study of literary text in linguistics. Just as literary texts may serve as appropriate data for understanding the principles of language structure and use, linguistic analysis offers new perspectives on literary production, interpretation, reception, and evaluation. In addition, cognitive linguistics contributes to literary text studies by revealing the extent to which the imaginative powers that both create and comprehend literary works reflect the general workings of the human mind.

One of the central tasks of cognitive linguistics is the analysis of information coming to the person through the discourse, various types of texts during the process of comprehension and text production. In this case E.S. Kubryakova emphasizes that in analyzing knowledge structures it is necessary to study mental representations that occur in human mind as well as the procedures or operations that are used in this case. According to many scholars language is regarded as a mechanism that represents the mental pictures in the human mind and it is a cognitive process that participates in text production. Such processing of information occurs in the language with the help of linguistic means that includes the analysis of language units. So, researches in the field of cognitive linguistics show that an appropriate interpretation of the literary text requires that both the factors of the addresser (sender) and the addressee (receiver) should be taken into consideration. According to V.A Ermolaeva text perception requires life experience, knowledge, and the links are established by correlation of the content of the text with the experience of the individual. Experience is revealed in the form of a set of standards and they are considered to be the subjective characteristics of the individual. With the help of these standards located in the mind, a person is able to select and evaluate the elements surrounding him or her.

Despite the fact that cognitive linguistics is a comparatively new science, there have formed several trends within its framework. The main trends are the

following: Cognitive grammar, cognitive semantics, cognitive stylistics according to the aim of our investigation we are mostly interested in cognitive stylistics, Cognitive Stylistics is a rapidly developing science

Cognitive analysis of the literary text involves some cognitive principles of distribution the information in the text. One of the principles is the principle of iconicity which presupposes a correspondence between the picture of the world and representation of it in the language. Iconicity is the conceived similarity between a form of language and its meaning. There are three iconic principles:

1) The principle of sequential order - the sequential order of events described is mirrored in the speech chain. Under the principle of sequential order, we tend to map the order that events occur in a sentence to the order in which they occur in real life. Finally, a classical example of the principle of sequential order comes from Latin, namely the famous sentence spoken by Julius Caesar in 47 BC. If the sentences encode chronologically ordered events, the sequence of sentences corresponds to the chronological order of events.

2) The principle of quantity: A larger chunk of information will be given a larger chunk of code. Less predictable information will be given more coding material. More important information will be given more coding material (Givón1984). Sapir is quoted, “The process is generally employed, with self-evident symbolism, to indicate such concepts as distribution, plurality, repetition, customary activity, increase of size, added intensity, and continuance”.

3) The principle of proximity: conceptual distance tends to match with linguistic distance. “Entities that are closer together functionally, conceptually, or cognitively will be placed closer together at the code level, i.e., temporally or spatially. Functional operators will be placed closest, temporally or spatially at the code level, to the conceptual unit to which they are most relevant.” (Givón1984)

Another cognitive principle in the selection of information is foregrounding. The notion of foregrounding was first introduced by Prague linguistic circle and now this notion is widely used in constructing literary text. Foregrounding in literary texts strikes reader’s interest and captures their attention. It is a device that

highlights certain aspects of the text, establishes the hierarchy of meanings, themes, bringing some to the fore, and shifting others to the background. Arnold states that foregrounding is the way of the formal organization of the text, focusing on the reader's attention on certain elements of the message and set the semantically relevant relationships between the elements of one or more different levels. D.U. Ashurova claims that foregrounding, attracting attention to certain parts of the text and activating certain frames make the search for information much easier.

There are some techniques that ensure the effect of foregrounding. They are: convergence, coupling and defeated expectancy. Let us consider each of them separately.

Convergence is one of the main means of foregrounding and it denotes a combination of stylistic devices promoting the same idea, emotion or motive; any type of expressive means will make sense stylistically when treated as a part of the whole unit (the context, the whole text). According to D.U. Ashurova convergence is an accumulation of many stylistic devices and expressive means of the language within one fragment of the text. The use of more than one type of expressive means in close succession is a powerful technique to support the idea that carries paramount importance in the author's view. Such redundancy ensures the delivery of the message to the reader. An extract from E. Waugh's novel «Decline and Fall» demonstrates convergence of expressive means used to create an effect of the glamorous appearance of a very colorful lady character who symbolized the high style of living, beauty and aristocracy:

The door opened and from the cushions within emerged a tall young man in a clinging dove-gray coat. After him, like the first breath of spring in the Champs-Elysee came Mrs. Beste-Chetwynde—two lizard-skin feet, silk legs, chinchilla body, a tight little black hat, pinned with platinum and diamonds, and the high invariable voice that may be heard in any Ritz Hotel from New York to Budapest.

Inversion used in both sentences (*...from the cushion within emerge a toll man; ...like the first breath of spring came Mrs. Beste-Chetwynde*) at once sets an elevated tone of the passage.

The simile that brings about a sensory image of awakening together with the allusion to Paris—the symbol of the world’s capital of pleasures—sustains this impression: like the first breath of spring, the Champs-Elysee. A few other allusions to the world capitals their best hotels—New York, Budapest, any Ritz Hotel all symbolize the wealthy way of life of the lady who belongs to the international jet-set distinguished from the rest of the world by her money, beauty and aristocratic descent

The use of metonymy creates the cinematographic effect of shots and fragments of the picture as perceived by the gazing crowd and suggests the details usually blown up in fashionable newspaper columns on high society life: two lizard-skin feet, silk legs, chinchilla body, a tight little black hat... the invariable voice.

Another mode of foregrounding is coupling which refers to the appearance of equivalent elements in equivalent positions in the text. Coupling was suggested by the scholars S.Levin and R.Jakobson. Coupling provides cohesion, consistency and unity of the text form and content. It may be found on any linguistic level. The affinity may be phonetic (alliteration, assonance, rhyme, rhythm) and semantic (use of synonyms, antonyms, root repetition, paraphrase) structural (all kinds of parallelism, syntactical repetition- anadiplosis, framing). Coupling has many points of similarity with parallelism but parallelism is associated with syntactic repetition whereas coupling can involve any types of position equivalence. An illustration of the coupling technique is given below in the passage from John O’Hara’s novel *Ten North Frederick*. The main organizing principle here is contrast.

Lloyd Williams lived in Collieryville, a mining town three or four miles from 10 North Frederick, but separated from the Chapins’ home and their life by the

accepted differences of money and prestige; the miners' poolroom, and the Gibbsville Club; sickening poverty, and four live-in servants for a family of four, The Second Thursdays, and the chicken-and-waffle suppers of die English Lutheran Church. Joe Chapin and Lloyd Williams were courthouse-corridor friends and fellow Republicans, but Joe was a Company man and Lloyd Williams was a Union man who was a Republican because to be anything else in Lantenengo County was futile and foolish.

The central idea of the passage is to underline the difference between two men who actually represent the class differences between the rich upper class and the lower working class, so the social contrast shown through the details of personal life of the two characters is the message with a generalizing power. This passage shows how coupling can be an effective tool to decode this message.

There is a pronounced affinity of the syntactical structure in both sentences. The first contains a chain of parallel detached clauses connected by *and* and they contain a number of antitheses. The contrast is enhanced by the use of contextual antonyms that occupy identical positions in the clauses: *the miners' poolroom and the Gibbsville Club; sickening poverty and four servants for a family of four, The Second Thursdays and the Church suppers*. The same device is used in the second sentence: *Joe was a Company man and Lloyd Williams was a Union man*. There are a few instances of alliteration: *four servants for a family of four, courthouse-corridor, friends and fellow Republicans; futile and foolish*.

The next type of foregrounding is so called "defeated expectancy". It is a principle considered by Jakobson as the basic principle of a stylistic function. An unexpected change may be created due to some combination of extra regularity and extra irregularity. This causes a temporary sense of disorientation compelling the reader's attention. Defeated expectancy is mostly characteristic of humor and satire. Defeated expectancy may be found at any linguistic level. It may be expressed by unusual suffix, zeugma, oxymoron, paradox and etc. For example:

No warmth – no cheerfulness, no healthful ease, No comfortable feel in any member; No shade, no shine, no butterflies, no bees No fruits, no flowers, no leaves, no birds November!

Another example from Oscar Wilde's play «The Importance of Being Earnest» perfectly illustrates how predictability of the structure plays a joke on the speaker who cannot extricate himself from the grip of the syntactical composition:

Miss Fairfax, ever since I met you I have admired you more than any girl... I have met... since I met you. (Wide)

The speaker has to destroy the structure almost against his will, and the pauses show he is caught in the trap of the structure unable either to stop or say anything new. The clash between the perfectly rounded phrase and empty content creates a humorous effect.

The cognitive approach to the literary text is not limited to cognitive principle of presenting information. There are other notions of cognitive linguistics which can be applied to analysis of the literary text. One of the main notions of cognitive linguistics is the notion of concept.

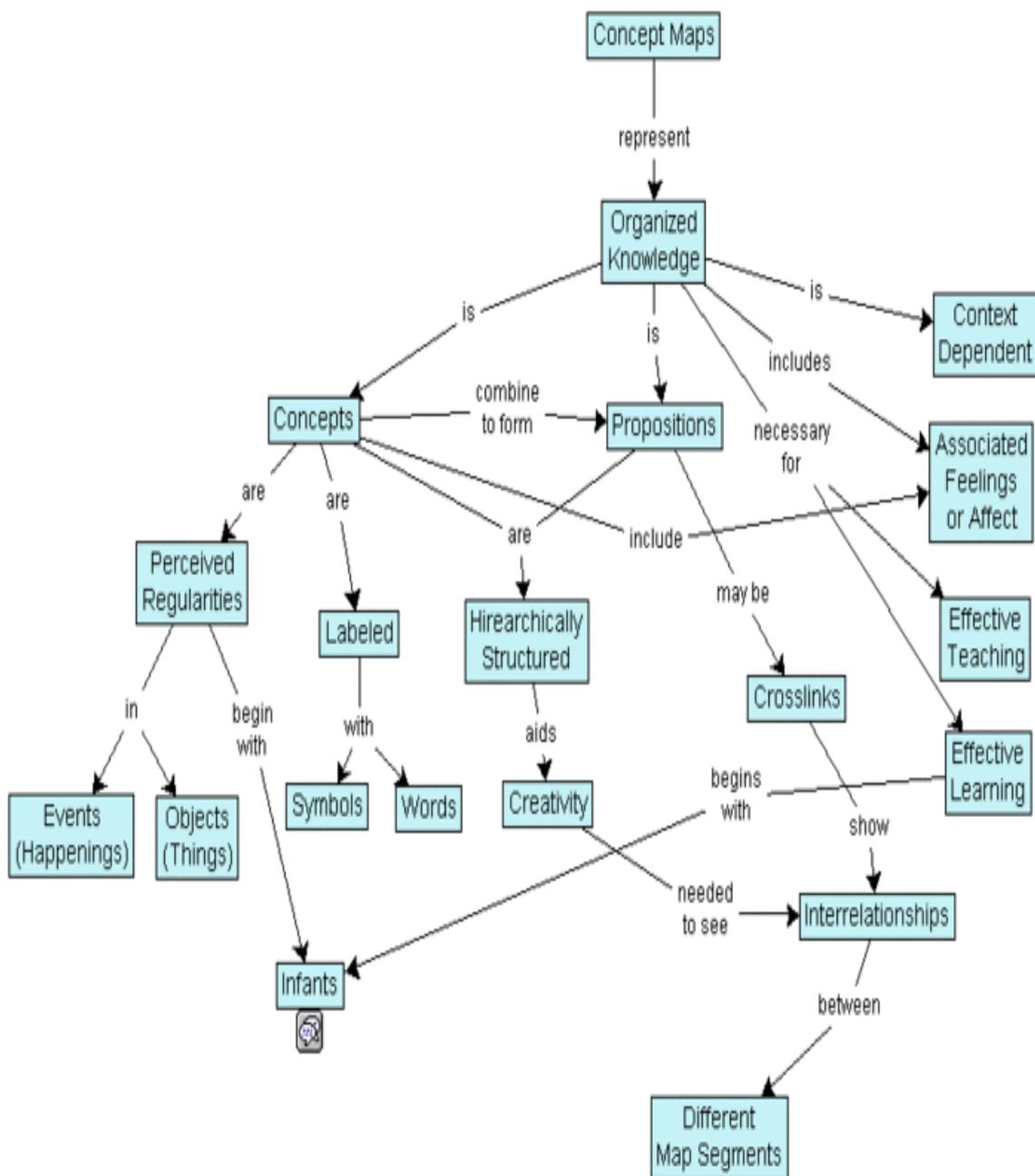
Like most new scientific notions, “concept” was introduced with different descriptions and sometimes through a cognitive metaphor: it was called “a multi-dimensional cluster of sense”, “a semantic slice of life” (Clark 1981), “a gene of culture” (Talmy 2000), “a certain potency of meaning”(Ляпин 1997), “a unit of memory”, “a quantum of knowledge”, “a germ of mental operations” and even “a misty something” (Аскольдов 1997). Today, the term “concept” is widely used in various fields of linguistics and especially in cognitive linguistics. There are different definitions and approaches to the term “concept”. In the Dictionary of Cognitive Terms the concept is defined as “operational meaningful unit of memory, mental lexicon, conceptual system, brain language, and the whole picture of the world reflected in the human mind”. D.S. Likhachov used this term to refer to the generalized cognitive unit, which reflects and interprets the phenomena of reality, depending on education, personal experience, professional and social experience of a native speaker. Yu.S. Stepanov believes that a concept is the

“content of the notion”, A.P. Babushkin considers the concept as a discrete mental unit which reflects the object of real or imaginative world and is kept in the national memory of native speakers in the verbalized form.

Despite the diversity of interpretations of the concept, linguistic researchers have agreed that the concept is a mental representation, “a unit of mental activity”. In general usage the term mainly denotes “idea” or “notion”. In a narrower sense it is an abstract idea or a mental symbol sometimes defined as a "unit of knowledge", built from other units which act as the concept's characteristics. The concept has a purely cognitive status and does not exist outside mind. In the literary text the concept is often described through metaphor. Metaphor is a means of a figurative representation of reality and often is under study as one of the ways of reflection of reality and it also involves judgment and comparison. Creating a specific image of an abstract concept, metaphor allows different interpretations e. We will discuss the notion of conceptual metaphor in more detail in our further paragraph.

The study of concept in the literary text involves the problems of perception. Perception is a cognitive activity which is called as conceptualization in cognitive linguistics. Conceptualization is defined to be the process of forming a conceptual form of a phenomenon. D.U. Ashurova theorizes that conceptualization is a mental process of concept formation in the individual's mind, one of the main processes of the human cognitive activity connected with composing knowledge structures on the basis of text data and background information, mechanisms of inferences, making conclusions, decoding implied information. So conceptualization is a cognitive process of perception and interpretation of the text. The process of conceptualization depends on the background knowledge, experience, age and of course an individual world picture of the addressee.

In the process of perception a significant role is assigned to concept mapping which is regarded as a technique for visualizing the relationships between different concepts. A concept map is a diagram showing the relationships among concepts. Concepts are connected with labeled arrows. The relationship between concepts is articulated in linking phrases, e.g., "gives rise to", "results in", "is required by," or "contributes to".



A cognitive map is a “kind of visual road map showing some of the pathways we may take to connect meanings of concepts.” According to Novak and Gowen, concept maps should be hierarchical. The more general, more inclusive concepts should be at the top of the map, and the more specific, less inclusive concepts at the bottom of the map.

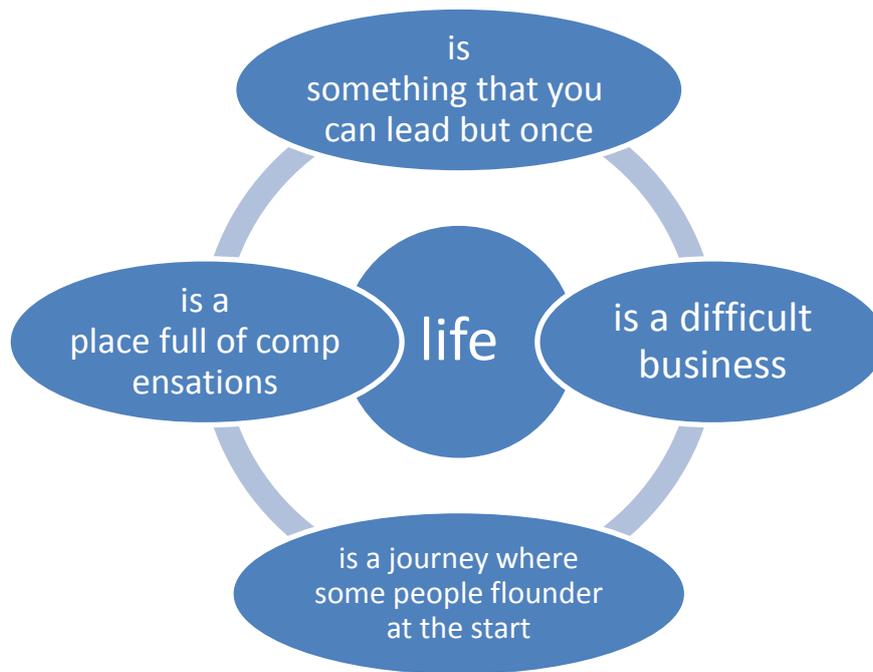
Another important notion related to the process of perception is frame and it is presented with the help of knowledge structures in the text. Frame semantics” is meant in the sense of Charles J. Fillmore: Frame semantics offers a particular way of looking at word meanings, as well as a way of characterizing principles for creating new words and phrases, for adding new meanings to words, and for assembling the meanings of elements in a text into the total meaning of the text”.

The study of the relationships between language structures and their mental model is called frame analysis.

Frame analysis includes the following procedures:

- searching for the signal words representing conceptually important frames;
- reveal their frame semantics, associative and contextual links;
- activating knowledge structures, contextual and propositional functions;
- conceptualizing textual information.

In the story “Happy man” by S. Maugham the key word “life” is repeated several times. According to the dictionary definitions “life” means: 1) the state that follows birth, and precedes death; 2) the state of being alive; 3) the worthwhile existence; 4) animation, spirit, vivacity. In the story the associative links of key-word helps to reveal the conceptual structure of the word “life”: schematically it can be represented as:



So, the conceptualization of the key-word “life” decodes conceptual information of the whole text which expresses the different perception of this concept.

In conclusion, it should be stressed:

- There are close links between cognitive linguistics and theory of literary text;
- The following notions of cognitive linguistics are relevant to literary text analysis: cognitive principles of distribution information in the text such as the principle of iconicity and foregrounding;
- Concept and conceptualization regarded as the main cognitive process of text perception and interpretation;
- Concept mapping is a technique for representing knowledge in structures;
- Frame analysis represent activation of knowledge structures and inference of cognitive information.

1.4 The linguocultural approach to the analysis of the literary text

Language is a dynamic set of visual, auditory, or tactile symbols of communication. Definitely language is one of the most important phenomena of culture. Culture in linguistics is described as socially acquired knowledge of the world, as well as attitudes towards it. The power of language to reflect culture and influence thinking was first proposed by an American linguist and anthropologist, Edward Sapir (1884–1939), and his student, Benjamin Whorf (1897–1941). The **Sapir–Whorf hypothesis** stated that the way we think and view the world is determined by our language (Anderson & Lightfoot, 2002; Crystal, 1987; Hayes, Ornstein, & Gage, 1987).

Linguoculturology is a relatively new science that has arisen at the junction of two sciences - Linguistics and cultural studies. The subject of today's cultural linguistics is the study of the cultural semantics of linguistic signs, which is formed in interaction of two different codes – the language and culture, as each person is both a language and cultural identity. Therefore, linguistic signs can serve as a "language" of culture, resulting in the ability of language to display national cultural mentality of its speakers. Moreover, linguoculturology is a science which studies language as a phenomenon of culture and also the influence of language on culture and culture on language in different communities throughout the world. There are many ways in which the phenomena of language and culture are intimately related. First of all, language is not only the tools for communication between the people who have own cultural norms but it is a mirror that reflects the people's view of the world. Moreover, culture is a complex concept that includes language. Many theorists have expressed their point of view about the great importance of culture in understanding language. Secondly, we can clearly notice the interrelation of language and culture in literary texts. Indeed, a literary text is the main indicator of spiritual wealth of the people, as it is where the components of any language are actualized, interaction of language and culture is shown giving the opportunity to closely investigate the facts of the language linked to the

worldview and spiritual values of the people and linguistic consciousness of members belonging to different ethnic groups. A literary text is permeated with numerous cultural codes, it stores information about the history, ethnography, ethnic psychology and behavior, i.e. everything pertaining to culture and literary text conveys aesthetic, emotional and evaluative information as well. The literary text creates the linguoculturological portrait of a nation and enables the reader to see the common and natural traits in people's behavior, mentality and views. So the analysis of the literary text from the point of view of linguoculturology can be done in the following directions:

- To define culture specific units and interpret them;
- To conceptualize the culture specific stylistic devices and concepts;
- To decode the cultural concepts represented in the text.

Interpretation of the literary text from the position of linguocultural approach requires understanding and perception of national and cultural values expressed by the author. For instance, the author may use in his works proverbs and sayings as culture specific units. Proverbs are simple and concrete sayings that express truth based on the practical experience of humanity. Proverbs as culture specific units can be illustrated on the materials of W. Shakespeare's works which abound in proverbs. He used proverbs in the titles of two of his comedies: "*All's Well that Ends Well*" and "*Measure for Measure*". In his well-known tragedies, Romeo and Juliet and particularly in Hamlet (Scene 5, Act I), he used a series of proverbs that were frequently used in England at that time:

Neither a borrower nor a lender be;

The time is out of joint; brevity is the soul of wit;

There is nothing either good or bad but thinking makes it so;

An old man is twice a child;

The cat will mew and dog will have his day;

Though this be madness, yet there is method in 't.

Another cultural trait of literary text is convergence of stylistic devices and concepts since they convey the author's evaluative attitude towards the event described. Moreover, in recent years stylistic devices have been regarded as cultural models mostly as they serve the purpose of reflecting culture as an illustration let's analyse allusion.

Allusion is an indirect reference to a person, event, or thing or to a part of another text. The author usually eludes a text to make a connection with a particular context. We can see the allusion in Abraham Lincoln's work called "The Gettysburg Address"

"Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal."

In this sentence the author refers to the American Revolution using an allusion to the date 1776, the year the Declaration of Independence was signed. "Four score and seven years ago" means eighty-seven years, since a score is twenty years. Eighty-seven years earlier than 1863 is 1776. So, this allusion activates knowledge structures concerning American history

The next regularly used stylistic device is metaphor. Metaphor is a figure of speech that makes a direct comparison between two unlike things. Metaphors create vivid descriptions with few words, as the subject of the comparison takes on the qualities of the thing with which it is compared. The following sentence from Martin Luther King "I Have a Dream" can be an example to metaphor:

*"With this faith we will be able to transform the **jangling discords** of our nation into a **beautiful symphony of brotherhood**."*

The text involves two metaphors which serve as a comparison for two different but related ideas: 1) racial problems - "jangling discords" and 2) racial problems solved through faith - "beautiful symphony of brotherhood" These metaphors are regarded as culture specific because they render the information about social and cultural values.

We can also illustrate cultural specificity of stylistic devices in the story called "England, My England" by D. H. Lawrence. The author attracts the attention of the reader to the subtle feeling of beauty that characterizes Egbert as a real Englishman having the roots in ancient times by using a number of stylistic devices:

He looked again, straining his keen blue eyes, that had a touch of the Viking in them, through the shadowy pine trees as through a doorway, at the green-grassed garden-path rising from the shadow of alders by the log bridge up to the sunlit flowers.

The sunlight blazed down upon the earth, there was a vividness of flamy vegetation, of fierce seclusion amid the savage peace of the commons. Strange how the savage England lingers in patches: as here, amid these shaggy gorse commons, and marshy, snake infested places near the foot of the south downs. The spirit of place lingering on primeval, as when the Saxons came, so long ago. Ah, how he had loved it! The green garden path, the tufts of flowers, purple and white columbines, and great oriental red poppies with their black chaps and mulleins tall and yellow, this flamy garden which had been a garden for a thousand years, scooped out in the little hollow among the snake-infested commons. He had made it flame with flowers, in a sun cup under its hedges and trees. So old, so old a place! And yet he had re-created it.

The hyperbole "had been a garden for a thousand years" as well as an allusion to Anglo-Saxons "as when the Saxons came" and Vikings, Egbert's eyes "had a touch of Viking in them" prove it. The repetition in the inner speech of the

hero “*So old, so old a place!*” presents a great affection of his for the land he works on, to the house, and to England so dear to him.

One of the main mechanisms of the linguocultural analysis of the literary text is cultural concepts involved in the literary text. The term “concept” is not monosemantic and the competition of the terms, such as “concept” (Likhachev, Stepanov, Lyapin, Neroznak, etc.) “linguoculturema” (Vorobiev), “mythologeme” (Lyahteenmyaki, Bazylev), “logoepisteme” (Vereshchagin, Kostomarov, Burvikova) continues since the early 90’s. However, during the recent years it becomes apparent that the term “concept” according to its frequency of use is much ahead of all other coinages. According to the Russian scientist J. Stepanov, “concepts are just phrases, fragments of conversation, but they are subtle phrases that force our minds create such content, as if it has been familiar to us for a long time”. Concept can be understood as a bunch of culture in the consciousness of people; it is something in the form of which the culture enters the mental world. And, moreover, people through the concept enter the culture and affect it. Concepts are not only contemplated, they are experienced. They are the subject of emotions, likes and dislikes, and sometimes collisions. Concept is also a discrete unit of the collective consciousness, which is stored in the national memory of native speakers in a verbal form. As a cognitive unit, concept is an abstract idea or a mental symbol sometimes defined as a “unit of knowledge”, built from other units which act as a concept’s characteristic. A concept is typically associated with a corresponding representation in a language such as a single meaning of a term.

In linguistics, concept, in contrast to a word, has a more complicated structure. The content of the concept is divided into linguistic meaning and cultural sense. That is why it is often called a unit of knowledge, an abstract idea or a mental symbol. Cultural concept as a subject of study of linguoculturology are regarded as cultural, mental and linguistic units. According to Y. Stepanov’s definition, cultural concept is a mental unit, aimed at a comprehensive study of language, consciousness and culture. Cultural concept differs from other units in its

mental nature. Mentality is perceived as a guided collection of images and perceptions. H. Bloom defines mentality as the perception of the world in the categories and forms of the native language that connects the intellectual and spiritual qualities of national character in its typical manifestations (Bloom 2000). Many scholars agree that mentality is easier to describe than to define. Mentality of deeper thinking, standards of behaviour represents the internal willingness of a person to act in a certain way. Cultural concept differs from other mental units by the presence of the value component. Value is always in the centre of the concept. A linguo-concept consists of national evaluative, figurative and conceptual components.

For example:

The concept “GENTLEMAN” is widely used in the literary text defining the image of a well-mannered, polite and kind man. The following example from “The Taming of the Shrew” by Shakespeare shows us some traits of the personality of a gentleman by inseparability of arms and gentility.

Petruchio: I swear I'll cuff you if you strike again.

Katharine: So may you lose your arms: If you strike me, you are no gentleman;

And if no gentleman, why then no arms.

However, only a gentleman could have a coat of arms (so that possession of a coat of arms was a proof of gentility), the coat of arms was recognized rather than the status. Thus, all armigers were gentlemen, but not all gentlemen were armigers. In this point we can see the extract from “Henry V”:

For he today that sheds his blood with me

Shall be my brother: be he ne'er so vile,

This day shall gentle his condition.

And gentlemen in England now abed

Shall think themselves accurs'd they were not here

*And hold their manhoods cheap whilst any speaks
That fought with us upon St. Crispin's Day.*

It is clear that the concept of “gentleman” has various meaning and perception according to its description given by the author. Generally it reflects the sign of Englishness, brevity, kindness and aristocracy in the literary text.

In conclusion it is essential to emphasize that the linguocultural approach to the analysis of the literary text helps to comprehend cultural specific units, stylistic devices and concepts conveyed by the literary text and perceive the author’s national and conceptual world picture.

Summary

The development of linguistics is characterized by new scientific trends, anthropocentric and cognitive approach to the language study, the development of text linguistics and literary text theory. This chapter of the dissertation paper discusses the main features and categories of the literary text, the notion of the world picture, cognitive and linguocultural approaches to the literary text analysis.

The literary text is characterized by textual emotiveness, modality, expressiveness, intertextuality and implicitness. One of the main categories is the category of imagery which in the literary text is expressed by a system of image bearing stylistic means forming the imagery structure of the whole text. Communicative – cognitive approach to the literary text gives a chance to study the category of imagery as a definite structure of the literary text that reveals the conceptual information of the text.

The world picture is a complex image of the world which reflects of all the spiritual activity and values of the person. It is influenced by sociocultural factors, traditions, nature, education, people’s mentality and etc. There are distinguished the followings:

- conceptual world picture is understood as a global image of the world and its essential features reflected in human mind. It depends on how people perceive and conceptualize the world itself;
- language world picture as totality of knowledge about the world, imprinted in vocabulary, phraseology, grammar. Because each concrete language represents a system of linguistic units which leaves the mark on consciousness of its speakers and forms their original picture of the world;
- national world picture reflects national perception of the world mentality, national culture, traditions, customs, etc.
- literary world picture which is specific form of the perception of the world, that acts alternatively to the real world and presents the author's inner feelings of his creative activity;
- the author's world of picture expresses the author's worldview, his feelings and evaluations life experiences and literary credo.

With the development of Cognitive stylistics the literary text has been analyzed from the position of cognitive approach. Accordingly, the main problems of cognitive text interpretation are as follows:

- the problem of concept which is considered to be a mental structure consisting of different constituents;
- the notion of conceptualization which is regarded as a mental process of concept formation in the human mind;
- cognitive principles of text distribution: the principle of iconicity regarded as a similarity between a form of language and its meaning, a correspondence between the picture of the world and representation of it in the language; foregrounding conceived as attracting attention to certain parts of the text and activating certain frames.

Culture in linguistics is described as socially acquired knowledge of the world, as well as attitudes towards it. One of the new trends of linguistics is Linguoculturology that investigates language and culture in interrelation and that is reflected in the literary text. The literary text represents close relationships

between language and culture, because it conveys sociocultural, aesthetic, emotional and evaluative information. Literary text analysis from this position aims at revealing the cultural specific units, stylistic devices and cultural concepts functioning in the literary text. Literary text conveys aesthetic, emotional and evaluative information as well and it creates the linguoculturological portrait of a nation and enables the reader to perceive all-human, national and individual cultural values in the literary text.

CHAPTER 2. CONCEPTUAL SIGNIFICANCE OF STYLISTIC DEVICES OF IMAGERY IN THE LITERARY TEXT

2.1 Stylistic expressive means of imagery in the literary text

English language, like any modern language, which has rich cultural traditions, provides the user with rich expressive possibilities. In this case it is important to refer to these possibilities of the literary text which requires the mastery of expressive means and stylistic devices. Any literary text abounds in stylistic expressive means in order to highlight the peculiar moments described in the text and create a certain image in the human mind. In this paragraph we are going to investigate stylistic expressive means and stylistic devices which are widely used in the literary text to create imagery.

Stylistic expressive means of the language are phonetic, lexical, phraseological and syntactical forms that exist in the language as a system for the purpose of logical and emotional intensification of the utterance.(D.U. Ashurova, M.R. Galieva,194). These intensifying forms, wrought by social usage and recognized by their semantic function, have been singled out in textbooks as having special functions in making the utterances emphatic. Stylistic expressive means and stylistic devices introduce connotational (stylistic, non-denotative) meanings into utterances. According to the principles of their formation, stylistic devices are grouped into phonetic, lexico-semantic and syntactic types. Basically, all stylistic devices are the result of revaluation of neutral words, word-combinations and syntactic structures. According to I.R. Galperin`s definition stylistic devise is a conscious and intentional intensification of some type of structural or semantic property of a language unit promoted to a generalized status and thus becoming a generative model. A number of stylistic devices are used to create imagery in the literary text such as onomatopoeia, metaphor, metonymy antonomasia, simile, allusion, and metaphorical epithet.

The phonetic expressive means include pitch, melody, stresses, pauses, whispering, singing, and other ways of using human voice. Morphological expressive means are emotionally coloured suffixes: -y (-ie - sonny auntie, girlie). Lexical expressive means are words, possessing connotations, such as epithets, poetic and archaic words, slangy words, vulgarisms, and interjections. A chain of expressive synonymic words is used in the text to create the effect of climax (gradation).

One of the most powerful phonetic expressive means in the literary text are phonetic. Pitch, melody, stress, whispering, a sing-song manner of speech and other ways of using the voice are more effective than any other means in intensifying the utterance emotionally or logically. For instance, onomatopoeia is a combination of speech-sounds which aims at imitating sounds produced in nature (wind, sea, thunder, etc), by things (machines or tools, etc), by people (sighing, laughter, patter of feet, etc) and by animals. Combinations of speech sounds of this type will inevitably be associated with whatever produces the natural sound. Therefore the relation between onomatopoeia and the phenomenon it is supposed to represent is one of the types of metonymy. There are two varieties of onomatopoeia: direct and indirect.

Onomatopoetic words can be used in a transferred meaning, as for instance, ding-dong, which represents the sound of bells rung continuously, may mean 1) noisy, 2) strenuously contested.

Examples are:

a ding-dong struggle, a ding-dong go at something.

Indirect onomatopoeia demands some mention of what makes the sound, as rustling (of curtains). The same can be said of the sound [w] if it aims at reproducing, let us say, the sound of wind.

"Whenever the moon and stars are set, Whenever the wind is high, All night long"

in the dark and wet A man goes riding by." (R. S. Stevenson)

Indirect onomatopoeia is sometimes very effectively used by repeating words which themselves are not onomatopoeic, as in Poe's poem "The Bells" where the words "tinkle" and "bells" are distributed in the following manner:

"Silver bells... how they tinkle, tinkle, tinkle" and further

"To the tintinnabulation that so musically wells

From the bells, bells, bells, bells,

Bells, bells, bells —

From the jingling and the tinkling of the bells."

A skilful example of onomatopoeic effect is shown by Robert Southey in his poem "How the Water Comes down at Ladore." The title of the poem reveals the purpose of the writer. By artful combination of words ending in -ing and by the gradual increase of the number of words in successive lines, the poet achieves the desired sound effect. The poem is rather too long to be reproduced here, but a few lines will suffice as illustrations:

"And nearing and clearing,

And falling and crawling and sprawling,

And gleaming and streaming and steaming and beaming,

And in this way the water comes down at Ladore."

Lexical stylistic devices of imagery are the words which due to their inner expressiveness constitute a special layer. There are words with emotive meaning only (interjections), words which have both referential and emotive meaning (epithets), words which still retain a double meaning (love, hate, sympathy). The literary text involves several lexical stylistic devices such as metaphor, metonymy, simile, epithet, antonomasia that evoke mental representations in the human mind.

Metaphors are one of the most extensively used literary devices to compose an image in the human mind. "The term 'metaphor', as the etymology of the word reveals, means transference of some quality from one object to another. Thus by transference of meaning the words acquire a new-meaning which has additional

implicit senses. Metaphor refers to a meaning or identity ascribed to one subject by way of another. In a metaphor, one subject is implied to be another so as to draw a comparison between their similarities and shared traits. The first subject, which is the focus of the sentences, is usually compared to the second subject, which is used to convey a degree of meaning that is used to characterize the first. The purpose of using a metaphor is to take an identity or concept that we understand clearly (second subject) and use it to better understand the lesser known element (the first subject). Metaphor is a powerful means of creating an image. For instance:

*The **indignant fire**, which **flashed** from his eyes, did not **melt** the glasses of his spectacles. (Dickens)*

In the above example the metaphors “flashed” and “melt” are connected with the main image expressed by the word “fire”. This prolonged image helps Dickens to achieve exaggeration and to give a touch of humour.

Another stylistic device which is widely used in the literary text is metonymy. According to I.R. Galperin metonymy is based on a different type of relations 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.

Metonymy is a figure of speech that replaces the name of a thing with the name of something else with which it is closely associated and its general function is building up imagery. Metonymy is used to achieve concreteness of description. By giving a specific detail connected with the phenomenon, the author evokes a concrete and life-like image and reveals certain feelings of his own. The sources where images for metonymy are borrowed are quite different: features of a person, names of writers and poets, names of their books, names of some instruments, etc.

Then they came in. two of them, a man with long fair moustaches and a silent dark man... Definitely, the moustache and I had nothing in common. (D.

Lessing)

We have a feature of a man here which catches the eye, in this case, his appearance: the moustache stands for the man himself.

Metonymy is also the rhetorical strategy of describing something indirectly by referring to things around it, as in describing someone's clothing to characterize the individual. Metonymy, (from Greek *metōnymia*, “change of name,” or “misnomer”), figure of speech in which the name of an object or concept is replaced with a word closely related to or suggested by the original, as “crown” to mean “king” (“The power of the crown was mortally weakened”) or an author for his works (“I’m studying Shakespeare”). A familiar Shakespearean example is Mark Antony’s speech in *Julius Caesar* in which he asks of his audience: “Lend me your ears.” Metonymy has the effect of creating concrete and vivid images in place of generalities, as in the substitution of a specific “**grave**” for the abstraction “**death.**”

Discussing lexical stylistic devices of imagery it is essential to remind the role of simile. Simile is a figure of speech that makes a comparison, showing similarities between two different things. Unlike metaphor, simile draws resemblance with the help of the words like, as, as if, alike, similar, such as, seem, similar and etc. Therefore, it is a direct comparison. Simile can explicitly provide the basis for a comparison or leave this basis implicit. In the implicit case simile leaves the readers to determine for themselves which features of the thing or person are being predicated.

"And the executioner went off like an arrow."(Alice's Adventures in Wonderland, by Lewis Carroll).

In the literary text above we can visualize the speed of an arrow which was compared to a person.

One more stylistic device that is frequently used to create image is a metaphorical epithet. Epithet is an adjective or phrase that is used to express the characteristic of a person or thing, such as “**Alexander the Great**”. In literature, the term is considered an element of poetic diction, or something that distinguishes the language of poetry from ordinary language. Homer used certain epithets so regularly that they became a standard part of the name of the thing or person described, as in “**rosy-fingered Dawn**” and “**gray-eyed Athena.**” The device was used by many later poets, including John Keats in his sonnet “On First Looking into Chapman’s Homer”.

The next lexical stylistic device which creates imagery is antonomasia which is the stylistic device based on the interaction of the logical and nominal meanings of the same word. These two kinds of words must be realized in the word simultaneously. To put it in simple terms, antonomasia is a rhetoric way of giving an appropriate name or title to someone or something. It stands close to epithet. Epithet is usually inspired by a specific character, a particular physical trait, or some outstanding feats or deeds of that person or thing and is not just any random names. For instance, when we hear the name of 'Mahatma Gandhi', the first thing that strikes our mind is 'Father of The Nation'. This is exactly what antonomasia means. This figure of speech is usually employed to give a general idea about that person or thing.

Antonomasia is of the same nature as metonymy, although it cannot be said to exhibit the idea more vividly. The use of antonomasia in the literary text helps to represent the qualities, the most characteristic feature of a person or a thing. The most frequent forms of it are, naming a person from his parentage or country; as, Achilles is called Pelides; Napoleon Bonaparte, the Corsican: or naming him from some of his deeds; as, instead of Scipio, the destroyer of Carthage; instead of Wellington, the hero of Waterloo and etc.

We have discussed stylistic means of expressing imagery such as metaphor, metonymy, epithet, antonomasia, metaphorical epithet. All these stylistic devices

fulfilling various functions in the literary text help to create imagery of the whole text. The key role in creating imagery belongs to metaphor which is the basis of all other image bearing stylistic devices. It should be noted that with the development of cognitive linguistics a new cognitive approach to the notion of metaphor has been accepted. It plays a great role in the imagery structure of the whole text.

2.2. Cognitive metaphor in the literary text

Metaphor is unpredictable yet it is the product of the human thought and it has been investigated for many decades. The use of metaphor in daily language such as "time is money" or "running out of time" illustrates that abstract concepts can be expressed metaphorically (Lakoff & Johnson, 1980). The word "metaphor" is Greek in origin; its Greek etymology can be traced from the roots *meta* - meaning, change and *pherein* - a verb indicating to bear or to carry. Hence, in its etymological denotation, metaphor is a carrier of change. Metaphor is considered the most important and wide spread figure of speech in which an idea is referred to by a word or expression normally denoting another so as to suggest a common quality shared by the two (Oxford, 2008). In Paul Ricoeur's words, metaphors are "poems in miniature" - an art of conveying ideas, imagination and feelings, that might otherwise be difficult to express in plain language (1981, p.179). The creativity of metaphor is well harnessed in communication to conceptualize on changing realities. Aristotle in his book entitled **Rhetoric** writes that: "Now strange words simply puzzle us; ordinary words convey only what we know already; it is from metaphor that we can best get hold of something fresh" (2000, part 10, para. 1). In *Poetics*, Aristotle (2004) explicates, "Metaphor consists of giving the thing a name that belongs to something else; the transference being either from genus to species, of from species to genus, or from species to species, or on grounds of analogy" (part 21, para. 2).

With the development of cognitive linguistics new notions came to existence. One of new terms in Cognitive Linguistics is “Cognitive Metaphor”. The theory of Cognitive Metaphor was suggested by George Lakoff and Mark Johnson. They were the first to pay special attention to this phenomenon; they viewed cognitive metaphor from a different angle. Nowadays many researchers study cognitive metaphor, its characteristics and types. Among them we may mention names of such famous scholars as M. Black, A. Richards, E. S. Kubryakova, E. McCormack and many others.

Cognitive Metaphor is one of the fundamental processes of human cognition, a specific way of conceptualizing reality based on the mental process of analogy and knowledge transfer from one conceptual field into another (Ashurova D.U). George Lakoff and Mark Johnson recently claimed in “Metaphors We Live By” and in "Conceptual metaphor in everyday language" that "metaphors partially structure our everyday concepts and that this structure is reflected in our literal language". Lakoff and Johnson considers three types: In Structural Cognitive Metaphor target sphere is a model for comprehension of domain sphere. Orientational Cognitive Metaphor is connected with the orientation in space: left-right; good-bad; deep-shallow; in-out; front-back. Ontological Cognitive Metaphors views one thing in terms of another.

E. S. Kubryakova distinguishes the following types of Cognitive Metaphor: Structural Cognitive Metaphors, Ontological Cognitive Metaphors, Conduit Cognitive Metaphor, Orientational Cognitive Metaphors.

At present cognitive metaphor is regarded not just a stylistic device, but a tool of cognition. We perceive the world around us through and with the help of cognitive metaphors. We may find support of cognitive metaphor in the analysis of literary texts, cultural practices and social events. Cognitive metaphors help us interpret texts; we may understand the author’s message (explicit or implicit) with the help of this device. Lakoff and Johnson claim that the whole human’s cognition is based on metaphor, which means that we compare all our knowledge about the

world and represent it with the help of other more simple notions or concepts. We can perceive metaphorically almost everything: people, situations even places. As it has already been mentioned, cognitive metaphors help us understand one concept or idea in terms of another and we structure the target domain according to definite processes the same as in cognitive metaphor.

The fundamental principle of Cognitive metaphor Theory is that metaphor operates at the level of thinking. Metaphors link two conceptual domains, the ‘source’ domain and the ‘target’ domain. The source domain consists of a set of literal entities, attributes, processes and relationships, linked semantically and apparently stored together in the mind. These are expressed in language through related words and expressions, which can be seen as organized in groups resembling those sometimes described as ‘lexical sets’ or ‘lexical fields’ by linguists. The ‘target’ domain tends to be abstract, and takes its structure from the source domain, through the metaphorical link, or ‘cognitive metaphor’. Target domains are therefore believed to have relationships between entities, attributes and processes which mirror those found in the source domain. At the level of language, entities, attributes and processes in the target domain are lexicalized using words and expressions from the source domain. Let’s consider the following examples:

*He shot down all of my **arguments**.* (Lakoff and Johnson, 1980)

He attacked every weak point in my argument. (Lakoff and Johnson, 1980)

According to Lakoff and Johnson (1980), a mapping of the concept of argument to that of war is employed here. **The argument**, which is the target concept, is viewed in terms of a battle (or a war), the source concept. The existence of this analogy allows us to talk about arguments using the war terminology, thus giving rise to a number of metaphors.

Another example which invokes linguistic expressions from the conceptual metaphor is “ARGUMENT IS A BATTLE”. This metaphor consists of the

mapping of the source model BATTLE onto the target model ARGUMENT. ARGUMENT thus inherits some of the cognitive structures (including the stages) of a BATTLE, which can be seen in various linguistic expressions frequently used to talk about language:

Initial positions of the opponents: *They drew up their battle lines.*

I braced myself for the onslaught.

Attack: *She attacked every weak point in my argument.*

He shot down all my arguments.

Defense *They defended their position ferociously*

She produced several illustrations to buttress her argument

Retreat: *He withdrew his offensive remarks*

Counterattack: *I hit back at his criticism*

Victory/defeat/truce: *O.K., you win.*

He had to succumb to the force of her arguments.

Let's call it a truce.

Cognitive metaphors typically employ a more abstract concept as target and a more concrete or physical concept as their source. For instance, metaphors such as '**the** days [the more abstract or target concept] ahead' or '**giving my time**' rely on more concrete concepts, thus expressing time as a path into physical space, or as a substance that can be handled and offered as a gift. Different cognitive metaphors tend to be invoked when the speaker is trying to make a case for a certain point of view or course of action. For instance, one might associate "the days ahead" with leadership, whereas the phrase "giving my time" carries stronger connotations of bargaining. Selection of such metaphors tends to be directed by a subconscious or implicit habit in the mind of the person employing them.

According to Kövecses, cognitive metaphors tend to use "abstract concept as a target and more concrete as their source". Kövecses explains that the knowledge of correspondences between these two domains is necessary to comprehend a cognitive metaphor. We refer to these conceptual analogies as MAPPINGS (Kövecses 2002: 6). A cognitive mapping is the systematic set of correspondences that exist between constituent elements of the source and the target domain. Many elements of target concepts come from source domains and are not preexisting. To know a cognitive metaphor is to know the set of mappings that applies to a given source-target pairing. The same idea of mapping between source and target is used to describe analogical reasoning and inferences. For instance:

Love is a journey

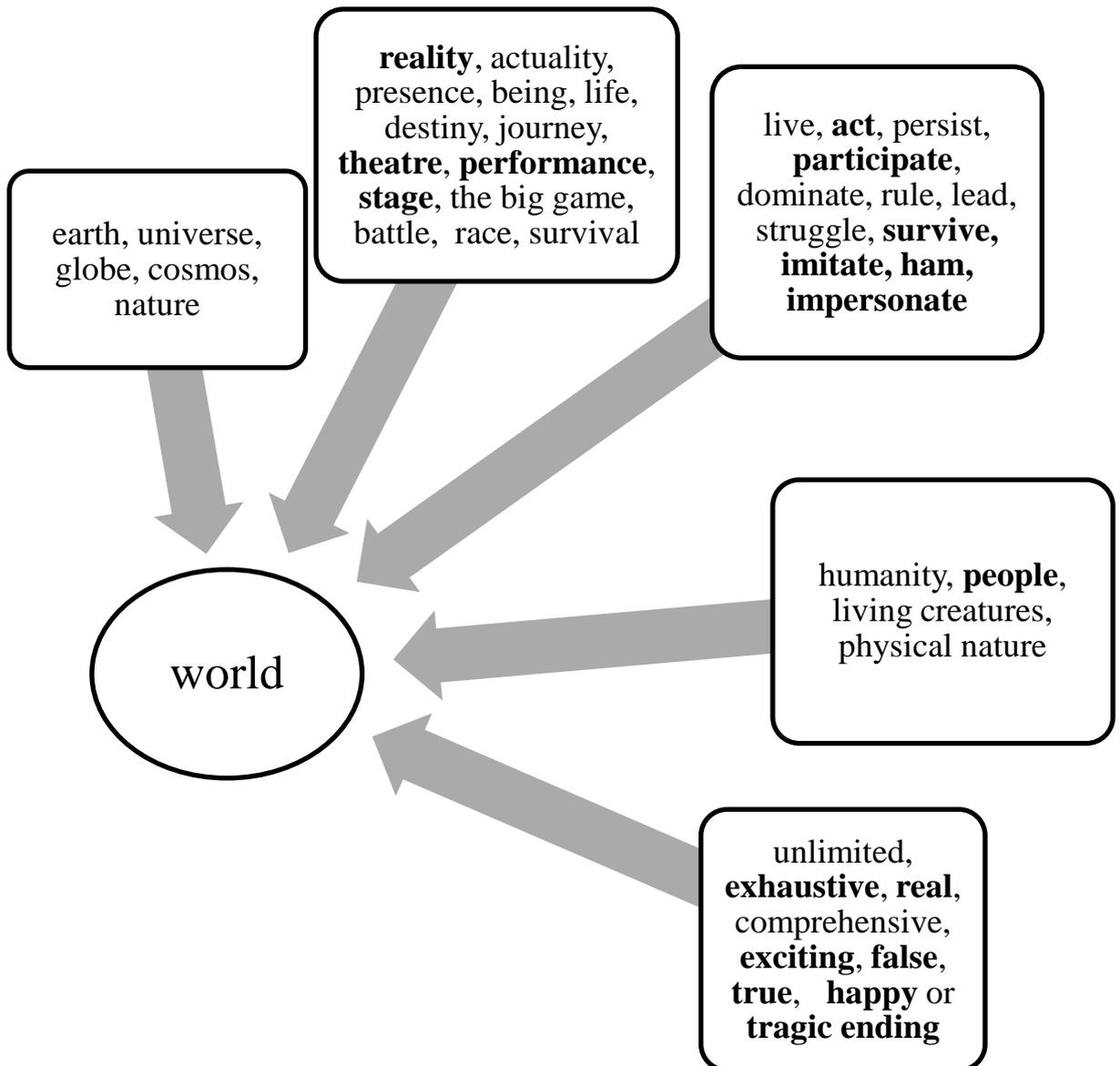
'**Love**' forms the target domain 'journey' forms the source domain (a conceptual domain we try (a conceptual domain we take to comprehend) conceptual content from. As Lakoff proposes, in order to describe and understand the target domain, one must have the knowledge of the source domain. Let us take LOVE IS A JOURNEY metaphor. We understand love because we have knowledge about journeys. Each time we think about journeys, we consider travellers, route and destination. In order to understand love in terms of a journey, one must have in mind the idea of lovers as travellers, the course of their romantic relationship as an act of travelling with happy moments as well as obstacles (It's been bumpy road). Our knowledge about different kinds of journeys equips us with a powerful tool that can be used to make the description of love richer and more adequate.

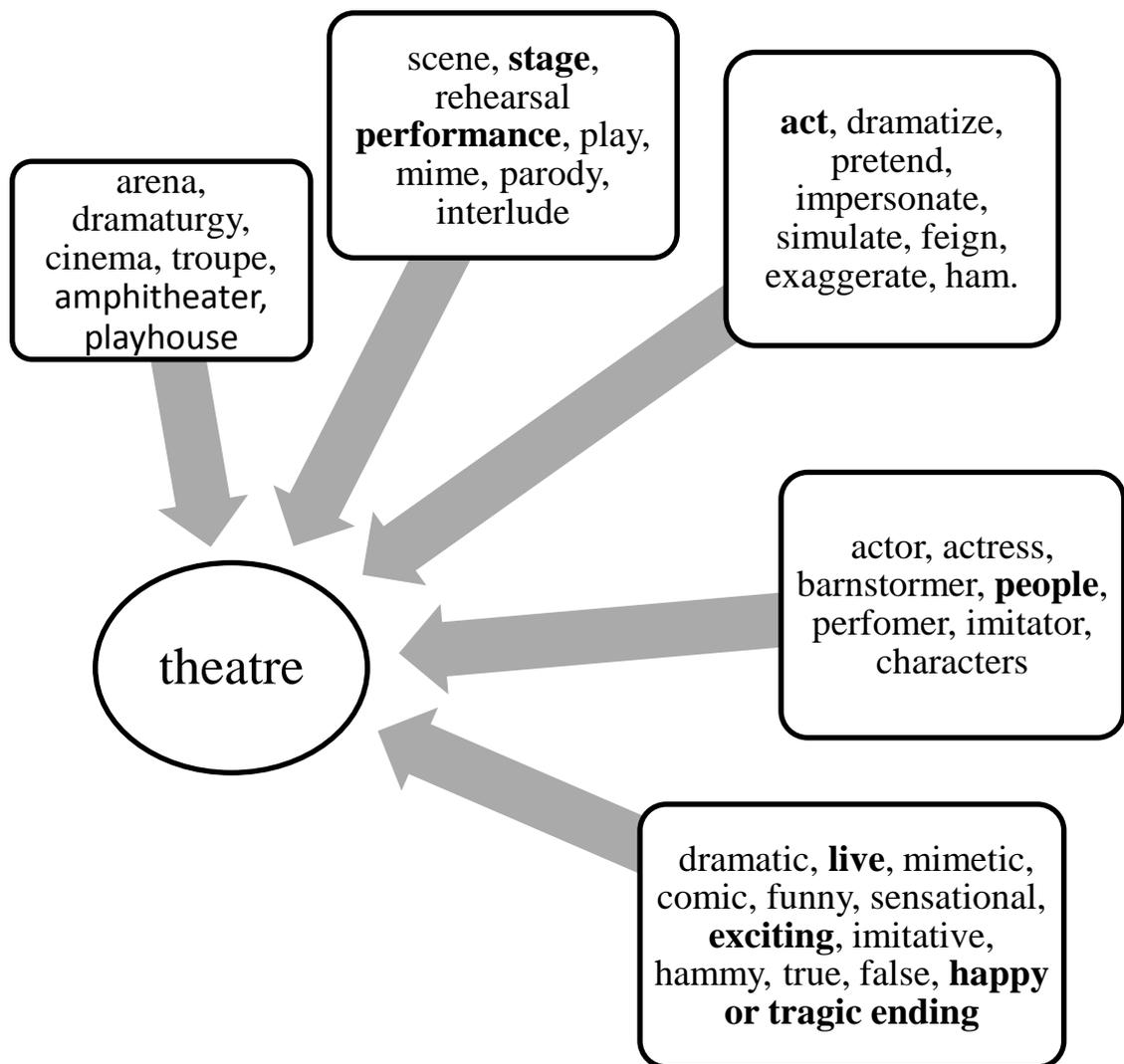
The role of cognitive metaphor in the literary text is very difficult to overestimate. The literary text involves a quiet great number of cognitive metaphors which play an important role in representing the conceptual world picture.

For example:

*“All the world’s a **stage** and men and women merely **players**”*. (W. Shakespeare)

The cognitive metaphors used here “world-stage”, “people-players” reflect Shakespeare’s world perception and his evaluation of people living in the world. The world is compared to the theatre and these two notions are closely associated in the mapping below:





As a result of mapping the following conceptual features of the world and people living in the world are revealed. We can see in the mappings there are a number of characteristics and attributes which characterize both notions. Such words and phrases are highlighted in the mapping. The peculiar feature of the cognitive metaphor in the text is its correlation with the conceptual information of the text. The problem of conceptual information is considered to play an essential role in literary text interpretation. In fact, the main task of text interpretation is to reveal the conceptual information of the text. In this respect, cognitive metaphor assumes a crucial role in cognitive interpretation of the literary text.

To sum up, in the cognitive linguistic view, metaphor is defined as understanding one conceptual domain in terms of another conceptual domain. Understanding one domain in terms of another involves a set of fixed correspondences (technically called mappings) between a source and a target domain. This set of mappings obtains between basic constituent elements of the source domain and basic constituent elements of the target. To know a conceptual metaphor is to know the set of mappings that applies to a given source-target pairing.

Summary

Any literary text abounds in stylistic devices and expressive means in order to convey the author's conceptual world picture and create a certain image in the human mind. According to Prof I.R. Galperin's definition Stylistic Devise is a conscious and intentional intensification of some type structural or semantic property of a language unit promoted to a generalized status and thus becoming a generative model. Stylistic devices of imagery including cognitive metaphor play a significant role in forming the image structure of the literary text.

Scholars distinguish phonetic, phraseological, lexical and syntactical forms of expressive means. Phonetic expressive means are very impressive and express a sense of pitch, melody, stress, whispering, a sing-song manner of speech and other ways of using sounds in the literary text. One of the phonetic expressive means is onomatopoeia. It is a stylistic device that represents speech-sounds which imitate sounds produced in nature. There are 2 types of onomatopoeic words: direct and indirect. Direct onomatopoeia is contained in words that imitate natural sounds. Indirect onomatopoeia is a combination of sounds the aim of which is to make the sound of the utterance an echo of its sense. Onomatopoeia is considered to be a means of expressing auditory imagery.

Lexical expressive means of imagery are metaphor, metonymy, simile, epithet, antonomasia that create mental images in the reader's mind. Metaphor is the representation of a person, place, thing, or idea by way of an image that suggests a particular association or point of similarity. Another stylistic device based on the principle of substitution of one object for another is called metonymy. The general function of metonymy is building up imagery and it mainly deals with generalization of concrete objects. The sources where images for metonymy are borrowed are as follows: features of a person, an object, facial appearance, names of writers and poets, names of their books, name of some instruments, etc. the next stylistic device of imagery is simile which reveals the most essential features of an object or person and draws a comparison between two different things. The main stylistic function of simile is to represent the imaginative characterization of a phenomenon. Epithet is a stylistic device based on the interaction of the logical and emotive meanings. It shows purely individual emotional attitude of the writer or the speaker towards the object mentioned. Antonomasia is lexical stylistic device in which a proper name is used instead of a common noun or vice versa. This stylistic device is based on the immediate interplay between logical and fulfills the stylistic function of creating imagery.

The development of Cognitive Linguistics as science caused the emergence of the notion of cognitive metaphor. Cognitive Metaphor is one of the fundamental processes of human cognition, a specific way of conceptualizing reality based on the mental process of analogy and knowledge transfer from one conceptual field into another. So cognitive metaphor is regarded not just a stylistic device, but a tool of cognition. We perceive the world around us through and with the help of cognitive metaphors.

There distinguished three types of cognitive metaphor:

- in Structural Cognitive Metaphor the target sphere is a model for comprehension of the domain sphere.
- Orientational Cognitive Metaphor is connected with the orientation in space: left-right; deep-shallow; in-out; front-back.

- Ontological Cognitive Metaphors refers to the ways of viewing emotions, activities, events as entities.

Cognitive metaphor is a natural part of human mind and it involves two domains of experience, a source and a target, connected by means of mappings. The structure of the source domain is transferred onto the target domain. In the course of metaphorical processes the source domain corresponds to the target domain; in other words, there is a process mapping or a projection between the source domain and the target domain.

The analysis of literary text and stylistic devices functioning in it reveal the conceptual significance of these linguistic units and their role in formation of the image structure of the whole text.

CHAPTER 3. IMAGERY OF THE LITERARY TEXT

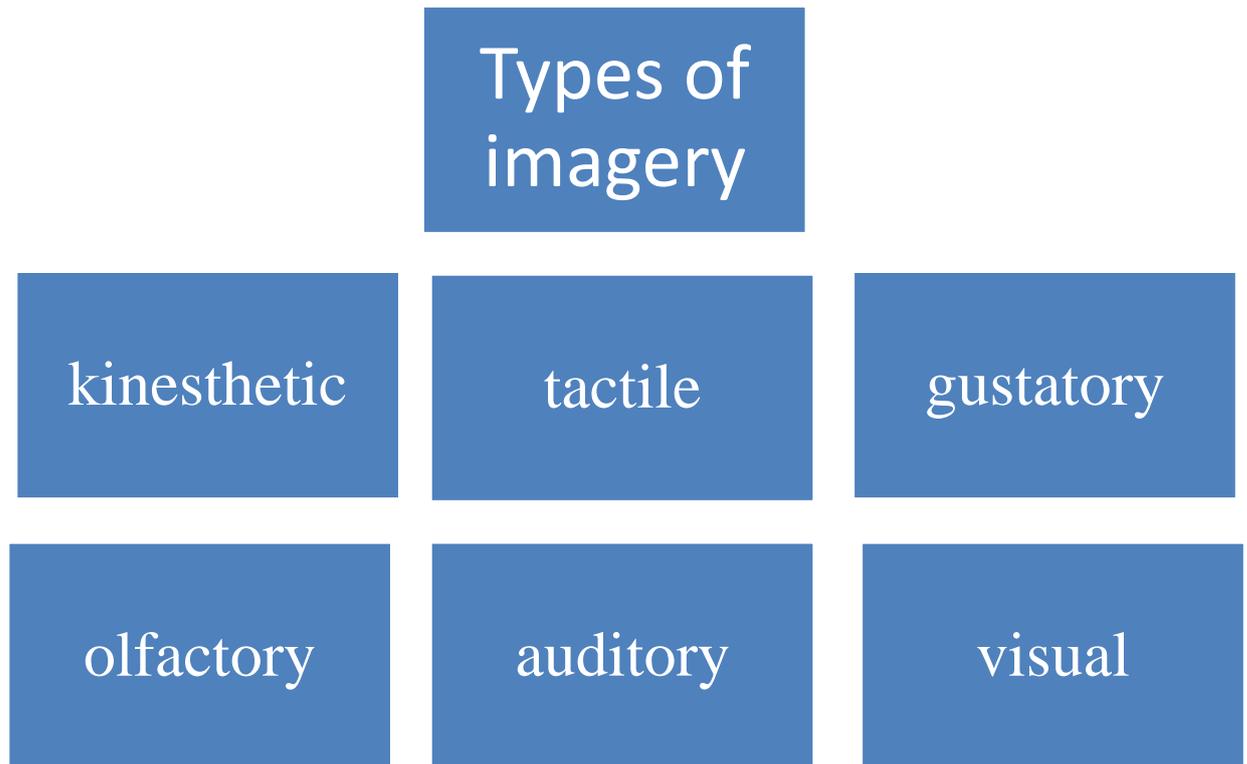
3.1 The notion of imagery

Imagery, in a literary text, is the main category which represents author's use of vivid and descriptive language. It refers to human senses to deepen the reader's understanding of the work. Poets, playwrights, and novelists have used it for centuries to express and evoke emotion. Well-written imagery draws the reader deeper into the literary work, giving them a frame of reference they can conjure up in their minds.

Let us to define, first of all, the notion of imagery itself. It is well-known that the notion of imagery has been discussed for many years by scholars. Aristotle said in his book called "On Memory and Recollection": "Thought is impossible without an image". By the early 20th century psychology had progressively established and attitudes towards imagery amongst philosophers increased. A prominent philosophers Schlick (1918), Sartre (1936, 1940), Ryle (1949), and especially the later Wittgenstein, talked about imagery's importance in cognition, and about whether the whole notion of "pictures in the mind" really made sense. Indeed, even in the late 19th century Frege (1884 §§59–60) had already argued against the traditional view that the meaningfulness of language derives from the mental images that we associate with words. Images, he pointed out, are subjective and idiosyncratic, whereas word meanings are objective and universal. In linguistics, the notion of "imagery" is understood more narrowly. E.N. Kolodkina considers imagery as the ability of words invoke sensual image in the mind. I.R. Galperin emphasizes that understanding imagery as the relationship between two types of lexical meaning of the word is reflected in the definition of the linguistic image as a result of the interaction of lexical and contextual meaning.

So as we mentioned, the notion of imagery is rooted in psychology and the phenomenology of the body and later it was developed by cognitive linguists from the early 1980s. Conceptual functions of the imagery have been extensively studied

by cognitive linguists. Imagery explains the interface between the embodied and the conceptual activities as well as the cross-modal features and has following types:



Kinesthetic imagery describes movement: “*A host, of golden daffodils; Beside the lake, beneath the trees, Fluttering and dancing in the breeze*”. Tactile imagery pertains to the sensation of touch and texture, like how something would feel if it came in contact with your skin: “*two socks as soft as rabbits*”. Visual imagery pertains to sight and helps the reader to picture events and objects.

“*Glittering white, the blanket of snow covered everything in sight*”. Auditory imagery relates to sound and often takes the form of onomatopoeias, which are words that denote a sound, such as “whoosh”. “*I could hear the popping and crackling as mom dropped the bacon into the frying pan*”. Olfactory imagery describes odors and evokes the memory of smell: “Greasy smell wafted toward

me". Gustatory imagery refers to a taste: *"The rich, sweet, sugary taste of chocolate ran over his taste buds as he chewed and swallowed the whole dessert in less than ten seconds"*.

Imagery has been argued in the fields of cognitive linguistics for many decades. According to cognitive linguistics, we actually conceptualize situation through image. A dynamic situation will form a dynamic image while a static situation a static one. As the reflection of the material world, semantic structure in linguistic system is based on image, too. Moreover, the formation of image is related to people's ability to conceptualize. Different images are resulted from the different choices of individual's cognitive domain, intentional states or perspective and so forth. To be brief, image actually comes from our mental experience in the real world, and our conceptualized world is actually comprised of numerous images. As to the relationship between language and image, it has been made in the following way: "the meaning of a certain language unit is actually an imagistic structure conventionalized by all the relevant relation with it." Therefore, according to the improved inferential model, once we come to an unfamiliar image for the first time, we always follow the path of inferential model, namely, we "start with the recovery of a linguistically-encoded sentence meaning, which has to be contextually enriched in a variety of ways to yield a full-fledged speaker's meaning" (Ran, 2001). In other words, when we first come to an image, we should take the linguistically-encoded sentence meaning, following a path of least effort, then enrich it at the explicit level and complement it at the implicit level until the resulting interpretation meets our expectation of relevance and make a sense when we fix it to all of our contextual assumptions already in our mind.

In cognitive linguistics notion of the image is directly related to the concept of "language world picture."The concept of "world view" is one of the fundamental concepts that express the specific character of human existence. There are so many pictures of the world, as there are ways of worldview. Linguistic picture of the world is not worth a special series of paintings of the world, it is preceded, as it is

impossible to understand the world without knowing the language. Thus, the linguistic picture of the world in the human mind creates an idea of the reality around him. That language picture of the world is considered the most stable, because the study of a language picture of the world becomes the most important for all areas of knowledge. In Cognitive linguistics the world picture is studied as the global image of the world, which is the result of a mental activity of human, because it occurs in human mind during the contact with the world. By perceiving the world, human constructs his own world picture, i.e., in his mind there is a certain "world picture" including "language world picture". If the world is the human interaction with the surrounding reality, the world picture is the result of processing information about the person and the reality around him. All phenomena and objects of the external world are represented in the human mind in the form of images and this so-called "semantic field", "system of values" or the world picture - a system of images, including those which are reflected in the language.

From linguistic point of view imagery in the literary text can be created by using different stylistic devices such as metaphor, simile, antonomasia, metonymy and etc. The function of imagery in literary text is to generate a vibrant and graphic presentation of a scene that appeals to as many of the reader's senses as possible. It aids the reader's imagination to envision the characters and scenes in the literary piece clearly. Let us consider them using some examples:

Imagery of light and darkness is repeated many times in Shakespeare's "Romeo and Juliet". The author used metaphor and simile to portray the image of light and darkness. Consider an example from Act I, Scene V:

"O, she doth teach the torches to burn bright!

It seems she hangs upon the cheek of night

Like a rich jewel in an Ethiope's ear;"

Romeo praises Juliet by saying that she appears more radiant than the brightly lit torches in the hall. He says that at night her face glows like a bright jewel shining against the dark skin of an African. Through the contrasting images of light and dark, Romeo portrays Juliet's beauty.

Another stylistic device called onomatopoeia was used in the following poem. John Keats' "To the Autumn" is an ode rich with auditory imagery examples. In the last five lines of his ode he says:

*"Or sinking as the light wind lives or dies;
And full-grown lambs loud bleat from hilly bourn;
Hedge-cricket sing; and now with treble soft
The redbreast whistles from a garden-croft,
And gathering swallows twitter in the skies."*

The animal sounds in the above excerpt keep appealing to our sense of hearing. We hear the lamb bleating and the crickets chirping. We hear the whistles of the redbreast robin and the twitters of swallows in the sing. Keats call these sounds as the song of autumn.

In "The Great Expectations" written by Charles Dickens, Pip (the hero of the novel) uses many images to describe a damp morning in a marsh. We can how artistically the author used personification in his composition:

"It was a rimy morning, and very damp. I had seen the damp lying on the outside of my little window... Now, I saw the damp lying on the bare hedges and spare grass,.... On every rail and gate, wet lay clammy; and the marsh-mist was so thick, that the wooden finger on the post directing people to our village—a direction which they never accepted, for they never came there—was invisible to me until I was quite close under it."

The repeated use of the words “damp” and “wet” makes us feel how rough it was for him in that damp and cold morning. The thick “marsh-mist” aids our imagination to visualize the scene of mourning in a marshland.

In prose, imagery aids writers to accomplish a vivid description of events. Below is an example of an effective use of imagery from E.B. White’s “Once More to the Lake”:

“When the others went swimming my son said he was going in, too. He pulled his dripping trunks from the line where they had hung all through the shower and wrung them out. Languidly, and with no thought of going in, I watched him, his hard little body, skinny and bare, saw him wince slightly as he pulled up around his vitals the small, soggy, icy garment. As he buckled the swollen belt, suddenly my groin felt the chill of death.”

The images depicting the dampness of clothes, in the above lines, convey a sense of chilly sensation that we get from wet clothes.

Imagery is sometimes described as 'painting a picture with words,' but it is actually a lot more than that. Imagery contains more than just a view of what a writer thinks. Imagery is a collage of senses that the writer imagines and feels. Imagery can best be described as 'witnessing an entire world made up of words.'

The intensity of any literary text largely depends on powerful imagination. It also depends on the effective execution of imagination on the pages of a literary work. Therefore, to visualize his/her imagination the poet/writer often employs various literary devices. The most effective and compelling of those is the use of imagery. Imagery is used in literary works to refer to the ways the writers compose mental images in words. It signifies all the sensory perceptions used in a literary work, whether by literal description, allusion, simile, or metaphor. Imagery engages the reader’s imagination through wonderful descriptions or illustrations that vividly portray the reality of a particular moment. A literary text with effective

imagery gives the reader a clear mental picture of what is happening and enhance what the writer is trying to convey to the reader.

To sum up, the main functions of imagery can be summarized in the following manner:

- Imagery is used to concretize an abstract or inner state of mind.
- Generally a poet's/ writer's imagery takes the form of similes and metaphors and other stylistic devices not only for effective communication but also for expressing the author's individual world picture.

3.2 The image structure of the literary text

Imagery, as we have discussed in previous chapter, plays an essential role in constructing the literary text because it is its main property. In this respect, we are going to discuss the image structure of the literary text in the present chapter. At first it is essential to remind that the deep structure of the imagery consists of 3 components: referent imagery, agent (the object reflected), the basis of the imagery.

In recent years, linguists pay much attention to the imagery of the whole text. In this respect they say that literary text is the imaginary reflection of the reality. According to G.V. Stepanova, traditional semantic triangle "reality-meaning-text" is transformed into "reality-image-text".

An image is a subjective reflection of reality. It is affected by the author's power of imagination. While reading fiction the images arouse the reader's response and emotions.

Compare:

He was a stout man.

"His features were sunk into fatness ...

His neck was buried in rolls of fat. He sat in

The chair ... his great belly thrust forward ..."

(S. Maugham. Red)

The images created by figures of speech in S. Maugham's description call up a visual picture of a concrete fat man and evoke in the reader definite feelings, including those of antipathy and even aversion. Whereas "He was a stout man" does not arouse negative feelings.

It must be noted that the images of a literary work form a system, which comprises a hierarchy of images, beginning with micro-images (formed by a word or a combination of words, the so-called artistic details) and ending with synthetic images (formed by the whole literary work).

In literature attention is centred on man, his character and behaviour. That explains why the character-image is generally considered to be the main element of a literary work; the images of things and landscape are subordinated to the character-image. Thus, landscape-images are generally introduced to describe the setting, to create a definite mood or atmosphere. Yet even a landscape-image, as well as an animal-image, may become the central character of the story. For example, Nature is the main antagonist of the major character in *The Old Man and the Sea* by E. Hemingway. This story is a perfect example of the image structure of the whole text. All the images describing the old man's environment (sea, stars, fish, shark, nature, sky, clouds, etc.) are closely interrelated and united around the central figure of the story – the old man.

Ernest Hemingway is very concise and selective about what he writes in "The Old Man and the Sea". He does not describe any emotions in great depth, and he elaborates thoroughly on scenery and small details to create captivating imagery. Hemingway's brief descriptions of emotion act as more of guidance of imagination than a specific analysis. As a result, the reader learns to make his own analysis about what the characters feel. Another reason for Hemingway's simplistic use of imagery is the simplistic nature of his characters, their setting, and their story.

Hemingway takes a different approach while describing small details and scenery. Hemingway draws attention to the small details that matter most to the old

man, using powerful words and interesting devices to entrance the reader. Because Hemingway is so brief in describing emotions, and offers little analysis, his imagery is more enticing and attractive.

The tastefulness of Hemingway's style helps to keep the book appealing. He doesn't overuse any devices. Instead, he uses them only when they will enhance the imagery. While describing a Marko shark's mouth, Hemingway uses several devices including simile and metaphor.

"Inside the closed double lip of his jaws all of his eight rows of teeth were slanted inwards. They were not the ordinary pyramid-shaped teeth of most sharks. They were shaped like a man's fingers when they are crisped like claws. They were nearly as long as the finger of the old man and they had razor-sharp cutting edges on both sides."

Hemingway paints a picture not only of the shark's mouth, but also of how evil it is. He describes the teeth not only as fingers, but as fingers that are "crisped like claws." This gives the reader an image of how gnarled and ridged the shark's teeth are. He also gives insight to how the old man might perceive the shark. He said the teeth "were nearly as long as the fingers of the old man and they had razor-sharp cutting edges on both sides."

This shows the reader how helpless and unevenly matched the old man felt against the shark that was coming to take his fish. The old man knew his hands were no match for the shark's mouth; he knew the shark would take some of his fish before he could kill him.

Hemingway's imagery also helps to give the story setting and context. He is able to show small details of the old man's life to give the reader an understanding of his poverty, rather than plainly say, "He was poor." This is a stylistic technique that makes the story interesting. When describing the old man's house, he uses powerful imagery to give the reader an understanding of what the old man's life is like.

"They walked up the road together to the old man's shack and went through the open door... The mast was nearly as long as the one room of the shack. The

shack was made of the tough bud shields of the royal palm which are called guano and in it there was a bed, a table, one chair, and a place on the dirt floor to cook with charcoal,”

From the passage, the reader understands that the old man is poor, but Hemingway never said that. Throughout the passage Hemingway uses small details to show the reader what the old man's life is like. When they walked through the “open door” Hemingway shows the house was not locked. This offers the impression that there was nothing to steal from inside the house. He shows the size of the shack by saying it is not much bigger than the mast. This lets the reader see the shack is very small. He draws attention to the amount of furniture in the shack to show how little the old man owned. The fact that the floors were dirt and the shack was made of palm also adds to the feeling of poverty in the house.

Another purpose for Hemmingway's vivid imagery is to show how observant the old man is of his surroundings. This aspect of the old man serves to contrast his simplicity, and make him more dynamic. Hemmingway achieves making the old man seem observant by interchanging the old man's thoughts with the narration of the story; as if both Hemmingway and the old man were telling the tale. He shows how observant the old man is early in the book, before he hooks the fish.

“The clouds over the land now rose like mountains and the coast was only a long green line with gray and blue hills behind it. The water was a dark blue now, so dark that it was almost purple. As he looked into it he saw the red sifting of the plankton in the dark water and the strange light the sun made now,” he wrote.

From this passage, the reader is able to perceive the sea as the old man does, and is therefore able to understand the types of things the old man notices. The old man seems to study the clouds, the mountains, the shoreline, the water, the sunlight, and even the plankton all at once. This gives the sense that he is indeed very observant.

The impact of the vivid imagery is that the readers feel drawn into the book. The in depth descriptions make it easy for the readers to imagine themselves in the story.

The transcending meaning of the story, achieved through simplistic emotions and a simple plot, combined with the inviting imagery, gives this book its' ability to entrance and inspire readers. While most readers probably can't relate to working on a fishing boat in the early 1900's, the universal themes of endurance and determination, seen in the book, are still accessible and relatable because of the way the book is written.

Santiago is one of the major characters in the narrative. His start into the sea is an excellent demonstration of Hemingway's descriptive art in its successive engagement of various senses. First, comes the sense of smell:

*"The old man knew he was going far out and he **left the smell of the land behind** and rowed out into the clean early morning smell of the ocean".*

Then , sounds:

*"He heard the **trembling sound** as the flying fish left the water".*

This use of different sensory imagery helps create a powerful description of the man and sea by comparing them. As the novella's title might indicate, the sea is to play a very important role in the narrative, and Hemingway's exquisite introduction of the sea, recalling his descriptions of Santiago at the novella's opening in their sustained beauty, signals that importance.

"The old man was thin and gaunt with deep wrinkles in the back of his neck. The brown blotches of the benevolent skin cancer the sun brings from its reflection on the tropic sea were on his cheeks. The blotches ran well down the sides of his face and his hands had the deep-creased scars from handling heavy fish on the cords. But none of these scars were fresh. They were as old as erosions in a fishless desert.

*Everything about him was old except his eyes and they were the **same colour as the sea** and were cheerful and undefeated."*

The gendered view of the sea suggests an alternative conception of unity, unity between the masculine and the feminine. As the descriptions of those who view the sea as a man are cast in a negative light, one might argue that the story is repudiation of a homosocial world of competitive masculinity. Man and man will always yield strife; man and woman, Santiago and the sea, complement each other and create a peaceable unity. The representation of the feminine, though, in so abstract a context problematizes this judgment, especially when the only flesh and blood woman we see in the story, the tourist at the very end, is supposed to upset us.

Santiago's statement that his eyes adjust to the sun during different parts of the day furnishes another example of the importance of sight and visual imagery in the novella. Santiago says, "All my life the early sun has hurt my eyes, he thought. Yet they are still good. In the evening I can look straight into it without getting the blackness. It has more force in the evening too. But in the morning it is just painful". Given the likening of natural time cycles to human age, e.g. September as the autumn of life, it is plausible to read this passage as a statement of the edifying power of age. While it is difficult to find one's way in the morning of youth, this task becomes easier when done by those who have lived through the day into the evening of life.

The strongest symbols that support the whole narration is the image of the sea and the old man called Santiago. The sea represents the depth of unconscious. In a vocabulary definition, the sea symbolically represents a dangerous area of innumerable treasures and forms hidden in its darkness. The sea demonstrates an inexhaustible source of life power but also a deep life chasm. Santiago is an ordinary man, who is living in accordance with nature and is contended with his fate. The belief of predestination leads his life, creating a feeling of certainty and regularity. The conceptual information in the narration reveals the struggle and love between the sea and the old man comparing them to a woman and a man. So the analysis of the whole story proves that the whole structure of the text is based on imagery and abounds in stylistic devices that activate it. The central image of

the story is manifested in conceptual metaphor. MAN – SEA sustained by many metaphorical expressions and other stylistic devices and expressive means of the language.

We can also analyze the image structure of the novel called “Heart of Darkness” by J. Conrad. The pathos of the novel reveals the absurd and unnatural actions of European people in Congo. In the novel the author masterfully describes two themes—the nature and Mr. Kurtz, the main heroes of the novel. The interaction between them can be understood by the repetition of word “darkness”, which the author used to describe the nature and the character of Mr. Kurtz.

“Nature”

“I had turned to the wilderness really, not to Mr. Kurtz, who, I was ready to admit, was as good as buried. And for a moment it seemed to me as if I also were buried in a vast grave full of unspeakable secrets. I felt an intolerable weight oppressing my breast, the smell of the damp earth, the unseen presence of victorious corruption, the darkness of an impenetrable night. . . .”

“The brown current ran swiftly out of the heart of darkness, bearing us down towards the sea with twice the speed of our upward progress;”

“The vision seemed to enter the house with me—the stretcher, the phantom-bearers, the wild crowd of obedient worshippers, the gloom of the forests, the glitter of the reach between the murky bends, the beat of the drum, regular and muffled like the beating of a heart—the heart of a conquering darkness.”

“Person”

The point was in his being a gifted creature, and that of all his gifts the one that stood out pre-eminently, that carried with it a sense of real presence, was his ability to talk, his words – the gift of expression, the bewildering, the illuminating, the most exalted and the most contemptible, the pulsating stream of light, or the deceitful flow from the heart of an impenetrable darkness.”

“The thing was to know what he belonged to, how many powers of darkness claimed him for their own.”

"Kurtz discoursed. A voice! a voice! It rang deep to the very last. It survived his strength to hide in the magnificent folds of eloquence the barren darkness of his heart."

It is important to note that the description of nature involves a chain of words that reveal the semantic closeness: **gloom – dusk – impenetrable shadow** and these words form a unique semantic block with the word "**darkness**". The convergence of stylistic devices that create the image of dark nature consist of metaphor: "the big trees were kings"; "the heart of darkness"; simile "Going up that river was like travelling back to the earliest beginnings of the world"; epithets: "great (silence)", "thick, heavy, sluggish, impenetrable (forest)", "damp (earth), impenetrable (night), silent (wilderness)".

As we analyzed above, two concepts such as "nature" and "Mister Kurtz" interrelated with each other on the basis of stylistic devices, especially conceptual metaphor and they reveal the conceptual information of the whole narrative. The word "darkness" which was actively used in the description of "nature" represents the somber and supernatural power of it and simultaneously the word "darkness" expresses the cruel and wild character of "Mister Krutz".

To sum up, the analysis of the image structure of the literary text shows that imagery is a main category of the literary text and it reveals the whole image of the composition. To create the image of the text in the reader's mind the author uses different stylistic devices i.e. convergence of the stylistic devices. Very often the title can reflect the image of the narrative that shows the reality and fulfils the function of the conceptual metaphor.

Summary

Imagery has a long history and the roots of this notion go back to the works by famous philosophers – Aristotle, Zizeron and others, but the first scientific description of the notion of imagery is given by A.A. Potebnya and V.V. Vinogradov. They claimed that imagery is a main category of the text, which

reflects the author's vision of the world. There are several types of imagery: kinesthetic imagery referring to the movement, tactile imagery pertaining to the sensation of touch and texture, visual imagery relating to sight, auditory relating to sound, olfactory imagery describing odours.

The scientists argue two approaches to the notion of imagery: wide and narrow. According to the narrow approach, imagery is referred to special linguistic forms creating imagery such as metaphor, simile, antonomasia, metonymy and etc. According to the broad approach imagery is regarded as an image of the whole text. In this respect, the role of image-bearing stylistic devices should be emphasized. The analysis of the literary text and text fragments are taken from Shakespeare's "Romeo and Juliet", John Keats' "To the Autumn" "The Great Expectations" by Charles Dickens, E.B. White's "Once More to the Lake" and others. The analysis proved the image structure of the whole text is based on close interrelation and interactions of all image-bearing linguistic means including cognitive metaphor. The role of cognitive metaphor in the literary is difficult to overestimate since it is aimed to convey the conceptual information of the text.

New researches on imagery claim that images depend on how we perceive and conceptualize the world. The story that is analyzed in the second paragraph of the second chapter is "The sea and the old man" by Ernest Hemingway. "The Old Man and the Sea" is the story of an old man and his struggle for survival. Santiago is a fisherman describing his life the author emphasizes the relationships between MAN and NATURE. He thinks of the flying fish as his friends, and speaks with a warbler to spend the time. The sea is dangerous, with its sharks and potentially treacherous weather, but it also sustains him by providing food in the form of fish and shrimp. The fish, birds, and stars are all his brothers or friends; he eats turtle eggs for strength, drinks shark liver oil for health, etc. He sees himself as part of nature rather than as an external antagonist competing with it.

The whole structure of the narrative is based on imagery and abounds in stylistic devices that activate it. Stylistic devices expressing the main characters,

attitude to the sea, fish, birds, nature, when analyzed in the framework of the whole text, form the image structure which conveys conceptual information that reveals.

In the novel “Heart of Darkness” by J. Conrad, the writer also represents two concepts: the concepts of NATURE and MAN. The whole text can be presented as a frame. The top of which is a title “Heart of darkness”. The frame consists of two main parts: the description of “darkness” including wilderness, grave, unspeakable, intolerable, damp, impenetrable, corruption and the description of the main personage depicting his characteristics bewildering, illuminating, exalted, contemptible, and deceitful.

Conclusion

The conducted scientific research on the basis of text linguistics, cognitive stylistics and linguoculturology is resulted in a complex communicative-cognitive analyses to the study of imagery in the literary text aimed at investigating the problems such as new approaches to the literary text analysis, conceptual significance of stylistic devices of imagery in the literary text and image structure of the literary text.

The investigation of the literary requires the study of the emergence of the notion of imagery in linguistics and its main functions in the text. According to the carried research, it can be said that imagery has been studied from the times of Aristotle and many others scholars argue narrow and wide approach to the problem of imagery. In the narrow sense imagery is confined to stylistic means creating images such as metaphor, metonymy, simile, and antonomasia. In the broad sense imagery is in plot of the whole text reflecting the imaginary world. The whole image structure of the text is constructed by the convergence of stylistic devices and they assist in reflecting the reality in the text.

The theoretical study of the main categories and features of the literary text made it possible to determine imagery as an essential category of the literary text. The literary text is characterized by such specific categories as emotiveness, imagery, implicitness, modality, conceptuality and intertextuality:

- emotiveness in linguistics is regarded as the ability of language to express different emotions and feelings of a person by means of specific emotionally coloured language units;
- imagery in the literary text is a collection of techniques that invoke the senses and reflects the imaginary world of the author of a written work;
- implicitness is a text category which is defined as non-verbally expressed information, as hidden or indirect expression of a certain content based on the interrelations of linguistic and extralinguistic factors;
- modality is understood as: a logical correspondence of textual context to the

objective reality; and the author's attitude towards the narrated events, which is revealed through a selection of language resources, images, stylistic devices and other textual elements;

- conceptuality is a fundamental text category, which is defined as the organization of a text around a certain concept to reveal the deep semantics of the text;
- intertextuality is defined as a peculiar quality of certain texts to correlate with other texts.

New researches in terms of cognitive linguistics reveal new notions regarding literary text analysis. The notion of world picture is regarded as a system of images and visual representations existing in the human mind as a result of perception and organization (conceptualization) of the world. The following types of world picture are distinguished:

- conceptual world picture is understood as a global image of the world and its essential features reflected in human mind. It depends on how people perceive and conceptualize the world itself;
- language world picture as totality of knowledge about the world, imprinted in vocabulary, phraseology, grammar. Because each concrete language represents a system of linguistic units which leaves the mark on consciousness of its speakers and forms their original picture of the world;
- national world picture reflects national perception of the world mentality, national culture, traditions, customs, etc.
- literary world picture which is specific form of the perception of the world, that acts alternatively to the real world and presents the author's inner feelings of his creative activity;
- the author's world of view depends on his or her inner emotions and feelings, life experiences and his creations reflect his inner world.

Cognitive approach to the analysis of the literary text allows investigating the problem of text interpretation which involves the problem of concept, the notion of conceptualization and cognitive principles of text distribution. According

to the research, concept is regarded as a mental representation, “a unit of mental activity” and in the literary text it is often described through metaphor. Another notion is the notion of conceptualization which is defined as the main cognitive process of text perception and interpretation and it depends on the background knowledge, experience, age and of course an individual world picture of the addressee. Additionally, cognitive principles of distribution information in the text such as the principle of iconicity and foregrounding are revealed. Iconicity presupposes a correspondence between the picture of the world and representation of it in the language. Three iconic principles are defined such as 1) the principle of sequential order referring the sequential order of events described in the text; 2) the principle of quantity referring to the information given in various quantities for decoding; 3) the principle of proximity referring the conceptual distance matched with linguistic distance. The principle of foregrounding is the way of the formal organization of the text, focusing on the reader's attention on certain elements of the message and set the semantically relevant relationships between the elements of one or more different levels. It involves a few principle methods such as 1) convergence relating an accumulation of many stylistic devices and expressive means of the language within one fragment of the text; 2) coupling referring to the appearance of equivalent elements in equivalent positions in the text; 3) defeated expectancy relating to a low predictability of the elements encoded in a verbal chain.

Another new approach to the analysis of the literary text is linguocultural approach aims at defining culture specific units and interpreting them, at conceptualizing the culture specific stylistic devices and concepts, and decoding the cultural concepts represented in the text. Interpretation of the literary text from the position of linguocultural approach requires understanding and perception of national and cultural values expressed by the author. Convergence of stylistic devices and concepts and the usage of them convey the author's evaluative attitude towards the culture. Cultural concept as a subject of study of linguoculturology appears in the researchers as cultural, mental and linguistic entities.

The consideration of stylistic expressive means of the language allows distinguishing the phonetic and lexical stylistic devices which form the image structure of the literary text. The analysis of imagery of the literary text reveals the functions of image-bearing stylistic devices such as onomatopoeia, metaphor, metonymy, simile, metaphorical epithet and antonomasia in the text. In addition to this, the significance of cognitive metaphor in the fictional text is highlighted, i.e. cognitive metaphor is regarded as a tool of cognition and makes it possible to understand one concept or idea in terms of another and we structure the target domain according to definite processes the same as in cognitive metaphor. Cognitive metaphors typically employ a more abstract concept as target and a more concrete or physical concept as their source.

The cognitive and communicative aspects of the study of imagery as a category of the literary text reveal a number of perspectives for further investigation:

- comparative study of image structure of the literary text;
- cognitive basis of stylistic devices;
- cognitive principles of text production and perception.

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