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**Шерматова Марзия Рузибоевна**

**Инглиз тили II факултети 408 гуруҳ**

**TEXT INTERPRETATION AND TEXT PERCEPTION**

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**SHERMATOVA MARZIYA RO'ZIBOYEVNA**

**English language II faculty 408-B**

## **QUALIFICATION PAPER**

**TEXT INTERPRATION AND TEXT PERCEPTION**

**5220100 – Philology and teaching languages (The English  
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**“THE QUALIFICATION PAPER  
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The head of the English stylistics:

Normurodova. N. \_\_\_\_\_

“ \_\_\_\_ ” \_\_\_\_\_ 2016

**SCIENTIFIC SUPERVISOR:**

teacher: Normurodova N. \_\_\_\_\_

“ \_\_\_\_ ” \_\_\_\_\_ 2016

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## **Introduction**

Language is a means of forming and storing ideas as reflections of reality and exchanging them in the process of human intercourse. Language is social by nature; it is inseparably connected with the people who are its creators and users; it grows and develops together with the development of society<sup>1</sup>.

On December 10, 2012 there was released the Decree of the President of Uzbekistan № 1875 about the further development of the system of teaching and learning foreign languages. This Decree gives a language learner great deal of opportunities, and at the same time puts forwarding into the definite tasks for teachers of foreign languages. It should be noted that in the framework of the Law of the Republic of Uzbekistan "On education" and the National Program for Training in the country, a comprehensive foreign languages' teaching system, aimed at creating harmoniously developed, highly educated, modern-thinking young generation, further integration of the country to the world community, has been created.

The National Teleradio Company, State Committee for communications, telecommunication technologies, Agency for Press and Information of the Republic of Uzbekistan are tasked to prepare and broadcast language-learning programs, significantly increase access to international educational resources via "Ziyonet" educational network, promote publication of foreign language textbooks, magazines and other materials. We are deeply drawing our attention to our students taking wide range of knowledge and getting professional practice, furthermore, their free communication with their other foreign friends, to inform contemporary world changes and events properly, learning foreign languages.<sup>2</sup>

Based on our President's task for linguists, we decided to study one of the most interesting and at the same time, rather important for modern linguistics topic "Text perception and text interpretation".

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<sup>1</sup> Karimov I. A. Ilmiy – tadqiqot faoliyatini takomillashtirish tōğrisida // "Xalq sōzi" gazetasi, 2002 yil, 15 mart.

<sup>2</sup> Karimov.I.A " Our road is to deepen the democratic implements and continue the process of modernization" - Tashkent,O'zbekiston"edition press.2012,p178

**The Topicality** of the investigation is studying the text perception and interpretation, antonomasia's role and importance in literary text. The purpose of using antonomasia in stylistics, the stylistically place on Linguistics and relations to the intertextuality.

**The novelty** of the Qualification Paper is defined by concrete results of the investigation; special emphasis is given to the theoretical assumptions, the literary function of the intertextuality, peculiar features of antonomasia in the state of being connected with the intertextuality.

**The aim** of this Qualification Paper is to define specific features of text interpretation and text perception in Modern Linguistics and Literary works.

According to the general aim of this research, the following tasks are put forward:

1. To study new trends of Linguistics such as Linguoculturology, Pragmatic Linguistics, Cognitive linguistics.
2. To give definition to Intertextuality.
3. To analyze specific peculiarities of the notion "antonomasia".
4. To explain the significance of the stylistic devices in the text analysis.
5. To study peculiarities of the text interpretation and text perception.
6. To reveal the basic elements of text interpretation.

**The methods of investigation** used in this research are follows: componential, comparative, method of conceptual and metaphorical, metonymical analyses, descriptive method, method of contextual, intercontextual analyses.

**The object** of this research is to observe the peculiarities of text perception and text interpretation.

**The subject** of qualification paper is to approach to the language material of stylistics and the subject of stylistics is of our concern in this diploma paper. As it is known, stylistics deals with special means of the language that help us to have vivid and interesting speech.

The material includes:

1. Scientific literature on Linguistics and Stylistics;

2. Different types of dictionaries: CALD3, ABB Lingo x3, Oxford English Dictionary, Macmillan English Dictionary for Advanced Learners;
3. The Literary works of English and Uzbek authors;

**THE STRUCTURE** of the work – the presented Qualification Paper consists of an introduction, three chapters, conclusion and bibliography that gives the list of literature used in completing this research.

**Practical value** of the research is that the material and the results of the given Qualification Paper can serve as the material for theoretical courses of trends of linguistics, stylistics, translation theory, comparative typology, lexicology and as well as can be used at practical lessons in translation, home reading and conversational practice.

**THE THEORETICAL IMPORTANCE** of the Qualification Paper is defined by the necessity of detailed and comprehensive analyses of the text perception and text interpretation as the most important and most valuable notions in stylistics to fulfill some crucial tasks in linguistics.

**INTRODUCTION** tells about the aim of the research, methods used on the course of it, explains its topicality, novelty, purpose, practical and scientific value.

**THE FIRST CHAPTER** discusses theoretical investigation of the research and emphasize the modern linguistic trends.

**IN THE SECOND CHAPTER** the analyses of national-cultural specificity of antonomasia is presented.

**THE THIRD CHAPTER** illustrates the information about text interpretation and text perception deeply and reveals significant features of them in the literary texts. **CONCLUSION** reveals the results of the investigations produced in the Qualification Paper. The list of used literature names all the books used in the course of this research.

## **Chapter I. Theoretical assumption of investigation**

### **1.1. Stylistics in the new trends of linguistics.**

Stylistics is a branch of general linguistics, which includes number problems concerned with notions style, stylistic devices, functional styles and its types. It studies language opportunities to make the text more effective, it analyses the stylistic means of language and learns their nature, functions. Stylistics is a discipline that deals with texts, not with the system of signs or process of speech production, but within these texts elements stylistically relevant are studied both syntagmatically and paradigmatically.<sup>3</sup> Studying the stylistics based on two fields of investigations; the first investigation learns stylistic means of language connected with the system of special language. Stylistic means includes expressive means and stylistic devices, the second one studies definite types of texts deals with functional styles of the language. The stylistics as a linguistic branch that studies the system of stylistic devices the function styles and expressive means of language. At present stylistics is developing because of new modern researches. There are several new fields of linguistics are appeared such as communicative and pragmatic linguistics, cognitive linguistics, linguoculturology and gender linguistics.

Cognitive linguistics is one of new trends of linguistics, it has not well learned yet, because of its some fragmentarily and investigation. In general, cognitive linguists studies mental process of people's experiences as a linguistic approach. The significance of cognitive linguistics is giving the information on the world and concerned many-sided the working up this information .It has connection to the construction, organization of information. It provides communicative process, which has exact layers of knowledge. Main principles of cognitive linguistics based on the following;

1. Language is a mental phenomenon as specific cognitive ability.
2. The position about creative, linguistic activity.

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<sup>3</sup> Знаменская Т. А." Стилистика английского языка ", Москва, 2006. Ст-15.

3. The problem of correlation between linguistics and mental structures, its main problems are process of characterization and conception of the world and their reflection in the languages. “Cognitive linguistics tries to work at primarily the conceptual information acquired in the experience of the world. Conceptual system is the system of opinions and knowledge on the world”.<sup>4</sup>

To study of cognitive linguistics initiated in the 1950s and 1960s Noam Chomsky and his colleagues begun to learn to propose a distinction between “deep” and “surface” structure assumed to have a mental reality closely related to meaning. Noam Chomsky is one of the most famous cognitivists or mentalists. We would know the classic decency of mentalism. There is a “fundamental distinction between body and mind.

Cognitive linguistics is concerned with study of connection between linguistic choices and mental process. Cognitive linguistic considered like a cognitive mechanism of representing and holding knowledge layers. The cognitive approach includes following linguistic aspects: cognitive semantics, cognitive grammar, cognitive phonetics, cognitive linguistics and cognitive pragmatics. Most notable are the relation between cognitive linguistics and stylistics. There are main theoretical assumptions are:

- Language is a means of communication and cognition.
- Language is a result of creative and imaginative abilities.
- Both cognitive linguistics and stylistics based on the processes categorization, conceptualization and interpretation of the information.
- Both disciplines are anthropocentric approach concerned with the “human factor’ in language.

Cognitive stylistics is rapidly developing as a field of language interaction between literature and cognitive science. As stated by E. Semino’s approach, it is a way that linguistic analysis systematically focused on the theory deals with linguistic choices and cognitive processes. Cognitive stylistics makes the main emphasis on mental representation. Its purpose is to make explicit the links the

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<sup>4</sup>O. Muminov. Lexicology of the English language. “Methods used in lexicological research”-Tashkent, 2006,-p 147.

human mind and reading process. To study of Cognitive stylistics based on wide range of several questions:

- The problems of Cognitive style.
- Cognitive basis of stylistic devices.
- Cognitive metaphor's theory.
- Conceptualization of stylistic means.
- Cognitive principles of text production and text perception.

Cognitive style is the author's individual representation deals with his personality, creative process of thinking. One of the main notions of Cognitive linguistics and cognitive stylistics is conceptualization. It is a significant process of the human cognitive activity related to composing knowledge structures.

Actually, the process of conceptualization focused on the mechanisms of inference. The notion of inference is one of the most important cognitive operations based on the capability of human mind to disclose hidden Information to explain knowledge structure. The problems of perception, interpretation and knowledge structures are the significant notions of Cognitive stylistics. Perception is a cognitive activity relating to cognitive processing of its conceptualization, textual information. The process of perception relevant to the interrelation of many linguistic and extra-linguistic factors.

Stylistics is concerned with lingo cultural studies such as lingo-cultural. Linguoculturology is modern fields of stylistics; it is rapidly developing as the result of the interface between linguistics, cultural studies, and sociolinguistics. Main aim of linguoculturology is to find out culturally relevant language units. According to the study of linguistic literature, culture definite units founded in the following groups: non-equivalent lexicon, antroponyms, phraseological units, paroimia, speech formulas of etiquette. There is a connection between stylistics cultures relevant; it would reflect culture in full measure. The extract exists in culture and nationally specific units.

Sport terms: cricket, full tosses, half and three quarter balls.

Clothes names: top hat, kid gloves, tart.

The names of public places: Lord's, Stanhope Gate "Disunion" club.

These words belong non-equivalent lexicon. One more notion of linguocultural units is linguocultureme. It is a complex language unit and it includes language variety such as words, word combinations, stylistic devices, syntactical structures and even the whole text. The source of cultural information is distinctive for each culture: realia, myths, images, beliefs, customs, and traditions.

Phraseological units:

➤ In the arms of Morpheus; the color bar; beauty and the beast; the battle of the books; Roman holiday.

Proverb and sayings:

➤ Live not to eat, but eat to live; an Englishman's house is his castle; every dog is a lion at home, never put off until tomorrow what you can do today.

Aphorisms and quotations.

➤ A man can have but one life and death (R. Browning).

➤ All tragedies finished by death (G. Byron).

These linguistic units come out based on socio-historical, cultural experience of people, their moral and spiritual values. For that reason they considered culture relevant units, linguoculturemes. Which is regarded to significant part of cultural nationality. At present stylistic devices are found as cultural models of information about all human and nationally exact cultural values. "Linguocultural approach to the problem of stylistic devices inquires the phenomenon which is regarded as:

- A complex aesthetic sign that serves as a means of conveying aesthetic values to the mind of the reader.
- One of the main means of verbalizing cultural concepts consisting of notional emotive and evaluative components.
- A cultural model manifesting elements of universal and national culture.<sup>5</sup>

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<sup>5</sup>D.U.Ashurova, M. R. Galieva. Stylistic of literary text. "Linguocultural aspects of stylistics" - Tashkent, 2013- p 128.

Literary text is the main foundation of cultural knowledge, it is inspired by multiple cultural codes of exact nation its mentality, customs and traditions, lifestyle and it is regarded the most important means of studying culture.

The importance of cultural concept in the literary text.

The notion of concept has significant role in modern linguistics branches such as cognitive linguistics, linguoculturology, linguoconceptuology. "Concept" regarded to complex mental unit. According to linguoculturology, it is a mental cultural and nationally definite unit. Learning of its structure is one of the main tasks in the concept theory.

R. M. Frumkina outlines two distinctive features:

1. The core: the conceptual characteristic that identify a concept.
2. The periphery: pragmatic associative, connotative, figurative, expressive features of the concept.

Yu. S. Stephanov divided into following group's deals with a layered structure of the concept

- a) The main (current known to each carrier of culture).
- b) Additional (passive historical relevant to the individual carriers of culture).
- c) Inner context known only to special investigators.<sup>6</sup>

The cultural concepts could give a deeper insight into the author's ideas and evaluative attitude and activate generative new conceptual senses giving rise to different associations in the literary text. However, it expresses cultural and national specific values of the exact culture.

One of the new trends of stylistics is relevant to gender that is named Gender linguistics. It studies the features of cultural characteristics appointed man and woman viewed in language. Its main problem is to make certain the role of gender in the language system and stylistics. In most cases, stylistically marked units are relevant to gender. It is clarified with the help of some linguistic

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<sup>6</sup>D.U. Ashurova, M.R. Galieva. Stylistics of literary text. "The role of cultural concept in the fictional text" -Tashkent, 2013, - p 129.

mechanisms identifying both stylistics and gender relevance. At first, it is regarded the phenomenon of linguistic variability causing the synonymy. The problem of synonymy connected with the linguistic choices and effectiveness. The investigation shows that, neutral words with gender meanings have their own synonyms covered with stylistic meanings.

For instance: Man-gentleman, lord, sir, master.

Woman-mistress, lady, matron (female nurse at school)

Boy-chap, youngster, fellow, guy.

Girl-maid, sweetheart, doll, virgin.

These synonyms are characterized not only gender characters, but also by stylistic connotations in lexicographical discipline. Another essential group of gender characterized by anthroponomy. It is relevant to the semantic peculiarities of language units. Many anthroponomy have stylistic meanings: Uncle Tom, Aphrodite, Don Quixote, and Hamlet. The connection between gender and Stylistic meanings viewed in the derivative words that refers to “double” nomination. From the point of that is they have the function of nominating certain objects, on the other hand, the function of predication denoting some features of these objects. In this case, grammatical category of gender is transformed sociocultural category. There are a number of examples: manly, unmanly, womanly and boyish. The correlation between gender and stylistic characteristics observed in the phraseological units. In particular, the investigation shows that gender factor is significant in phraseology.

- Your lord and master –someone who must obey because they have power over you.
- A man-eater –a woman who attracts men very easily and has many relationships.
- Man-hour –work done by one man in one hour.
- Man at arms- soldier (especially in the Middle Ages), amounted soldier with heavy armour and weapons.
- The men in white coats-doctors who looks after whom mentally ill.

- A man of the world -one with wide experience of business and society.
- Manpower –number of men available for military services, industrial needs.

The connection between stylistic and gender characteristics has its own significance in stylistic devices. The gender relevance focused on the stylistic devices such as antonomasia, allusion, epithet, similes and allusive metaphor. According to gender relevance, stylistic devices characterize three groups.

- a) The concept “woman”
- b) The concept “man”
- c) The correlation between the concepts “woman” and “man”.

An epithet and antonomasia mostly used to describe the concept “woman” in the literary text. For instance; charming, sweet, delicate. To use of the words Cleopatra and Aphrodite is an example of an antonomasia, the image of the woman expressed through their beauty and cleverness. The man stereotype in literary text presents by positive and negative character. Positive ones: strong, powerful, brave, strong-willed; negative characters: rude, aggressive, unpractical, dull. In this turn epithet, metaphor and antonomasia have a great role in the fictional text. In the third type both gender comes simultaneously. Using the contrast of ideas makes the meaning stronger. The meaning more intensifies.

*Man with the head, woman with the heart,  
Man to command, and woman to obey,  
All else confusion.* (A. Tennyson.)

The usage of oppositional notions side-by-side points the sharp contradictions of the concepts “man” and “woman”. Furthermore, there are some other units in both gender and stylistic characteristics. In dialogues, the men’s speech is different from the women. Women’s speech is full of emotions, figurative, imaginative, high-flown words, exclamations and interjections. Unlike women’s speech, men use neutral words, colloquial words, slangs and speak less than the women speak. In portrait description, there is a “gender asymmetry”.

According to researches, woman description is mainly concerned with beauty, weakness, mildness while the notions of strength, firm, and power placed in man's portrait. In order to give ironical effect, humor or to attract the reader's attention, feminine features expressed masculine or vice-versa. So the usage of gender linguistics charged with conceptually significant senses. Because of the role of gender, peculiar meaningful units created in linguistics and the significance of their features could not ignore in stylistics.

Pragmatic stylistics. Pragmatic stylistic is a branch of modern linguistics that studies the ways of giving the contextual meaning. Pragmatics includes speech act theory, attention of conversation, talk in interaction and the other approaches of language behavior in the following science: sociology, linguistics, philosophy and anthropology. Pragmatics studies the correlation between linguistic forms and the users of those forms. Pragmatic methods explains how the human mind works, how people communicate, how they interact one another, and they use the language in what way. Additionally, pragmatic stylistics teaches how the users of language could overcome ambiguity while meaning relies on place, occasion and time. Ambiguity has a crucial role in a pragmatic stylistics. For instance, *the missionaries are ready to eat*. If this sentence perceived real meaning, it may be difficult to understand what means. Nevertheless, it will clarify with the help of context and ambiguity. For a pragmatic stylistics, this is a glorious description and it explains us what meaning is need here. Pragmatic linguistics focuses on the speaker's intentions and beliefs. An important role in analyzing the pragmatic effect of literary communication appointed with the help of notion of pragmatic intention to influence on the reader so that it might cause some reconstruction of his world picture. Pragmatic analysis helps to find the signs of explicitness or implicitness of pragmatic intention. D. U. Ashurova outlines several types of pragmatic intentions:

- To attract attention.
- To interest the reader.
- To exert an emotional impact.

- To activate knowledge structures.
- To stimulate the reader's creativity.
- To represent the conceptual world picture.<sup>7</sup>

In practical, all of these intentions requires one another. Pragmatic intention represents the conceptual world as the most global one. The conceptual world is regarded global image and its significant features reflected in the human's mind because of his spiritual activity. A specific attention of the conceptual world image should lay on quotations. Quotation is a pointed statement of writer, philosopher-showing poet the ingenious turn of mind. The brief form and deep meaning expressing emotiveness and modality characterize quotations. The following quotations represent the picture of concept "life".

*Life is nothing without problems.*

*Life is like hourglass. Eventually everything hits the bottom and all you have to do is to wait out it until someone comes along and turns it.*

*Life is a divine chaos.*

*Life is a beautiful lie while death is a painful truth.*

*I am the author of my own life; unfortunately, I am writing in pen and could not erase my mistakes.*

*Loving yourself empowers you to make better choices, which makes for a better life.*

*Love is the master key that opens the gates of happiness.*

The concept "life" metaphorically presented here through conceptual features. Positive and negative features characterize the analyzed concept. Both sides of the life depend on people themselves. Contrast ideas used simultaneously to give powerful meaning.

Communicative-pragmatic situation is a combination of external conditions that people keep in mind at the time of their speech communication.

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<sup>7</sup> D.U. Ashurova, M. R. Galieva, "Stylistic of literary text" Communicative and pragmatic stylistics, Tashkent, 2013, p 83.

Communicative-pragmatic situation is relevant to following parameters in literary text.

- The subject and aim of communication.
- The factors of the writer and reader.
- Social, ethnic, individual characters, their role and personal relations.
- The linguistic personality of the author, his conceptual world picture.

In conclusion, like other new trends of linguistics, pragmatic stylistics characterized by the definite transition to the anthropocentric paradigm which focuses on the study of the “human factor” in language.

### **1.2. The basic notion of lexical stylistic devices.**

The main function of stylistics is to study the system of stylistic devices, function styles and expressive means of language. As mentioned, that stylistic means of language divided into two groups: expressive means and stylistic devices. Expressive means’ function is to give emotional and logical intensification to the text in the language. In dictionaries, they are named intensifiers. Unlike the expressive means, stylistic devices based on some facts of literary in the language including expressive means. Additionally, they must have some function in the text and give additional information. Stylistic devices appear because of creation of writers with some peculiarities of expressive means. There are several types of stylistic devices: phonetic, lexical, and syntactical stylistic. Every stylistic device have own role in literary text. Before speaking about lexical stylistic devices, we should know about lexical meaning.

#### **Classification of Lexical Stylistic Devices**

There are 3 groups of lexical-stylistic devices”

1. The interaction of different types of lexical meaning.
  - a) Dictionary and contextual (metaphor, metonymy, irony);
  - b) Primary and derivative (zeugma and pun);
  - c) Logical and emotive (epithet, oxymoron);
  - d) Logical and nominative (antonomasia);

The lexical meaning can be primary (dictionary) and secondary (contextual). Words may not express own dictionary meaning own dictionary meaning in some cases because of additional lexical meaning. In this respect, it is contextual meaning which not fixed in dictionaries. Interaction between dictionary and contextual meaning may cause to appear “transferred” meaning. The contextual meaning depends on dictionary meaning more or less. If it is great, that logical meaning turns and we come across a stylistic device. Lexical stylistic devices are the result of interaction of dictionary and contextually: Metaphor, Metonymy, and Irony.

If the relation between the dictionary and contextual meaning focuses on resemblance, it will be metaphor. Metaphor based on the concept of “similarity”. The metaphor has been understood the transference of meaning from one word to another. In ancient Greek and Roman rhetoric. When two different things or ideas come simultaneously to mind based on one’s properties, qualities or feature transferred to the other, the metaphor becomes appear as a stylistic device.

*Some people come in your life as blessings; others come in your life as lessons.*

Here people are liked lessons or blessings. In some situations, you will be happy because of some people who you love, like and respect. However, you may have such people who deceive or hurt to you coming with unhappiness. Existing of these people may be lesson for you.

Metaphor can be expressed all the meaningful parts of speech such nouns, adjectives, verbs, adverbs.

*My love is like a red rose. The leaves fell sorrowfully.*

Metaphor can be genuine and trite (dead). Genuine is unpredictable and created by the author. Trite metaphor is predictable and frequently used in the language. Trite metaphors fixed in dictionary as the language unit. If the genuine metaphor used often, it can be trite metaphor. In stylistics, its function is to clarify author’s ideas and make more concrete.

*E.g., Mr. Pickwick bottled up his vengeance and corked it down.*

The verb "*to bottle up*" is explained as "to keep in check", to conceal, to restrain, repress. So the metaphor can be hardly felt. However, the direct meaning of the verb «to cork down» revives it. Such metaphors are called sustained or prolonged. Stylistic function of a metaphor is to make the description concrete, to express the individual attitude. The main function of metaphor is to create images. Genuine metaphors mostly found in poetry and emotive prose. Trite metaphors generally used as expressive means in newspapers, articles, in oratorical and even scientific language.<sup>8</sup>

Metonymy is a stylistic device with the help of two meaning relations such as dictionary and contextual. For instance, "ears" and "eyes" used to give the meaning "people". In a logical meaning, they are parts of body, in contextual one they mean "people". In this case connection between part and the body. Metonymy can also be divided into two; genuine and trite. In most metonymies, the contextual meaning has a figurative use and their meaning stands in the dictionaries. It would be of course genuine metaphor. For example, the "hand" for workers, the "cradle" gives the meaning "infancy". However, the trite metaphors focuses on very close relations.

*Have you ever read Shakespeare?*

Here the works that belongs to Shakespeare referred. Types of metonymy according to the objects.

- a) The connection between the creator and creation.

*I never read Balzac in the original.*

- b) The connection between the container and the thing contained.

*The coffeepot is boiling.*

- c) The relations between part and the whole.

*Friends, Romans, compatriots, lend me your ears.* (Shakespeare).

- d) The relations between the material and the thing made of it.

*The girl is dressed in silk.*

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I.R. Galperin, "Stylistics", Interaction of different types of lexical meaning, Moscow higher school, 1977,-p143.

There is a difference between metaphor and metonymy. Metaphor can be replaced with the words such as like, so as, as if. We could not do it with the metonymy. The function of metonymy is to create the image and concerns with generalizing of definite objects. The process of generalization occurs with the help of the definite article. Additionally, metonymy may have a characterizing function when used to give the significant description of character.

Irony. Irony occurs when contextual meaning becomes the opposite of its logical meaning. It connected with two meanings including contradictions.

*How nice to walk in such bad weather.*

The word “nice” used to give the meaning “bad” in opposite meaning of nice. The word containing irony emphasized by the intonation. Irony expressed by any parts of speech: noun, adjective or an adverb.

*Henry could get gloriously tipsy on tea and conversation. (Huxley)*

Irony differs from the humor, although they are like to each other. Humor make you laugh, nevertheless, irony not only make you smile, but also gives humoristic effect. This the main function of irony. In some cases, the irony used to express irritation, displeasure, pity or regret.

*I looked at the first of Barons. He was eating salad taking a whole lettuce leaf on his fork and absorbing it slowly, rabbit –wise a fascinating process to watch.*

Here the «fascinate” used the opposite meaning. It means “terrible”, “bad”. In oral speech, the main signal of the irony is the intonation. Because the word including irony emphasized. Irony is like the “Sarcasm”, but there is a slight difference between them. Irony that aims at politically called sarcasm. Sarcasm is a somehow bitter and wounds deeply to human spirit.

The types of lexical stylistic devices based on the interaction of the primary and derivative meanings: Zeugma and the Pun.

Zeugma is the usage of word in the identical grammar different semantic relations to two words which side by side in the context. The semantic relations are literal and transferred.

*She had breakfast and her bath* (S. Maugham).

In this phraseological unit “to have a breakfast”, the verb to have is used in its primary meaning and in the next phrase, it comes on its derivative meaning.

*He struck off his pension and his head together* (Dickens).

Here “to struck off” used in two meanings. The first one coming with “his pension” is in figurative meaning, the second one is in direct, concrete meaning. Zeugma is a strong effective stylistic device that keeps the purity of the primary meaning when the two meanings come simultaneously. Sometimes the word contains zeugma comes two times in one sentence. Though both of them are particularly separate, zeugma stands.

*Moreover, May's mother always stood on her gentility; and Dot's mother never stood on anything but her active little feet* (Dickens).

In the first line the word “to stand” used on derivative meaning, (to stand on her gentility). This is a view of zeugma structure. Although the word used twice, it still makes the reader realize two meanings are coming simultaneously to express zeugma.

Pun. Like zeugma, pun based on the interaction of two well-known meanings. Nevertheless, there is a slight difference between them. The main difference is that zeugma is coming out the two meanings with the direct and indirect verb. The pun is more freely.

*She always glances up and glances down, and does not know where to look, but she looks all the prettier.*

Actually, the humoristic effect gives with the help of two words not only one. To look - to glance, to watch something, looks – appearance of the girl. In this respect, the pun used, not zeugma.” Devices of simultaneously realizing the various meanings of words, which are of amore unnoticeable character than those embodied in puns and zeugma are to be found in poetry and poetical descriptions”.<sup>9</sup>

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<sup>9</sup> I.R. Galperin, “Stylistics” Interaction of primary and derivative logical meaning, Moscow higher school, 1977- p.150.

Stylistic devices focused on the interaction of logical and emotive meaning. Interjections are the words which express the human feelings strongly and exist in the language as symbols of emotions. They express regret, sorrow, surprise and astonishment. Interjection is a word that has strong emotive meaning, not sentence.

*O let me, true love but...* (Shakespeare).

Here “o” is an interjection; it expresses speaker’s emotional feeling. Interjections can be primary and derivative. Primary interjections may not have any exact meaning, but derivative interjections may somewhat have their logical meaning. Ah! O! Oh! Gosh! Hush! are the primary; Dear me! God! Come on! God knows! Are the derivative interjections. Some adjectives or adverbs may serve as interjections such as terrible, awful, and splendid etc. They regarded to intensifiers in their emotive meanings. Epithet is a stylistic device focused on the effect of emotive and logical meanings in one word, word combinations or phrase. It expresses individual attitude to the thing that described.

*He had egg-like head and frog-like jaws* (Chesterton).

Here the epithets describe the speaker’s emotional attitude to the objects. According to the structure, epithets can be simple, compound and phrase epithets.

Simple epithets include the ordinary adjectives: *gloomy tree, friendly tree, beautiful forehead, nasty dog, silver hair, iron hate.*

Compound epithets are the compound adjectives: frog-like jaws, heart-burning smile, fairy-like work, cut-like eyes.

Phrase epithets always placed before the noun that refer. They may help to produce humoristic effect: sunshine the breakfast-room smell, extravagant devil-may-care creatures. Another structural type of epithet is reversed epithet. This epithet is the combination of two nouns: a devil of a job, a dog of fellow. In some cases, the several epithets come together, called string epithets. The attribute describe the thing through the different sides of it: she was hopeful, sadly, madly, longing for something better. Like the logical attributes, epithets have the identical function in a sentence. Nevertheless, the logical attribute do not express emotional

attitude to the thing or phenomenon. The epithets are evaluative and subjective, while logical attribute is completely objective with the help of facts and non-evaluative. For instance; round table, blue sky, whiten snow are the logical attributes, express the objects' quality. However, in some cases such examples heart-burning smile, iron hate, cat-like eyes do not express the natural quality. They appeared as the result of author's creation or feelings. "Iron gate" is a logical attribute; it does not depend on writers out looking." Iron hate" is an epithet; it is the result of writer's creative ability. Stylistic function of epithet is to describe subjective quality of an object or phenomena. It regarded to the writer's own attitude to the thing that described. Oxymoron is also the interaction of logical and emotive meaning when two contrasting ideas come together, the oxymoron will come out in context. *Pretty bad, little great man, sweet pain, frightfully happy.*

The oxymoron finds out the oppositional sides of the same thing or notion. One of them lost its own features or quality, while another expresses the personal attitude to that object. If the main meaning of the word changes, oxymoron's effect is left.

*Awfully kindly, open secret locally.*

Here the words "open, awfully" lost their logical meaning and make the stronger. According to V.V. Vinogradov's approach, two ordinary words join in contrast and may come appear new meaning though they clash for the first time, peopled desert, proud humility. As soon as an oxymoron gets into circulation it loses most characteristic feature of bringing two opposite ideas together and becomes a phraseological unit.<sup>10</sup> E.g. *adoring hatred, awfully beautiful.*

The first part does not have own logical meaning and they are only intensifiers. Oxymoron has own structure: adjective + noun, adjective + adjective. Therefore, the oxymoron is a stylistic device; two oppositional ideas joined because of strong meaning and used with emotive meanings within one part lost its stylistic significance.

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<sup>10</sup> I.R. Galperin, "Stylistics" Interaction between logical and emotive meaning, Moscow higher school, 1977-p.163.

### **1.3. Antonomasia is the main signal of figurativeness in literary text.**

Antonomasia is a stylistic device based on correlation between logical and nominal meanings of the one word. Antonomasia mostly used in literary text. The first sign of antonomasia is two meanings realize simultaneously, not only one. Antonomasia is a figure of speech in which some certain word or phrase is replaced for a person's proper name . In fiction, the practice of giving to a character a proper name that defines or suggests a leading feature of that character is also called antonomasia. The word is from the Greek antonomasia, a derivative of antonomazein, "to call by a new name."

*I do not mean only myself; my partner and the radiologist who does your x-rays, three I am referring to are Dr. Rest, Dr. Diet and Dr. Fresh air. (D. Carter)*

In this context, several nouns used as proper nouns in order to give the antonomasia. These nouns are “the doctors” for the hero in the context. Because the doctors are responsible for people’s health like. Like doctors, fresh air, having a rest well, or a diet are the very useful for human’s body. They have own significance in healthy life and they help to person as doctors. For that reason, the author called them Dr. Fresh air or Dr. Diet. In rhetoric, antonomasia is a substitution of any epithet or phrase for a proper name. The reverse process is also called antonomasia. This word derives from the Greek antonomasia, itself from the verb antonomazein, meaning, "to name differently". Antonomasia is a particular form of metonymy. The name used to substitute an abstract notion or personal feature is named archetype. A frequent usage of antonomasia in the Late Middle Ages and early Renaissance was the use of the term "the Philosopher" to refer to Aristotle. A more recent example of the other form of antonomasia was the use of "Solons" for "the legislators" in 1930s journalism, after the semi-legendary Solon, lawgiver of Athens. "Antonomasia. This trope is of the same nature as metonymy, although it can not be said to exhibit the idea more vividly. It consists in putting in place of a proper name, another notion that either may be in opposition to it or predicated of it. Its principal use is to avoid the repetition of the same name, and the too frequent use of the pronoun. 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. In making use of this trope such designations should be selected as are well known, or can be easily understood from the connection, and free from ambiguity--that is, are not equally applicable to other well-known persons."<sup>11</sup> We would know the antonomasia by the capital letters in the context because the use of capital letter is the only mark of antonomasia. E.g., *Mrs. Sharp, Lady Teasel, Joseph Surface, Miss Languish*, in such examples, the essential feature of a person emphasized. Epithet and antonomasia are close to each other. Because the writer takes the important character of the person and named him with this behavior: *Mr. Snake, Mr. Credulous*. Here the person who easily deceived referring by the proper noun "Mr. Credulous". Such names called "token" names. They give some information about that person or behavior and we could know who they are by the meanings of names. Proper names, the words with nominal meaning can etymologically in the majority of cases, be traced to some quality, property or trait of a person. But this etymological meaning may be forgotten and the word be understood as a proper name to the person or even connected.<sup>12</sup> Therefore, we can say that antonomasia is a view of the first step in naming individuals. In Russian and Uzbek literature this device used mostly in the works of classic writers; *Korobochka, Sobakovich in Russian, Tantiboyvachcha, Zargarov* in Uzbek. Such names come appear in the literary texts bearing on the definite quality of people. The peculiar feature of the antonomasia here its prolonged character, it contain the central image is developed through the contributory images, so that the whole of the utterance becomes one prolonged antonomasia.<sup>13</sup> Another type of antonomasia is metonymic antonomasia

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<sup>11</sup> Andrew D. Hepburn, "Manual of English Rhetoric", 1875. p 48.

<sup>12</sup> Galperin I.R, "Stylistics" Interaction of logical and nominal meaning, Moscow higher school, 1977, p.109.

<sup>13</sup> D.U. Ashurova, M. R. Galieva, "Stylistic of literary text" Antonomasia, Tashkent, 2013, p 123.

that based on relations. An object or a thing called after the inventor, manufacturer or the place where produced. "Bordeaux"- white or red wine from the place that called Bordeaux region of France. "A Titian-haired girl" -sculptor the usage of the painter comes to denote his work. Titian is the famous Italian painter and women in his work are mostly red-haired. "Downing street"- road in central London where the official home of the British Prime Minister is situated. In addition, there is a metaphoric antonomasia regarded to cliché in stylistics. *He is regular Sherlock Holmes*- an observant and noticeable person, Layli and Majnun- young people who love each other. It should be noted that the antonomasia helps to open the hidden meaning of the text. E.g. coming of the character "Fortinbrass" in the Shakespeare's work "Hamlet". Fortinbrass is the prince of Norway. His name's meaning has an important role in showing the Shakespeare's idea. It consists of two words, "fort" and "brass". Fort means a military building consisting of an area surrounded by a strong wall, in which soldiers live and which is designed to defend from attack, the brass is a French word and refers "a hand". The implication is that people need a strong and brave ruler in this country. According to the character of the contextual meaning, antonomasia including two types:

1. Interaction between nominal and contextual meanings.

2. Interaction between logical and contextual meanings in the first type. Proper noun used for a common noun. In this respect, antonomasia (including proper name) expresses some features deals with the character of a person whose name is mentioned. So, «Othello» for "a jealous person", Majnun "a person who loves strongly".

According to O.Henry sayings "every Caesar has his Brutus», these two names are the famous Roman statesmen. In past time, Caesar was strong, clever person and he was the friend of Brutus. However, unfortunately, in the end Brutus killed Caesar because of taking the crown. Here the author is going to tell that every person has own enemy. Even though, he is good, kind and helpful, his enemy would find at any place.

In the second group, we notice the usage of common noun as a common name. In such cases, the person's name serves his first characteristics.

E.g. *Oh! I am quite undone! What will become of me? Now, Mr. Logic-Oh! Mercy, sir. He is on the stairs....* (Sheridan)

*Her mother said angrily "stop making jokes. I do not know what you are thinking of. What does Miss Fancy think she is going to do?"* (Sheridan)

The common nouns, "fancy", "logic" denote the people who have the features. Here Mr. Logic may refer the person that thinks deeply based on good judgment. "Antonomasia can also make a word, which now has a basic nominal meaning acquire a generic signification, thus supplying the word with an additional logical meaning, sedan means "a complete defeat", a quisling now means " a traitor who aids occupying enemy forces"<sup>14</sup>

The examples of antonomasia.

- "Son of Laertes" or "Man of Pain" for Odysseus
  - "Pelides" or "the son of Peleus" for Achilles
  - "The Stagirite" or "The Philosopher" for Aristotle
  - "Macedonia's madman" for Alexander the Great
  - "The Iron Lady" or the "The Leaderene" for Margaret Thatcher
  - "The Commentator" for Averroes, so named for his commentaries on "The Philosopher" Aristotle's works.
- "The Great Commoner" for Winston Churchill
  - "The Iron Chancellor" for Otto von Bismarck
  - "The Don" for Sir Donald Bradman
  - "La Divina" for Maria Callas
  - "El Caudillo" for Francisco Franco
  - "The Mahatma" for Mohandas Gandhi
  - "The King of Pop" for Michael Jackson

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<sup>14</sup> Galperin .I.R, "Stylistics" Interaction of logical and nominal meaning, Moscow higher school, 1977-p.166.

- "The Emancipator" for Abraham Lincoln
- "The Queen of Pop" or "The Material Girl" for Madonna
- "The First Lady of Song" for Ella Fitzgerald
- "The Scottish play" for Macbeth
- "The little corporal" for Napoleon
- "Mr. Soul" for Sam Cooke
- "The High Priestess of Soul" for Nina Simone
- "The Man of Steel" or the "Man of Tomorrow" for Superman
- "Man of Steel" or simply "Steel" for Joseph Stalin
- "Uncle Lenin" for Vladimir Lenin
- "The Iron Duke" for the Duke of Wellington
- "The Greatest" for Muhammad Ali

The use of antonomasia is not limited in the belles-lettres styles. It often appeared in publicistic style such as newspaper, magazine. In essays and in military language. Their spelling shows the stages of proper nouns acquire new, logical meanings. Some of them come still with capital letters such as geographical names others are already spelt with small letters showing that a new word with a main logical meaning.

## **CHAPTER II. Antonomasia is a main indicator in intertextuality.**

### **2.1. Specific peculiarities of intertextuality.**

As it is mentioned for understanding the antonomasia, we have to know the intertextuality. With the help of the Intertextuality, we would understand antonomasia properly. Intertextuality is an accepted term that refers interconnections of texts of different authors and historical periods. As a text category, it effects certain feature of definite texts to concern with other texts. For the first time, French linguist J. Kristeva used the term intertextuality in 1966. Russian linguist M. Bakhtin has a great role in developing the theory of intertextuality. According to Bakhtin's approach, the concept "dialogism" of all texts are interconnected. From first point of view, it is considered a dialogue between author and the reader; secondly, it is a dialogue of the authors of various texts. Dialogism is regarded as one of the most important properties of the text. Therefore, the author used the borrow plots, personal features and even words, phrases from other texts. There are two kinds of approaches in studying intertextuality: broad and narrow. After poststructuralist Julia Kristeva's creating the concept "intertextuality", the term itself has been borrowed and changed many times. According to the philosopher William Irwin's approach, the term has come to have almost as many meanings as users, from those faithful to Kristeva's original vision to those who simply use it as a stylish way of talking about allusion and influence. Kristeva's new term "intertextuality" represents an attempt to synthesize Ferdinand de Saussure's semiotics his study of how signs derive their meaning within the structure of a text with Bakhtin's dialogism. The notion of intertextuality replaces the notion of intersubjectivity when we realize that

meaning is not transferred directly from writer to reader. For example, when we read James Joyce's *Ulysses* we will find out it as a modernist literary experiment, or as a response to the epic tradition, or as part of some other conversation, or as part of all of these conversations at once. This intertextuality view of literature, as shown by Roland Barthes, supports the concept that the meaning of a text does not reside in the text, but is produced by the reader in relation not only to the text in question, but also to the complex network of texts invoked in the reading process. Under the intertextuality<sup>15</sup>, we would know the key in the whole other texts with inner subject of speech.

If we analyze in a broad way, intertextuality is mostly used in literature, any text is an intertext, which considered being "a universal text" that effects on the world culture and history. J. Kristeva outlined, "Any text is constructed of a mosaic of quotations; any text is the absorption and transformation of another"<sup>16</sup>. R. Barthes following Kristeva's ideas defines that "the text is a tissue of quotations drawn from the numerous centers of culture. Due to this approach, it follows to learn the methods of interactions of different texts as the research note, not the only text itself. According to narrow approach, the concept of intertextuality has been received in linguistics. In this case, intertextuality is regarded as an explicit or hidden example of other texts that as a certain mechanism of co-presence of two or more texts with one text that has an open reference to the other. The certain parts of the definite text are introduced into the recipient one with the help of exact codes—intertextual signs or marks. There are different types of the intertextual inclusions: such as title, epigraph, quotation, plagiarism, imitation, allusion, antonomasia, repetition. The text or its part including any of these intertextual signs is considered to an intertext that denotes reference to the identical text from the first point of view; on the other hand, it becomes a continent part of the recipient text. One of the most often-used intertextual markers is allusion." Allusion is an indirect reference by word or phrase, to a historical, literary, mythological

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<sup>15</sup> И. В. Арнольд. "Стилистика "Intertextuality, Издательство, Флинта- 2002. ст. 71.

<sup>16</sup> Kristeva., "The main structure of text and definition of literary quotations" St. Petersburg -1980,p 36.

fact or to a fact of everyday life made in the course of speaking or writing. The use of allusion presupposes the background knowledge of the event, thing or a person alluded to on the part of the reader or listener”<sup>17</sup>. In other words, allusions activate various kinds of knowledge structures. According to D.U.Ashurova divided into them four thematic groups:

Religious allusion. A direct or indirect note of some religious scriptures. They come in two forms: a) quotations from the holy writings of religion with clear and hidden references.

b) Proper names related to religious spheres. It can be the prophet’s names, the names of saints, battles, holy places. E.g.: the brand of Cain, a Good Samaritan, forbidden fruit, the apple of one’s eye, Solomon’s wisdom, balm of Gilead.

Mythological allusion related to some myths. E.g.: wonderful stories about creation and destruction of the world, The Deity and the heroes, their actions, victories and defeats: riddle of the Sphinx, waters of forgetfulness, Achilles’ heel, Promethean fire, the fatal sisters.

Literary allusion: an explicit or implicit note to another literary text that known to be recognized and understood by a reader. This type of allusion can be divided into two forms: a) information about literary character, event or some situation; b) a parody of the precedent text style or genre<sup>18</sup> e.g.: the land of Nod, Uncle Tom, the iron heel, Vanity Fair.

Historical allusion bear some historical events and figures: golden age, a fair deal, the Iron Duke, the invisible government, black flag. According to cultural studies, allusion is regarded as a linguocultural unit.

Proceeding with the problem intertextuality it should be mentioned that many allusions due to their frequent usage cause to be phraseological units. They are mostly used in fictional texts coming as peculiar knowledge structures of religious, mythological, historical, literary character through the associative

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<sup>17</sup> I.R. Galperin, “Stylistics” peculiar use of set expressions, Moscow higher school, 1977-p.187.

<sup>18</sup> D.U. Ashurova, M. R. Galieva, “Stylistic of literary text “Intertextuality as a cognitive category of the text, Tashkent, 2013, p 71.

relations between precedent and recipient texts joining two conceptual domains an engendering new conceptual sense.

*Pandora's box*- a source of many problems and troubles that do not seen. According to Greek mythology, Zeus gave to Pandora one box with the order of not to open, but she opened it because of her strong interest. As a result, all the miseries, evils and diseases flew out to attack humankind.

*Achilles' heel*- a very small but actually crucial weakness, a place of special vulnerability especially in people's character. Here, this phraseological unit refers the weak point. From the Greek legends, the mother of Achilles plunged him into the river in order to live forever, but she hold him with his heel, then he was killed by arrow pointed at his heel, the only weak part of his body.

*Trojan horse*- a person or a thing that joins and deceives a group or organization in order to attack it from the inside. In history it was the hollow wooden horse, the Greeks hid inside of it and occupied entrance of Troy, then opened the gates to their army.

*Bag of bones*- person or animal that is extremely thin that invented by Ch. Dickens in his novel "Oliver Twist".

*Peter Pan*- a youthful, boyish or immature man, (main hero of the "Peter Pan").

*John Bull*- a typical Englishman who does not like foreigners. For the first time used in satirical pamphlet, "Law is a Bottomless Pit" by John Arbuthnot.

*Cross the Rubicon*- to do the something that, unavoidable commits one to following a certain type of action: to make a decision or to take an action that could not be changed later. From Roman history, Julius Caesar started to fight by crossing the river Rubicon in B.C 49.

Some critics have complained that the ubiquity of the term "intertextuality" in postmodern criticism has crowded out related terms and essential difference. Irwin expresses that intertextuality has eclipsed allusion as an object of literary study while lacking the latter term's clear definition. Linda Hutcheon argues that excessive interest in intertextuality rejects the role of the

author, because intertextuality can be found "in the eye of the beholder" and does not entail a communicator's intentions. By contrast, in *A Theory of Parody* Hutcheon notes parody always features an author who actively encodes a text as an imitation with critical difference.<sup>19</sup> However, there have also been attempts at more closely defining different types of intertextuality. The Australian media scholar John Fiske has made a distinction between what he labels 'vertical' and 'horizontal' intertextuality. Horizontal intertextuality denotes references that are on the 'same level' i.e. when books make references to other books, whereas vertical intertextuality is found when, say, a book makes a reference to film or song or vice versa. Similarly, Linguist Norman Fairclough distinguishes between 'manifest intertextuality' and 'constitutive intertextuality'.<sup>20</sup> The former signifies intertextual elements such as presupposition, negation, parody, irony, etc. The latter signifies the interrelationship of discursive features in a text, such as structure, form, or genre. Constitutive Intertextuality is also referred to interdiscursivity,<sup>21</sup> though; generally, interdiscursivity refers to relations between larger formations of texts.

- East of Eden by John Steinbeck: A retelling of the story of Genesis set in the Salinas Valley of Northern California.

- Ulysses by James Joyce: A retelling of Homer's *Odyssey* set in Dublin.

- Perelandra by C. S. Lewis: Another retelling of the story of Genesis, also leaning on Milton's *Paradise Lost*, but set on the planet Venus.

- Wide Sargasso Sea by Jean Rhys: A textual intervention on Charlotte Brontë's *Jane Eyre*, the story of the "mad women in the attic" told from her perspective.

- Tortilla Flat by John Steinbeck: A retelling of the Arthurian legends set in Monterey, CA during the interwar period.

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<sup>19</sup> Hutcheon, Linda. *A Theory of Parody: The Teachings of Twentieth-Century Art Forms*. New York: Methuen, 1985.

<sup>20</sup> Fairclough, Norman. *Discourse and Social Change*. Cambridge: Polity Press, 1992, p 117.

<sup>21</sup> Agger, Gunhild. *Intertextuality Revisited: Dialogues and Negotiations in Media Studies*. *Canadian Journal of Aesthetics*, 4, 1999.

•Mourning Becomes Electra by Eugene O'Neill: A retelling of Aeschylus' The Oresteia set in the post-American Civil War South.

The interdependent ways in which texts stand in relation to one another to give meaning. "Intertextuality seems such a useful term because it foregrounds notions of relationality, interconnectedness and interdependence in modern cultural life. "A complex of relationships between the text, the reader, reading, writing, printing, publishing and history shapes interpretation: the history that is written in the language of the text and in the history that is carried in the reader's reading. "Postmodernist opinions about intertextuality and quotation have complicated the simplistic ideas about plagiarism which were in Derrida-Scholar's day. I myself think that these lifted sentences, in their new contexts, are almost the purest and most beautiful parts of the transmission of scholarship."

There are two types of intertextuality: iterability and presupposition. Iterability refers to the 'repeatability' of particular textual fragments, to quotation in its widest sense to contain not only open allusions, references, within a discourse, but influences, clichés, phrases in the air, and traditions. That is to say, every discourse is composed of 'traces,' pieces of other texts that help constitute its meaning. . . . Presupposition refers to assumptions a text makes about its referent, its readers, and its context to portions of the text which are read, but which are not explicitly 'there. 'Once upon a time' is a trace rich in rhetorical presupposition, signaling to even the youngest reader the opening of a fictional narrative. Texts not only denote to but in fact contain other texts."

Intertextuality in the Fiction and Criticism re-examines "intertextuality" as a production inside the texts, rather than as a series of relationships between different texts. "Intertextuality makes each text a "living hell of hell on earth" and part of a larger mosaic of texts, just as each hypertext can be a web of links and part of the whole World-Wide Web. Indeed, the World-Wide Web has been theorized as a unique realm of reciprocal intertextuality, in which no particular text can claim

centrality, yet the Web text eventually produces an image of a community--the group of people who write and read the text using specific discursive strategies".<sup>22</sup>

In conclusion, the main features of intertextuality are the following:

- Intertextuality as a significant property of the literary text that is considered to an implicit or explicit reference to other texts or events.
- Intertextuality expressed ideas by different linguistic forms of all the language levels from a small unit phoneme to a whole te
- The most often used the signal of intertextuality is allusion that serves to express cultural information and activate knowledge structures connected with history, literature, religion and mythology.

## **2.2. Natural cultural specificity of antonomasia in Shakespeare's work.**

William Shakespeare's tragedy "Julies Caesar" antonomasia was skillfully used in all cases. Irony may note a disconnection between a king and his "majesty," or in Antony's funeral oration between Brutus' actions and his characterization as "an honorable man." In addition, we may see Brutus driven to fulfill to his republican ancestor's name, to be another Julius Brutus and fearing that Julius Caesar may become a Caesar if he is not killed first. Here we also find antonomasia affected by ironies of temporal perspective: a character is moved by an awareness of earlier stories, while the spectator is similarly affected by knowing that this drama is now one of those earlier stories. Cressida is always *a* Cressida, Pandarus a pander to see them promising to be otherwise is to be made aware of the web of language in which they are caught so to speak a "fatal antonomasia." Still, it must be admitted that epithets are not in themselves particularly exciting rhetorical figures. Quintilian rather condescendingly remarks, "Poets employ with special frequency and freedom, since for them it is sufficient that the epithet should suit the word to which it is applied. We shall not blame them if they speak of 'white teeth' or 'liquid wine,'" but rhetoricians, Quintilian's own audience, need to

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<sup>22</sup> Mitra, Ananda (1999). "Characteristics of the WWW Text: Tracing Discursive Strategies". Journal of Computer-Mediated Communication 5 (1): 1.

make sure that an epithet "adds something to the meaning," in addition, that it is used. "The nature of this form of embellishment," he remarks, "is such that while style is bare and inelegant without any epithets at all, it is overloaded when a large number is employed. For then it becomes long-winded and cumbrous."<sup>23</sup>

Quintilian here takes for granted that names are prior to their epithets, as are nouns to those adjectives that are deigned to suit them, dress them, and decorate them. This makes sense in the context of the *Institutio Oratoria*, which is concerned with pleading specific causes on behalf of specified clients; but in everyday life the identity of a person or issue is not changeable a given.

As an example of antonomastic uncertainty at its most remained and stimulating, we might best look at a comedy-where there is no protagonist named in the play's title as a sign of someone to watch for and at a comedy that shows its indecisiveness', *Love's Labor's Lost*.

The "Navarre" of *Love's Labour's Lost*, as place, surely recalls or evokes the geographical Navarre in southern France; and the informed reader or spectator may recognize allusions to a specific project attributed to Henri de Navarre, later King Henri IV, just as Browne, Demine, and Longville may be recognized as names of real people variously associated with the historical Henri. Navarre is never given a Christian name in the play's dialogue, but his identification as "Ferdinand" in the printed scene directions suggests a further authorial attempt to avoid any unambiguous, unequivocal identification with Henri. The masquing and casual circulation of "favours" and love poems enact tentative and noncommittal courtships which are finally seen as more or less selfconscious pastimes to mask the long day's dying of the French king. Only at the very end of the play, with Marcade's news of the king's death, is there any sense of urgency to the courtship, and a United Kingdom of Navarre and Aquitaine-perhaps even of France and Navarre-is no longer an academic question. What aborts the courtship ritual in *Love's Labour's lost*, and sets the play apart from the other romantic comedies, is

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<sup>23</sup> Donald Chennai "A very Antony" –London, Westminster publisher's press, 1995, p98.

the abrupt awareness of breached decorum that follows on Marcade's arrival. It has been clear from the earliest scenes, from Boyet's talk with the Princess about embassies and dowries that the question of marriage is in the air, and apparently on the French king's mind, from the outset. In terms of the antonomastic crises I am discussing, I would briefly join those critics, by suggesting that the version of *Love's Labour's Lost* that has come down to us.

"Newly corrected and augmented" and presented before the aging queen at Christmas of 1597 or 1598, may have had a particular piquancy in view of Elizabeth's own resistance to her courtiers' marriages.

Shakespeare's other plays work to close that gap. To give two or three examples of plays in which the names of characters give conflicting omens that are variously fulfilled at various stages in the action. We might start with the example of Orlando in *As You Like It*, who recalls the distraught and enamored Orlando of Boiardo and Ariosto's poems, most notably perhaps when he is most fully in the throes of papering and carving trees with testimonials to his love: Run, run Orlando, carve on every tree. The fair, the chaste, and unexpressive she"<sup>24</sup> and who puts on the guise of an Orlando *furioso* when he needlessly storms Duke Senior's picnic with drawn sword. Furthermore, the fact that his father, Sir Rowland de Boys, gave his youngest rather than his eldest son a name that was an anagram of his own may suggest a sentimental favoritism that flies in the face of that courtesy of nations" which recognizes primogeniture, and so may partly account for the eldest brother's envy. Indeed, the reader might ask why a Sir Rowland should name his first son Oliver and his youngest son Orlando, if not in an effort to bequeath, antonomastically, comradely identities that counterpoise the predictable Oedipal and sibling hostilities. We might note, too, that "Arden," like "Navarre" earlier, is an amalgam of possible identities, recalling both the French Ardenne and the Arden of Warwickshire. A reader of Ariosto might also think of the "Ardenna woods" in canto 42 of the *Orlando furioso*, where Rinaldo is rescued from a

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<sup>24</sup> Donald Chennai "A very Antony" –London, Westminster publisher's press, 1995, p102.

monstrous figure of Jealousy and drinks from a fountain that purges him of his own jealous passion for Angelica. In the play's final scene, therefore, the setting is an Arden in Ariosto's sense as well. In his wholesale reworking of the characters and plot of Lodge's *Rosalinda*, Shakespeare makes a number of choices to which we may reasonably try to attribute some such intended meanings as I have suggested. It is harder to speak of significant naming and typing of characters in a play like *King Lear* where he did not diverge so obviously from his sources. Yet I think it is also possible to say something of the antonomastic aspects of Lear's three daughters. The junction of "woman" and "rule" in the names of Goner and Regan summons up an image of the monstrous regiment that their passionate and destructive behavior abundantly exemplifies. That Cordelia's name may suggest a feminine Cordelion seems congruent with versions of her story that make her a wise and worthy successor to Lear on the British throne. However, Lear must die since it is his tragedy; Shakespeare's killing-off of Cordelia has puzzled and troubled generations of readers. The Cordelia of Spenser and Holinshed is dangerously close to figuring an Elizabeth who has gone ahead with the French marriage; and at the end, when their Cordelia survives her husband and is apparently childless, she is not so far from figuring a nightmare version of an Elizabeth without a James to unite her divided kingdom. Shakespeare's Cordelia similarly returns to England with a French army, but not one that is led by Lear. It seems tactfully to be making the point that the King of France has been called home suddenly-so that this may seem less threateningly like a foreign invasion-go on at once to establish that the Marshall of France has been left in charge of the troops. The paradoxes of naming and characterizing that have been discussed thus far lie almost wholly in the judgment of the reader or spectator. We see a stage property like a crown, hear a name or place associated with its bearer, perceive language or gestures that may recall earlier texts, and gradually form an increasingly rich and complex understanding of what we find. The arguing amongst ourselves over the plausibility and importance of such observations is a large part of our daily business as interpreters of literature. This is especially true

in the Roman plays, where Shakespeare could find the making and bridging of what I call antonomastic gaps, throughout his sources. Roman names, for instance, are richly suggestive and frequently burdened with historical overlay. Caius Martius, surnamed Coriolanus, "the Coriolan," for the city he has conquered. Most intriguingly, perhaps, Junius Brutus, whose "brutishness" was a calculated response to his "juniority" in the savage family of Tarquins, and whose strategy for survival is re-enacted by a Hamlet or a Prince Hal and fatally misunderstood by a Marcus Brutus.<sup>25</sup> Writers like Valerius Maximus, Livy, and above all Plutarch, who try to arrange the stories of exemplary Romans into coherent narratives, further afforded the playwright far more in the way of interpretation than was usually available in his other sources. Finally, and most importantly, the almost wholly public world of Shakespeare's Rome, the world of political self-presentation, pleading of causes, and what would today be called spin control, constituted a setting where all reality was verbal and gestural at heart and subject to revision. I suggested earlier that the figure of antonomasia is seen at its most pervasive and complex in *Antony and Cleopatra*; and indeed the opening scene of the play introduces the protagonists in terms of contradictory epithets which suggest how paradoxical and futile it must be to comprehend such fluid and self-characterizing individuals. The play's title has already given us the names of the people we are looking for and in a sense the audience already knows Antony-an Antony-from *Julius Caesar*; furthermore, there are two choric figures on stage, Philo and Demetrius, who perform the conventional presentational role of a Prologue.

Antony the authentic and good Antony-has always been excessive and larger than life. In battle, his goodly eyes have glowed like plated Mars and his captain's heart is praised for reneging all temper, for bursting buckles in the just cause of a "great fight." It is the unworthiness of Antony's object now that makes Philo believe that this Antony is a figure of culpable excess; in fact, he has always

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<sup>25</sup> Donald Chennai "A very Antony" -London, Westminster publisher's press, 1995, p105.

overflowed the measure in everything he did. When Cleopatra says that her "oblivion is a very Antony", she may be characterizing him as the epitome of forgetfulness and indifference, as the scene's recollection of Aeneas leaving Dido would imply; but we can also take it as identifying Antony as a figure of excess and epitome itself, Antony as *antonomasia*.

However, there is an inflated grandiloquence in calling Antony "the triple pillar of the world" when by this is meant that he is one of the Triumvirs. Attempts to compose glosses to this play are fraught with peril, for the simple reason that frequently we cannot know just what people are saying to each other, only list sets of possibilities. For example, Cleopatra remarks: "I'll seem the fool I am not. Antony will be himself"; to which Antony responds: "But stirred by Cleopatra". The *Ardenedito* would take *but* in the exceptive sense of *unless*: Cleopatra says she will go along with Antony's claim that his love for her is infinite, and Fulvia of no importance, since Antony is determined to play the lover. Nevertheless, they leave the stage, as the scene direction notes; "with the Train" these lovers never have their privacy, or the luxury of being spectators, of "noting" the qualities of others and subjecting them to *antonomastic* characterization. At the outset, Cleopatra seems to realize more clearly than Antony that this is an inescapable condition of being a public figure. The "common liar" expresses the official historical view of Antony that is already being written before the fact, and this first scene gives us a view of an Antony caught in the *antonomastic* trap mentioned earlier.

Somewhat similarly, in *Romeo and Juliet*, Shakespeare found a figure in his sources with the common Venetian name of Marcuccio little Mark, after the region's patron saint-and by changing a vowel turned him into Mercutio whose mercurial temperament and cynical realism make him a comparable interpreter of and to Romeo during the first part of the play. Here the historical Domitius Ahenobarbus brazen or red bearded-becomes Shakespeare's Enobarbus, his name combining the attributes of Bacchus and Hercules, wine-bibbing (*oeno-*) and manly valor (*-barbus*).

A full discussion of the play's antonomasia would be as long as a discussion of the play itself concluding with two final examples of antonomasia in the Egyptian manner, epithets that deny, as it were, the making of epithets.

*Come, thou mortal wretch,  
With thy sharp teeth this knot intrinsicate  
Of life at once, untie. Poor venomous fool,  
Be angry, and dispatch. O, couldst thou speak,  
That I might hear thee call great Caesar ass.*

The richness of this carefully contrived scene, designed to show Cleopatra in all her regal splendor, is heightened by language in which paradox reverberates. Although this Domatiums is a minor figure in Plutarch's life of Antony, he is described at the end of the story as the ancestor of the Ahenobarbus whose name was changed to Nero Germanicus. Plutarch concludes: "This Nero was Emperor in our time, slue his own mother, and had almost destroyed the Empire of Rome, through his madness and wicked life, being the fifth Emperor of Rome after Antonius". As with his treatment of the Lear story, Shakespeare suppresses a historical dimension, of which his audience may have been aware.

## **Chapter 3. Key points in text interpretation and perception.**

### **3.1. Basic core elements in text interpretation.**

Interpretation is the assignment of meaning to a morphological expression. It resides in the two principles of compositionality and analyzability.<sup>26</sup> These two principles related to the topic of word formation a similar way. In Cognitive Morphology, the semantics of a composite structure develops the meanings of its substructures and sometimes the background information provided by its contextual use, the speaker's conceptualization or the world knowledge. In the same way, the analysis of composite structure is carried out on the basis of phonological and semantic contributions made by its structures. Compositionality denotes to the process of deriving the meaning of a composite structure from the meanings of its substructures. Compositionality is a matter of regularity, that is, how regular the compositional process is or how understandable the composite result is. It gives the help to the speaker to create and understand the novel. Additionally, it gives a hand to the speaker to see, if the meaning of a composite structure can be achieved by adding together the meanings of its individual fragments. Analyzability denotes to the process of matching up the substructures of a composite structure semantically. Analyzability is a matter of awareness that is of the presence and contributions of the substructures, which has an identifiable semantic and phonetic content. According to such signals we denote the language means put the position of salience, focus and foregrounding. They are signal words, recurrence, stylistic devices and their motivation, poetic details and many others. As stated by the fact that the literary text is a complex multilayered structure, we should accept the necessity of its complex, multilateral and multistage analysis and interpretation.<sup>27</sup> In other words, learning of the literary text demands a whole approach that means the text should be considered in the whole of its linguistic and extralinguistic factors, the deep and surface structure layers of the text, its stylistic, pragmatic, cultural, cognitive levels, each of them based on

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<sup>26</sup> Zeki Hamawand, "Morphology in English", Cognitive mechanisms- 2011 p35.

<sup>27</sup> The same book, "the analysis of the literary text" p35.

the connection of linguistic and extralinguistic. We live in the world of the text in the sense of the written text as well as in its metaphorical sense. Through the interpretation of the text, we understand the world and communicate its meaning to one another. In this way, it can be said that we live in and experience the world of the text, and thus the text and the act of text interpretation penetrate our lives prior to any theoretical explanation about them. In spite of this primordial character and real value of the text, the meaning of the text and the act of text interpretation tends to be misunderstood or narrowly understood in the contemporary pedagogical thought and practice. That is, it tends to be believed that a text has and should have one correct meaning and that to understand a text is to identify with this correct meaning.

– *I remember **I was very idealistic** in those days, a real prig about Western decadence. On the other hand, **I was very patriotic** and really didn't much care for foreigners. Man and boy – for the whole of his life, your good lady – a man's wife, constitutional – a walk taken to keep oneself healthy. **Each according to his needs, expropriation of the expropriators. Splendid time was it, it is decent of me.***

– *Blair Are you in any sort of trouble? Yes, excellent and nice time, I didn't forget, the life that is pleasant to remind...*

– *Purvis Well, one had a bit of a crise, you know. Can you remind me, what was the gist of it? – **The moral and intellectual foundation of Western society in a nutshell** (P. James «The wings of eagles» p. 148).*

Therefore, in this literary text there is given discrepancy between older and young generation. Underlined words indicate stylistically marked units, which contain metaphor, periphrasis, epithet etc.

The dominant tendency of the specification of educational objectives or the standardized educational evaluation can hardly be possible without this belief. According to this belief, it follows that, for example, Shakespeare's Hamlet must provide us the final meaning of love. Otherwise, this text is regarded as

worthless because it provides no correct meaning of love. In this way, this narrow understanding of the meaning of the text and text interpretation tends to mislead pedagogical communication to inappropriate directions: either to the absolutization and blind obedience to the meaning provided by a text, or to the total negation of the text because of its incomplete answer to the question. It is in this historical context that the question of the meaning of the text and text interpretation should be re-asked, because otherwise any pedagogical communication of meaning through texts can be misunderstood and thus distorted from the outset. While we analyze the concept of 'interpretation, we come across the word of hermeneutics. The meaning of hermeneutics appeared in the ancient Greek word, hermeneuein, which means "interpretation" or "to interpret." If we remain faithful to this original meaning of the word, it can be said in a loose sense that hermeneutics is "the theory or philosophy of the interpretation of meaning".<sup>28</sup> Before Schleiermacher, who can be regarded as a founder of modern hermeneutics, hermeneutics remained within the boundary of philology, as a way of "illuminating the surface or vocabulary levels of texts" <sup>29</sup> in Biblical and classical interpretative practice. Since the modern scientific revolution, hermeneutics tended to be regarded as a subdiscipline of theology, philosophy, literature, or a particular methodology for scientific investigation. Positivistic presuppositions that "the phenomena of human thought, feeling, and action are subject to fixed laws, the phenomena of society cannot but conform to fixed law", have accelerated this narrow view of hermeneutics. Hence, the concern of hermeneutics has tended to be restricted to the development of the methodological principle or technique that will assure the exact interpretation of the text. Today this view of hermeneutics seems to be prevailing not only in ordinary usage but also in the academic area. For example, the lexical meaning of hermeneutics, as "the study of the methodological principles of interpretation" expresses this tendency. Howard pointed out this tendency in the academic area as follows:

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<sup>28</sup> Bleicher. "The meaning of Hermeneutics" *The theory of interpretation*, 1980. P132.

<sup>29</sup> Howard , "Vocabulary interpretation of the text" *Columbia university press*,1982, p. 9

Hermeneutics will not appear as a typical listing in a catalog of university studies. The field is usually thought as a subdiscipline for theology, where it covers the study of methods for the authentication and interpretation of text.<sup>30</sup>

To understand modern hermeneutics, we need to understand its history. Nevertheless, within the hermeneutic point of view, to understand history is, as Gadamer pointed out, neither to put the past into the past itself nor to reduce it to causal regularity, but to overtake it in our present situation. In this paper, it is unfolded some fundamental insights elaborated during the development of the modern hermeneutic enterprises, especially those of Schleiermacher, Dilthey, Heidegger, Gadamer, and Ricoeur. The hermeneutical project to restore the understanding of the fullness of human life, especially in the social sciences, was launched in the nineteenth century by Schleiermacher, the acclaimed father of modern hermeneutics. Before Schleiermacher, there existed a philology of classical texts and an exegesis of sacred texts, but in these traditions the work of interpretation had been understood and practiced in different ways. This discontent is reflected in his remark: Hermeneutics as the art of understanding does not exist as a general field, only a particularity of specialized hermeneutics.<sup>31</sup> He elucidated that this art of understanding is, in its essence, the same regardless of the kind of text legal documents. Religious scripture or works of literature even though there are certainly differences among diverse kinds of texts.

#### Scheme of interpretation.

1. Reveal the socio-cultural context including some information about the historical situation, the author's literary career, the literary trend, the author's biography and his aesthetic beliefs.

2. It should be connected with the plot of the text and make a comment on its denotative and thematic structure.

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<sup>30</sup> "Howard , "Vocabulary interpretation of the text" 1982, p. 1

<sup>31</sup> Palmer " Text interpretation", London, 1969, p. 84

3. Analyze the composition of the text and its architectonics, point out different deviations from the traditional model: exposition-the beginning and developing of the plot, culmination, denouement (issue), the end and epilogue.

4. Characterize the lexical level of the text according to the following issues: key and thematic words, the usage of colloquialism or bookish words, borrowings, slang, jargonisms, neologisms and scientific words. Find out the paradigmatic and syntagmatic connections of the words, their derivational relations, synonymic and antonymic pairs and groups.

5. Analyze the stylistic level.

a. Study stylistically marked units: emotive, evaluative, image-bearing words and expressions, phraseological units and expressive structures, emphasizing the graphical means.

b. Analyse stylistic devices, their types and their functions.

c. Issues about giving significance to the means of foregrounding: coming at the same point of stylistic devices, recurrence, and opposition, strong points of the text such as title, epigraph, culmination (the high point of events), ending and expectancy.

d. Discover the main signals of implicitness: poetic elements, stylistic devices, an implicit title and comment on their conceptual importance.

e. Take a consideration verbal signal of modality: judge importance of the words, word phrases, epithets and characterological details, the author of giving attention, descriptive contexts.

Language skill, here, remained as the key for understanding the speaker in what is spoken. However, later, there was a decisive shift in his insight, that is, the exclusive emphasis on “psychological” interpretation. According to his insight, “to consider the common language is to forget the writer; whereas to understand an individual author is to forget his language”<sup>32</sup>. The first interpretation was regarded as objective but negative, because it indicates the limits of understanding. Hence, the proper task of hermeneutics, for Schleiermacher, was to be captured by the

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<sup>32</sup> Ricoeur, “Psychological interpretation of the texts” Paris, 1981, p. 47

second interpretation through which one can understand the subjectivity of an author who speaks. Although this psychological character of Schleiermacher's insight has been called into question, Schleiermacher's contribution to modern hermeneutics is remarkable. He unfolded the complex and dynamic world of the text and its primordial connectedness to individual human life. In addition, it is by Schleiermacher's contribution that hermeneutics is seen no longer merely as a method or subdiscipline of theology, literature, or law, but as the art of understanding any utterance in language. Dilthey took up the project of general hermeneutics proposed by Schleiermacher and pursued this project in the wider context of historical or human sciences. Carrying out this project, he was well aware of Kantian philosophy and was familiar with the newly emerging positivism of Comte and Mill in the late nineteenth century. He regarded that Kantian epistemology developed in the *Critique of Pure Reason* was successful in providing the solid condition of reliable knowledge in the field of natural sciences. However, he also recognized its limitations in the historical or human sciences, because the objects of human sciences "appear as coming from within, as a reality," unlike objects of natural sciences which "appear to consciousness as coming from outside, as phenomena".<sup>33</sup> Kantian epistemology seems to have caused him to subordinate the hermeneutic problem to the psychological problem of knowledge of others, and thus prevented him from going beyond the field of interpretation for the source of all objectification.<sup>34</sup> Nevertheless, the significance of his effort in the history of modern hermeneutics should not be overlooked. Firstly, he placed hermeneutics in the wider context of human sciences and animated the text by restoring its connectedness to life. In interpretation, understanding does not become something different. It becomes itself. Such interpretation is grounded existentially in understanding; the latter does not arise from the former. Nor is interpretation the inquiry of information about what is understood; it is rather the working-out of possibilities projected in

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<sup>33</sup> Howard, *Psychological interpretation of the texts* 1982. p.15.

<sup>34</sup>"Ricoeur, *Dialectical Hermeneutics*" 1981, p 51.

understanding.<sup>35</sup> This implies that interpretation of texts or works of art is inevitably interrelated to our understanding of things and thus the understanding of things that a text addresses; its development is also related to our interpretation of things and is prior to our interpretation of the text. This relation of understanding and interpretation seems to be clear when we take a simple example: If we have no experience of interpreting any text and thus no understanding of text interpretation, it may hardly be possible to interpret the text, which is written about interpretation. This fundamental structure of understanding and interpretation that Heidegger unfolded makes the task of hermeneutics difficult. It also problematizes the previously dominating foundations of all sciences and signifies the centrality of hermeneutics in all sciences. Heidegger could no longer regard the roots as the fixed and absolute ground or foundation of the tree. It is by virtue of Heidegger that we can go to the ground or foundation upon that all the sciences are possible. This may be the main contribution of Heidegger's enterprise, although we should not overlook his other contributions regarding the ontological structure of understanding and interpretation. Gadamer described this operation in text interpretation in a summarized form. We, who are attempting to understand, must ourselves make it speak. However, we found that this kind of understanding, 'making' the text speak, is not an arbitrary procedure that we undertake on our initiative but that, as a question, it is related to the answer that is expected in the text. The anticipation of answer itself presumes that the person asking is part of the tradition and regards himself as addressed by it.

We may understand the meaning of the word dialectic neither as a skill nor as technique to win in an argument, nor as a methodological device to reduce contradictory aspects of things to one totality, but as an art of thinking to make the truth of things, which appears in a paradoxical form, reveal itself.<sup>36</sup> The hermeneutic enterprise of Ricoeur can be characterized as "dialectical

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<sup>35</sup> Dialectical Hermeneutics 1981, pp. 188-189

<sup>36</sup> Gadamer, 1982.

hermeneutics.” In an age of the crisis of foundations, Ricoeur seems to be well aware of newly emerging disciplines such as phenomenology, existentialism, critical theories, structuralism, ordinary language philosophy, and of diverse and conflicting presuppositions among them. For him this situation is disastrous, especially for the human sciences that require our fundamental reflection. With this basic aporia, Ricoeur attempted throughout his works to disclose the origin of contradictions among conflicting presuppositions and to go beyond the current unhappy situation of the human sciences. With respect to hermeneutics, Ricoeur’s insight on the conflict between explanation and understanding, where the dialectic character in his enterprise is deeply embedded, can be regarded as the summit of his reflection on the foundation of hermeneutics as well as on the human sciences. On the one hand, this insight seems to be significant in the sense that it opens the primordial linkage between belonging and distancing in our act of interpretation of the written text as well as the text metaphor. On the other hand, it also provides a possibility of valid interpretation going beyond both extremes of absolutism and skepticism in interpretation through the dialogue between ontology and epistemology. As previously seen, there has been in the development of modern hermeneutics a fundamental dichotomy of understanding and explanation since Dilthey’s claim that “nature we explain the life of soul we understand.” It has been claimed that unlike the natural sciences, the human sciences are to be characterized in terms of understanding rather than explanation, and many efforts have been given to the disclosure of the dynamic structure of understanding. This situation of exclusiveness, for Ricoeur, is misleading and problematic since it undermines the status of the human sciences as sciences. He described this situation as follows:

Explanation has been expelled from the field of human sciences; but the conflict appears at the heart of the concept of interpretation between, on the one hand, the intuitive and unverifiable character of the psychologizing concept of understanding to which interpretation is subordinated, on the other. Hence, for Ricoeur, what must be interpreted in a text is "a proposed world in which I could

inhabit and wherein I could project one of our own most possibilities”<sup>37</sup> He called this “proposed world” as “the world of the text” which corresponds to Gadamer’s notion of “the matter of the text.” Like Gadamer, who viewed that understanding is application. He also regarded the appropriation, as the application of the text to the present situation of the reader, is the end of interpretation. He expressed that: ultimately, what I appropriate is a proposed world. The latter is not behind the text, as a hidden intention would be, but in front of it, as that which the work unfolds, discovers, and reveals. Henceforth, to understand is to understand oneself in front of the text. Nevertheless, unlike Heidegger and Gadamer, Ricoeur claimed that distanciation is the necessary condition of understanding. He viewed that the text, as a discourse fixed by writing, is not merely the inscription of some anterior speech; instead, it is really a text when it inscribes what the discourse means. This implies that the writing-reading relation is not a particular case of the speaking-answering relation because, unlike the situation of dialogue, the writer does not respond to the reader in a reading situation: “the reader is absent from the act of writing; the writer is absent from the act of reading. This suggests that the text itself is a product of distanciation where both the actual author and ostensive reference of the text are absent. Nevertheless, this is not to be regarded merely as negative, for it is by virtue of the distanciation that the reader can participate in the world unfolded in front of the text instead of limiting one understands to a particular event or a particular person's subjectivity. Ricoeur viewed that “the effective historical consciousness” contains within itself the moment of this distanciation since “the history of effect is precisely what takes place under the condition of historical distance”.<sup>38</sup> The tension between the self and the other, between the near and the far is accomplished on the distant horizon<sup>39</sup>. Ricoeur’s insight on the dialectic between participation and distanciation unfolds the critical

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<sup>37</sup> 1981, p. 142.

<sup>37</sup> Ricoeur, 1981, p. 160.

<sup>39</sup> 1973, p. 160.

moment embedded in our interpretative acts. It is in the sense that we can see a possible rapprochement between hermeneutics and critical social theory. In fact, he endeavors to show the mutual complementarity without abolishing the distinctive characteristics of each. Ricoeur viewed that each speaks from a different place that has its own legitimacy, but he emphasized the complementary character between these two orders of sciences and two modalities of interests in terms of the dialectic between participation and distanciation in our history. Allegedly, on the one hand, the interest in emancipation would be empty and anemic unless it received a concrete content from our practical interest in communication and unless it is not confirmed by our capacity of creative reinterpretation of our cultural heritage. On the other hand, a hermeneutics or a practical in would no longer be hermeneutics of traditions if it would cut itself off from the regulative idea of emancipation. He wrote: The moment these two interests become radically separate, then hermeneutics and critique will themselves be no more than ideologies.<sup>40</sup>

Let's turn to analysis of abstract notion, which concerns wrong interpretation by lacking of background knowledge structures in target audience, here the word art illustrates negative meaning rather than positive.

– You see, what you do not understand is that **acting isn't nature; it's art, and art is something you create.** Real grief is ugly; the business of actor is to represent it not only with truth but also with beauty. If I were really dying as I've died in half a dozen plays, d'you think I'd care whether my gestures were graceful and my faltering words distinct enough to carry the last row of the gallery? **If it's a sham** it's no more a than sham than a sonata of Beethoven's, and I'm no more of a sham than the pianist who plays it...why, it's only we who do exist. They are the shadows and we give them substance. We are the symbols of all we confused, aimless struggling that they call life, and it's only the symbol which is real. **They**

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<sup>40</sup> Ricoeur, 1981, p. 100.

***say acting is only make-believe. That make-believe is only reality (S. Maugham «Theatre» p. 158, 169).***

Following the structuralists' insights, he characterized the main features of the text as follows: (1) the fixation of meaning, (2) its dissociation from the mental intention of the author, (3) the display of non-ostensive references, and (4) the universal ranges of its addressees. These four traits taken together, he claimed, constitute the "objectivity" of the text, from which a possibility of explanation is derived. Here it must be noted that neither objectivity nor explanation is derived from another field but from within, as he made clear: There is no transfer from one region of reality to another let us say, from the sphere of facts to the sphere of signs. It is within the same sphere of signs that the process of objectification takes place and gives rise to explanatory procedures. The weakness of the text can only be rescued by our interpretation that basically depends on our guesses of its meaning as a whole. The text is a limited field of possible constructions. The logic of validation allows us to move between two limits of dogmatism and skepticism. It is always possible to argue for or against an interpretation, to confront interpretations, to arbitrate between them and to seek for an agreement, even if this agreement remains beyond our reach.<sup>41</sup> Ricoeur's contribution to the development of modern hermeneutics seems to be prominent in many aspects. The insights on the dialectic between participation and distanciation, the dialectic between understanding and explanation, and the reflective analysis on the nature of the written text not only allows us to situate hermeneutics in a wider context of social and natural sciences, but it also shows us the possibility of a comprehensive foundation for hermeneutics and the human sciences. Ricoeur's re-introduction of epistemology through distanciation and explanation, but not in the derivative sense from the other sciences, can be regarded as a summit of his hermeneutic enterprise. Through this we may situate our acts of interpretation in the wider context of science.

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<sup>41</sup> Ricoeur, 1977, p. 331

It is mentioned that the development of modern hermeneutics in terms of significant efforts mainly of Schleiermacher, Dilthey, Heidegger, Gadamer, and Ricoeur, who have endeavored to disclose hermeneutics as a foundation for the historical or human sciences, against the pervasive domination of positivistic thought. In this process. We have seen a variety of contradictions and transformations of insights. What we need to do here is to find their proper place within the possible totality of our interpretive acts. The task of hermeneutics itself may contain the temporal and infinite character like that of understanding, calling for further reflection through actual participation in the world of the text and text interpretation. As Gadamer pointed out with reference to the ‘effective historical consciousness,’ to understand the history of hermeneutic tradition does not simply mean to become solidified into the self -alienation of past consciousness, rather it means we overtake it in our own present horizon of understanding. Gadamer’s insight into historical understanding seems to show the most significant value of our horizons as historical beings. The insights of modern hermeneutics seem very significant for pedagogy, since the pedagogical situation consists of activities for exchange or communication of meaning of the world because of diverse interpretations. Although there can be many different ways of characterizing the significant insights of hermeneutics, some fundamental aspects can be addressed. Since the place of texts is central to pedagogical communication, our self-understanding of the text is crucial not only for our critical understanding of prevailing treatment of texts in the contemporary pedagogical practice but also for searching for an appropriate way of dealing with texts. Concerning the nature of the text, there is a prevailing myth that the text has one correct meaning and to understand it is to identify with this correct meaning. In this sense, there is a parallel between Ricoeur’s insights into the text and those of Gadamer who has pointed out that “all writing is a kind of alienated speech. This alienated character of the text already implies the inevitability and importance of interpretation, and thus the centrality of hermeneutics in reading the text.”<sup>42</sup> Ricoeur also points out

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<sup>42</sup> Gadamer “The conception of Hermeneutics”, 1982. p. 354-355

that “interpretation is the ‘remedy’ for the weakness of discourse. This hermeneutic insight concerning the meaning of the text signifies the centrality of interpretation in the pedagogical situation of communication of meaning. In this sense of text interpretation, the main task for communication of meaning through texts cannot be the identification of the objectified correct meaning of the text. According to Heidegger, as we have seen, our understanding always presupposes preunderstanding of the whole because we cannot understand at all without our preunderstanding. This insight may be visible when we take the above example; it may be hardly possible to understand the meaning of ‘love’ or ‘friendship’ inscribed in the text unless the reader has any preunderstanding of it. This implies not only that our preunderstanding is inescapable, but also that it is to be rehabilitated for our authentic understanding of the text. Heidegger’s insight into the circularity embedded in our act of understanding suggests that there can be no presuppositionless interpretation and that our preunderstanding is the most fundamental foundation of all interpretations and understandings. With relation to the pedagogical communication of meaning, the hermeneutic insight into the circularity of understanding and the centrality of the preunderstanding allows us to be aware of our act of interpreting of the text. It is not only impossible but also misleading to remove our own as well as students’ preunderstanding when we interpret a text. At this moment of our reflection, we need to note the distinctive ideology embedded in both extremes: the totalitarian ideology in the Diltheyan formulation, as Crossman points out, where the author becomes the king, and the “liberal humanist ideology” in the receptionistic formulation. As Eagleton characterized where the reader becomes the king. We may hardly regard both extremes as a possibly true remedy for the weakness of the text.<sup>43</sup>

According to Ricoeur’s insight, what is interpreted is neither the author’s intention nor the arbitrary fancy of the reader. Rather what is interpreted is “the proposed world unfolded in front of the text, where we could inhabit and wherein we could project one of our own possibilities. This hermeneutic insight on

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<sup>43</sup> Eagleton, “Formulation of analyzing texts” Oxford edition, 1983, p. 79.

the meaning of a text seems to provide us significant implications, not only for the self-understanding of our interpretive acts, but also for the appropriate way of dealing with the text. Relating this insight to the pedagogical situation, what is to be interpreted is the world which is unfolded in front of a given text and to which this text belongs. This world cannot be regarded as that of the author's subjectivity or that of our own subjectivity as a reader; it is the world that the text itself discloses to us and to which we could belong and project one of our own possibilities of being-in-the-world. It seems by virtue of this self-understanding that we can reorient to the world of the text going beyond not only the reified treatment of the text, but also both the totalitarian and anarchic treatment of it.

Following Ricoeur's insight into the world of the text, we can return to the proposed world of the text, instead of limiting our interpretation to the author's or the reader's subjectivity. However, this does not mean that to identify with the proposed world is the end of our interpretation, for the proposed world can hardly be the total possibilities of the world. This seems clear when we reflect on our writing. When we write about a subject, we are in a particular historical horizon in its time and space, even if we suppose that we do not make any intentional distortion in writing. Ricoeur's insight into the dialectic between understanding and explanation is significant in this context. According to his insight, as we have seen, understanding and explanation are two sides of a coin in our interpretation: Explanation is the inevitable path of understanding, and understanding is the inevitable ground of explanation. Understanding and explanation are not exclusive but complementary to each other. Here we need to be reminded that the meaning of explanation is not necessarily derived from the other field like that of the natural sciences but within, which are governed by a "logic of uncertainty and of a qualitative probability," instead of empirical verification. Although it may be always impossible to provide an absolutely correct and thus the final interpretation of the text, our interpretation must not only be probable but more probable than another. Hence, it is through the dialectic between understanding and explanation that we can protect our interpretation from the arbitrary one and thus make it

communicable at a practical level. With relation to the situation of pedagogical communication of meaning, although it may never be possible to provide the final interpretation of the text, it may be possible through the dialectic between understanding and explanation and through making this process intelligible to provide a more probable interpretation of the text and to make it communicable. However, this does not mean that we limit our interpretation merely to the identification of the proposed world of the text, but that we try to place it in the wider context of other possibilities. Even in this process, it may be possible through this dialectical process of understanding and explanation to protect our own interpretation from the arbitrary one, because the invisible part of the iceberg can also be disclosed in a probable way through making them intelligible. In the effort to characterize the insights of modern hermeneutics and to reflect on their relevance to the pedagogical communication of meaning, the main focus was given to the means of text interpretation. The insights of modern hermeneutics unfold this structure in our interpretation and provide a way to deal with this tension in a more appropriate way. In this situation, however, the world itself does not show us its true meaning in an immediately intelligible form; our daily activities with a friend or a lover do not speak the true meaning of friendship or love. Thus to understand the true meaning of a world, we need to make it speak, which primarily relies on our own interpretation of it. To understand its meaning, we need to make it speak through our appropriate interpretation of it, although the possible totality of the world and the final interpretation of its true meaning always remain beyond our complete reach. No theory or philosophy can be free from this fundamental structure as well as this primordial limitation of our understanding and thus that of our knowledge.

### **3.2. Decoding implicitness in text perception.**

The hierarchical organization of the literary text defines the difference of its external and internal parts, the latter causing the emergence of a hidden or open

content.<sup>44</sup> According to the implicit aspect of the text, the main function of the analysis of text helps to come out new senses laid in the structure of the text. Implicitness is a text category that is determined as non-verbally expressed, as implicit or clear expression of an exact content based on the interconnections of linguistic and extralinguistic factors such as background knowledge, examples of cultural context, purposes, intentions of the author. The concept of “implicitness”, its status, types and main fragments have been always laid in the center of scholar’s attention. Implicitness is considered to an essential property of a fictional text expressing indirect, hidden information that is to be formed in the process of text interpretation. I. V. Ivankova distinguishes the following types implicitness:

1. Hidden:

- a. In the context (in the same or next paragraph).
- b. In a broad context (in the other parts of the identical text).

2. In the cultural context.

Therefore, in the process of finding out hidden information both linguistic and extralinguistic factors are equally related. I.R.Galperin distinguishes the following types of information: content-factual, content-conceptual and content-subtextual. Factual information includes data about facts, events, actions, objects, actions, objects, ideas etc. The information is clear and therefore easily noticed in the text. Conceptual information, being a significance of literary communication, shows the author’s conceptual world image, his outlook about the social people, economic, political and cultural life. Conceptual information based on factual and subtextual types of information. Subtextual information is of a hidden character, it comes out in the text due to the ability of linguistic forms to generate new senses on the basis of connotative and associative relations. D.U.Ashurova points out two types of subtextual information: situational and associative. The situational subtextual information is based on intertextual connections, activating in the readers mind definite knowledge structures related to

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<sup>44</sup>Ashurova “Implicitness and ambiguity of the fictional text” p62.

historical or literary facts and events. Associative information appears due to the ability of human mind to correlate verbally expressed information with the individual's accumulated knowledge and his social experience. This information is based on life experience, visual, auditory, olfactory, kinesthetic perception. Therefore, implicitness is grounded on the mechanism of associations in the reader's mind that allows him to create new information with the old one. As K.A. Dolinin finds out, implicitness is interrelated with such particulars of fictional texts as gaps, unuttered, ambiguity, contradictions, and violations of some norms.<sup>45</sup>

The following passage from a story by O' Henry "The Duel" is also a vivid illustration of the role of convergence in advancing important conceptual information:

*"This town", said he, "is a leech. It drains the blood of the country. Whoever comes to it accepts a challenge to a duel. Abandoning the figure of the leech, it is a juggernaut, a Moloch, a monster to which the innocence, the genius, and the beauty of the land must pay tribute. Hand to hand every newcomer must struggle with the leviathan. You've lost, Billy. It shall never conquer me. I hate it as one hates sin or pestilence or—the color work in a ten-cent magazine. I despise its very vastness and power. It has the poorest millionaires, the littlest great men, the lowest skyscrapers, the dolefullest pleasures of any town I ever saw. It has caught you, old man, but I will never run beside its chariot wheels. It glosses itself as the Chinaman glosses his collars. Give me the domestic finish. I could stand a town ruled by wealth or one ruled by an aristocracy; but this is one controlled by its lowest ingredients.*

The passage describes one of the famous cities in the world - New York , which is represented by the convergence of stylistic devices : **metaphor** : *is a leech, a juggernaut, leviathan*; **graduation** : *it is a juggernaut, a Moloch, a monster to which the innocence, the genius, and the beauty of the land must pay tribute*; **oxymoron** : *the poorest millionaires, the littlest great men, the lowest*

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<sup>45</sup> Dolinin K.A. "Fictional text and their implicit meanings" Moscow, 1983. p137

*skyscrapers, the dolefullest pleasures; personification : drains the blood of the country; allusions : a Moloch, leviathan.*

It should be noted that used metaphor in order gradation is a leech, a Moloch, juggernaut, leviathan help identify important conceptual information - the destructiveness of the city, absorbing man and his life. This is due to the fact that these metaphors are expressed allusions a Moloch, leviathan, juggernaut, which contribute to the activation of knowledge structures of mythological character. As you know, Moloch – is the name of the Semitic deity, who in the tradition of dobibleyskoy( pre-biblical) , human sacrifices through burnt offering. For him as the supreme deity, sacrificed the most precious people of every family – children. Particularly, the children of noble families are revered as victims. Leviathan - a sea monster absorbing sea travelers. Juggernaut was one of the Hindu gods, a huge statue in this day of festivities, which was transported from the temple to the temple. On the last day of the festivities, many fanatics were thrown under the wheels of a huge chariot, sacrificing their life to him. Thus, all three allusions (Moloch, Leviathan, Juggernaut) associated with fatalities. They are used in the text as metaphors and contribute to the identification of important conceptual information: city - it's a monster, demanding human sacrifices constantly. This is confirmed by the use of personification drains the blood of the country and metaphors a leech, the semantic content which also includes the notion of blood and sacrifice.

Used convergence of stylistic devices, especially oxymoron promotes emotional contrast enhancement of the city: its grandeur and pity, wealth and poverty, power and weakness (the poorest millionaires, the littlest great men, the lowest skyscrapers, the dolefullest pleasures), contributing to the advancement of another important conceptual information - ironic and sarcastic attitude of author towards the present city.

Thus, the convergence of stylistic devices operate mainly in the most important areas of the story, namely the climax concentrated in itself the content of the whole work. This allows us to consider the convergence of stylistic devices as

one of the principles of foregrounding that facilitates the identification of conceptual information of this or that work (writing). The following fragment from a story by K. Mansfield "A cup of tea" illustrates the facts said above. In the street heroine meets a girl who asked her for tea money:

*"How extraordinary!" Rosemary peered through the dusk and the girl gazed back at her. How more than extraordinary! And suddenly it seemed to Rosemary such an adventure. It was like something out of a novel by Dostoevsky, this meeting in the dusk. Supposing she took the girl home? Supposing she did do one of those things she was always reading about or seeing on the stage, what would happen? It would be thrilling. And she heard herself saying afterwards to the amazement of her friends: "I simply took her home with me".*

Rapprochement of authors speech with the internal speech of character promotes convergence of stylistic devices such as **exclamatory sentences**: *How more than extraordinary!*; **Rhetorical question** : *Supposing she took the girl home?*; **Comparison** : *was like something out of a novel by Dostoevsky*; **inner speech** : *Supposing she did do one of those things she was always reading about or seeing on the stage, what would happen?*; And she heard herself saying afterwards to the amazement of her friends: "I simply took her home with me". Here, by means of convergence reveals the inner qualities of character such as selfishness, hypocrisy, and the desire to "show off" by the mercies of friends taking the poor girl home.

Implicit meanings are opened in the text due to the non-linear connections of language units. Implicitness can be presented by multiple linguistic phenomena but, the most conspicuous of them are various expressive means and stylistic devices, and that can be considered for by their ability to give rise to different associative links and connotative meanings. Implicitness on the textual level has its own units- implicates considered to a twofold formal and semantic units of the implicit layer.<sup>46</sup>

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<sup>46</sup> Молчанова "Structural and semantic means of intertextual units" Санкт-Петербург, 2007. Ст 82.

I.V. Arnold who clarified it as “An additional meaningful figurative sense suggested this term inferred from the correlation of textual units”. The implicates helps the reader understand the hidden between the lines information, the subtext, the second plan of the work”<sup>47</sup>

The most widespread types of implicates are the following:

- 1) An implicit title
- 2) Implicit poetic details
- 3) Implicit stylistic details such as irony, metaphor, antonomasia, simile.

Any kind of literary text is characterized by some degree of implicitness. It should be stated that as a conclusion, implicitness is an inherent, generic category of the fictional text, an implicate as a verbal unit of the implicit, the category of implicitness is closely connected with and dependent on other stylistic categories such as imagery, emotiveness, modality.

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<sup>47</sup>. Арнольд И.В. “The verbal signals of implicitness of textual units” Москва, 1974. Ст. 167.

## CONCLUSION

Stylistics is a linguistic branch that deals with texts, not with the system of signs or process of speech production, but within these texts elements stylistically relevant are studied both syntagmatically and paradigmatically. The analysis of literary text features would be found out completely with the help of text interpretation and text perception. Interpretation is the cognitive on the basis of the exact purpose aimed to disclose a deep lying conceptual content of the text. The procedure of the interpretation contains the constructing and making certain the hypotheses about conceptual information of the literary text, the inner of the substance of things and phenomena. A noticeable feature of the literary text is a multitude of its interpretation that is accounted for such properties as implicitness, ambiguity, imaginative and connotative qualities.<sup>48</sup>

It seems to be important in the project that Schleiermacher contrasted two poles of interpretation: “grammatical” interpretation and “psychological” or “divinatory” interpretation.

According to Schleiermacher, Just as every speech has a twofold relationship, both to the whole of the language and to the collected thinking of the speaker, so also there exists in all understanding of speech two moments: understanding it as something drawn out of language and as a ‘fact’ in the thinking

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<sup>48</sup> D.U. Ashurova, M. R. Galieva, “Stylistic of literary text” Textual emotiveness, Tashkent, 2013, p 38.

of the speaker<sup>49</sup>. In Schleiermacher's initial efforts to search for the general condition of reliable understanding of text interpretation in the direction of the author's individual spirit, there was a kind of balance between two modes of interpretation. Especially in education, text and text interpretation play an important role, because in its fundamental sense the pedagogical situation consists of communication of meanings based on different interpretations. No one would deny the value of the text both in pedagogical situations and in our lives, even if we limit the meaning of the text to the written one. It is by virtue of texts that we can infinitely expand and deepen our understanding of the world going beyond the temporal and spatial limitations of our own lived experience. Without texts, it may be hardly possible for us to understand the lives of the people who lived in ancient Greece or China as well as the meaning of their lives to our present situation.

As seen above, the interpretation of the given texts, as the remedy for the weakness takes an important place in the pedagogical situation. The hermeneutic insight on the circularity of understanding seems to be helpful in this context. According to scientific objectivity, any preunderstandings based on our lived experience are surpassed by the objectified proposition or law attained by means of the scientific methodological procedure. But unless we have no preunderstanding of 'love' or 'friendship' and our actual lived experiences with lovers or friends, how can it be possible for us to understand the meaning of 'love' or 'friendship' proposed by a text? It is in this sense that the prevailing myth of scientific objectivity can be called the tyranny of 'a presupposition,' or 'the prejudice against prejudices,' as Gadamer characterized.

It should be noted that the multitude of interpretation is by no means of a subjective and arbitrary character. In addition to there is a definite objective invariant of interpretation that is proved by the text itself. For that reason, the analysis of the verbal layer of the text, its primary linguistic features, markers be guided by in the process of interpretation create to be of main importance.

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<sup>49</sup> Palmer, "Text interpretation" 1969, p 88.

Finally, when we analyze the literary text in the text interpretation and text perception we should pay attention to the stylistic devices, author's style, the period of that time, knowledge structures and their meanings, their functions in that source.

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