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ИНГЛИЗ ТИЛИ СТИЛИСТИКА КАФЕДРАСИ**

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QUALIFICATION PAPER

**DESCRIPTIVE CONTEXT OF LITERARY
PORTRAIT IN LITERARY TEXT**

**5220100-Philology and teaching languages (The English Language) for granting
the bachelor's degree**

**THE QUALIFICATION PAPER
IS ADMITTED TO DEFENSE**

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CONTENTS

INTRODUCTION	3
CHAPTER I Theoretical investigation on research	
1.1.Cognitive stylistics: theoretical and practical assumptions.....	7
1.2. Functional - stylistic approach to the text.....	23
CHAPTER II Descriptive context of literary portrait in literary text	
2.1. Descriptive context: the basic notion, characteristics.....	28
2.2. Description of appearance as means of personality.....	34
2.3. Description of inner feelings as a verbalizer of implicitness.....	50
CHAPTER III Description of chronotopes in literary text	
3.1. Description of nature as signal of culmination.....	59
3.2. Conceptual idea within fragment of nature.....	64
CONCLUSION	67
THE LIST OF USED LITERATURES	71

Introduction

Thanks to the independence gained by our republic, lots of positive changes have taken place in our life. With political economic and social development and foreign relations of the country, the demand for foreign languages and translation has risen rapidly for the last decade. According to the requirement of the national program of the personal training and reforms of higher education in the republic of the Uzbekistan, it is important to make effective changes in the system of higher education in the republic of the Uzbekistan.

As the President I.A Karimov noted in his book “Uzbekistan along the road of independence and progress”, there are four fundamental principles on which Uzbekistan’s path of reform and development is based;¹

- adherence to Universal human values;
- consolidation and development of the nations spiritual heritage;
- freedom for the individual’s self-realization;
- patriotism;

The highest of reformation in Uzbekistan is to receive those traditions, fill them with new content and set up the necessary conditions for achieving peace and democracy, prosperity, cultural advancement, freedom of conscience and intellectual maturity for every person on earth.

The present Qualification paper deals with the Descriptive context of literary portrait in literary text and is considered to be of certain importance for general theory.

The topicality. The problem of description is not fully investigated in modern linguistics and needs further research. Thus, the topicality of the present research paper may be explained by those assumptions. Furthermore, there are not enough investigations in terms of verbalization of the lexical units the term implicitness in

¹Karimov I.A “Uzbekistan along the road of independence and progress”.- Tashkent: Ma’naviyat, 1998.-P 29

literary texts.

The aim of this diploma work is carrying out analysis of importance and role of text linguistics in modern linguistics, research papers of linguists devoted to this trend of modern linguistics as well as facilitating awareness of description in English literary texts. In order to accomplish the aim of the paper there is put forward number of **tasks** listed below:

1. to review literature based on text linguistics;
2. to identify the importance of the term cognitive stylistics in text linguistics;
3. to review research papers devoted to the main signals of descriptive context;
4. to examine a description of appearance as means of personality
5. to reveal correlation of the category of implicitness as a verbalizer of inner feelings

The degree of study of the research. There are a lot of scholars in Europe and in our country who made researches on text linguistics and its problems. For instance, Aznaurova E. S. investigated the pragmatic problems of literary word in 1988, Kubryakova Y. S. studied the text and the criteria of its identification in 2001, Jusupov N. M. learned semantic – stylistic and pragmatic significances of accents in his research works, Galiyeva M.R. researched verbalization of the concept ‘word’ in nonrelated languages in 2010, Ashurova D. U worked on the pragmatics of literary text in 2011 and in 2012 she composed a coursebook about text Linguistics and Normurodova N. Z. explored the linguistic personality in the literary dialogue in her research work on PhD in 2012. After getting acquainted the above given scholars work we found out that the descriptive context of literary portrait in literary text have not learned completely and haven’t done research works on it yet

The object of the research work is lexical means of descriptive context which verbalised by stylistic devices and expressive means.

The subject of this investigation lies in deep analysis of proposed theory of cognitive, semantic, stylistic peculiarities of descriptive context in cognitive stylistics as well as its importance and stylistic functions of notion of description English

language in the examples of different dictionaries, books and research papers.

The novelty of the diploma work. However, despite the fact that text linguistics has been investigated it still has some basic notion of descriptive context of which have not been fully analyzed yet. This in turn arise the need for the analysis of main signals of descriptive context and to examine a description of appearance as means of personality by revealing correlation of the category of implicitness as a verbalizer of inner feelings. Furthermore we investigated the description of a nature as a culmination of a text.

Theoretical value of the diploma project lies in deep analysis of cognitive linguistics and its basic notion which is concepts. From theoretical value this paper can be useful for those people who wish to become linguists and are eager to learn more about text linguistics and especially about the new trend in modern linguistics – cognitive linguistics as well as for those who want to learn about the stylistic functions of the cognitive linguistics and verbalization of the term implicitness in English literary text.

As for **the practical value of the research paper**, the materials of the qualification paper can be used while preparing for the lectures and seminars on the topical issues of text linguistics, stylistics and lexicology; as well as in the process of writing research papers, course papers, self-study works, and academic essays.

Research material used for the analysis is carried out in the conceptual, contextual, stylistic and descriptive **methods** of investigation. Further there are made linguistic comments and synthesis of the issue being analysed.

The research paper is organized according to the following structure- introduction, three chapters, conclusion and the list of used literature.

Introduction part provides a general overview of the issue raised in the paper.

Chapter one deals with theoretical investigation on research.

Chapter two studies descriptive context of literary portrait in literary text.

Chapter three deals with description of chronotopes in literary text.

In conclusion we have spoken about the results of our investigation which have been done during our research.

Relevant review of literature is carried out to provide valid academic criticism of the issue. The list of used literature for the research is attached at the end of the paper.

The approbation was made on the basis of the theme and an article was published under the title “Descriptive Context of Literary Portrait in Literary Text”.

CHAPTER I Theoretical investigation on research.

1.1. Cognitive stylistics: theoretical and practical assumptions

Stylistics as a branch of linguistics overlaps with such adjacent disciplines as theory of information, theory of communication, literature studies, psychology, sociology, logic and some others. Stylistics, as the term implies, deals with styles.

The word style is derived from the Latin word 'stilus' ('stylus') or Greek 'stylos' which meant a short stick sharp at one end and flat at the other used by the Romans for writing on wax tablets. Later it was associated with the manner of writing.

Stylistics is the study and interpretation of texts in regard to their linguistic and tonal style. As a discipline, it links literary criticism to linguistics. It does not function as an autonomous domain on its own, and can be applied to an understanding of literature and journalism as well as linguistics. Sources of study in stylistics may range from canonical works of writing to popular texts, and from advertising copy to news, non-fiction, and popular culture, as well as to political and religious discourse. Indeed, as recent work in Critical Stylistics, Multimodal Stylistics and Mediated Stylistics has made clear, non-literary texts may be of just as much interest to stylisticians as literary ones. Literariness, in other words, is here conceived as 'a point on a cline rather than as an absolute'.¹

Stylistics as a conceptual discipline may attempt to establish principles capable of explaining particular choices made by individuals and social groups in their use of language, such as in the literary production and reception of genre, the study of folk art, in the study of spoken dialects and registers, and can be applied to areas such as discourse analysis as well as literary criticism.

Common features of style include the use of dialogue, including regional accents and individual dialects (or ideolects), the use of grammar, such as the observation of active voice and passive voice, the distribution of sentence lengths, the

use of particular language registers, and so on. In addition, stylistics is a distinctive term that may be used to determine the connections between the form and effects within a particular variety of language. Therefore, stylistics looks at what is 'going on' within the language; what the linguistic associations are that the style of language reveals.

Cognitive Stylistics analyzes an author's idiolect, his individual language traits. Although cognitive psychology and neuroscience do not know how the human mind works, they have detected, through experiments on how people behave (not through personal testimony about that behavior), features of mental behavior that are consistent with a standard theory or model. That cautious experimentation uses recall and recognition tests, and EEG (electroencephalography), PET (positron emission tomography), fMRI (functional magnetic resonance imaging), and other scans. With them, scientists are painstakingly uncovering steps, and constraints in taking these steps, that characterize how we mentally create and utter sentences (no word in English covers both oral and written expressing, but perhaps "uttering" will do). The current standard model describes two language processes: an unself-conscious creative process, veiled and almost unknowable, named by older writers the Muse; and a conscious analytical procedure by which all authors assemble and revise sentences mentally.²

These sciences are enhancing our understanding of how authors create both oral and written texts. New knowledge about language processing in the brain helps us interpret data from traditional computer text analysis, not because the mind necessarily works algorithmically, like a computer program, but because quantitative word studies reveal auditory networks and the cognitive model asserts that the brain operates as a massively distributed group of such networks. Cognitive Stylistics underscores how every utterance is stamped with signs of its originator, and with the date of its inception: these traits are not unique, like fingerprints, but, taken together, they amount to sufficiently distinctive configurations to be useful in authorship

²Jeffries L. and McIntyre D. *Stylistics*.-Cambridge: Cambridge University Press,2010.-P 80

attribution or text analysis. Cognitive Stylistics determines what those traces may be, using concordances and frequency lists of repeated phenomena and collocations: together, partially, these conceivably map long-term associational memories in the author's mind at the time it uttered the text. Such clusters of repetitions arise from built-in cognitive constraints on, and opportunities in, how we generate language. The lengths of fixed phrases, and the complexity of clusters of those collocations, are important quantitative traits of individuals.

Experimental cognitive psychology restores the human author to texts and endows computer-based stylistics with enhanced explanatory power. The potentially distinguishable authorship traits to which it draws attention include the size of the author's personal working memory. The cognitive model shows that, far from being dead, traces of the author do remain in the work, just as Shakespeare vowed it would in his sonnets, long after his own personal death. Collocational clusters also change over time as an individual's memory does. As the implications of cognitive research become understood, text-analysis systems may change, and with them stylistics. Texts in languages whose spelling departs widely from its sounding will likely be routinely translated into a phonological alphabet, before processing, as researchers recognize the primacy of the auditory in mental language processing. Because the standard cognitive model breaks down the old literary distinction between what is said and how it is said, interpretation and stylistics will come together.

Authors who describe their inner mental activity when creating and uttering sentences are indeed correct when they characterize the "voice" they hear as bodiless. Even when we listen to the speech of others, it is not the speech of those others that we hear. It is the brain's own construct of those voices. Obviously, different brains might well perceive very different sounds, and thus words, from the same speech sounds heard from others. The mind becomes a reader of things made by a mental process that manifests itself as a bodiless, at times strange, voice.

Cognitive sciences confirm authors' impressionistic descriptions of the language-making process as blank and inaccessible. The inner voice utters sentences

that appear to come out of nowhere. That we hear a voice suggests we are listening to someone else, not ourselves but someone nameless, unrecognizable, and above all as distant from analysis as the mind of someone whose words we hear on a radio. We invoke such images for a form of memory of how to do something, creating utterances from natural language, where we lack the means to identify the remembering process with ourselves. That process exemplifies the expert mind failing to attend to what it is doing. During composition, we cannot correct this neglect, as we can when driving a car and suddenly wake up to a recognition that we have been driving on automatic, unattended, for some miles. We cannot will consciousness of how our minds create utterances. Making them relies on what is termed procedural or implicit memory, in which what is recalled (that is, how to utter something) is remembered only in the act of doing it. When we try to recollect something stored implicitly, we execute the stored procedure. The mind has never created a readable "manual" of the steps whereby it creates sentences. The only exceptions are those halting, deliberate activities in our short-term memory in which, as if on paper, we assemble an utterance, but of course this method too, in the end, relies on the same mysterious voice or Muse, what cognitive sciences associate with implicit memory, to get it going. That truism, "How can we know what we are going to utter until we have uttered it?", characterizes the uncertainty of waiting for an utterance to be set down on the page or screen, to be spoken aloud, and to enter working memory. In all these situations, a silent inner voice precipitates the text out of nowhere.³

Twenty-five years ago, Louis Milic distinguished between what writers do unconsciously in generating language (their stylistic options) and what they do consciously in "scanning, that is, evaluation of what has been generated" (their rhetorical options; 1971: 85). Milic *anticipated* the distinction between implicit or procedural and explicit memory by several years (Squire 1987: 160). By insisting on the primary role of empirical, rather than of theoretical or impressionistic, evidence in

³<http://www.lancs.ac.uk/fass/projects/stylistics/introduction/history.htm> 'A Brief History of Stylistics'

the study of authorship, Milic directed the discipline of stylistics to the cognitive sciences.

Why cannot we recall how we make a sentence? Why is the mind blocked by implicit memory in understanding one of the most critical defining features of a human being? The answer seems to lie in what we make memories of. Our long-term memory maker, located in the hippocampus, can store language, images, sounds, sensations, ideas, and feelings, but not neural procedures. Biologically, we appear to have no use for recalling, explicitly, activities by the language-processing centers themselves. Our minds, as they develop, have no given names for the actors and the events at such centers. Such knowledge is not forbidden. It is likely that it is unnecessary to and possibly counterproductive for our survival.

The Cognitive Model

So far, cognitive sciences have been shown to make two critical contributions to the analysis of style: it must be analyzed as auditory, and it emerges from neural procedures to which we cannot attend. Much else can be learned, however, by reading the scientific literature, both general studies, and analyses of specific areas like memory. Recent scientific results, on which these books are based, appear as articles in journals such as *Brain*, *Brain and Language*, *Cognitive Psychology*, *The Journal of Neuroscience*, *The Journal of Verbal Learning and Verbal Behavior*, *Memory and Cognition*, *Nature*, *Neuropsychologia*, *Psychological Review*, and *Science*.⁴ These papers are accessible, but to work with them the intelligent reader must be grounded in the cognitive model of language processing. Because it is changing now, and will continue to do so, work in cognitive stylistics will need steady reassessment. However, the method of cognitive stylistics, which bases text-stylistics on cognitive *effects* that experimentation has found to illuminate the mind's style, will remain. Here follows a brief summary of the emerging model. It breaks down into two parts: memory systems, and neural processes.

⁴<http://www.lancs.ac.uk/fass/projects/stylistics/introduction/history.htm> 'A Brief History of Stylistics'

Scientists now recognize three basic kinds of human memory: (1) short-term memory, now known as working memory; and long-term associative memory, which falls into two kinds, (2) implicit or inaccessible, and (3) explicit or accessible. Implicit long-term memory includes recall of a procedure in the action, and priming. Explicit long-term memory includes episodic memory and semantic memory.

Working memory offers short-term storage of a limited amount of language so that it can be *consciously* worked on. This form of memory cannot be separated from processing activities. Alan Baddeley first proposed twenty years ago a very influential model of working memory split into three parts: a central executive and two subsystems, a visual area and a phonological or articulatory loop. The executive, which manages tasks in the two subsystems, has been localized in the dorsolateral prefrontal cortex (Lieberman 2000: 77). All conscious mental work on language gets done in the articulatory loop. It encompasses many regions in the brain, including the well-known language centers, Wernicke's and Broca's areas, which handle, respectively, semantic and syntactic processing. (When damaged, Wernicke's area leads an individual to utter well-formed nonsense, "word salad", and Broca's area to utter a form of a grammatism, characterized by sentence fragments, understandable but unformed.)

Central to the mind's conscious fashioning of language is the subsystem Baddeley calls the articulatory loop. So called because we must recirculate or rehearse a piece of language in order to keep working on it, this loop has a limited capacity, identified by Miller in 1956 as "seven, plus or minus two." Experiments have for decades confirmed these limits and show that individuals do not always reach the maximum potential capacity. The so-called reading-span test asks individuals to remember the final words of a sequence of unrelated sentences. Test results show a range of from 2 to 5.5 final words. As early as 1975 experiments showed that we could store in working memory, for recall, only as many words as we could utter aloud in two seconds. The number of such words declined as the total number of syllables increased, in what was termed "the word-length effect." Other

experiments elicit so-called "effects" in subjects that confirm the auditory nature of working memory of language, and its severe capacity limits. The "acoustic similarity effect" shows that the ability of an individual to recollect a sequence of unrelated words suffers if they sound alike: semantic relations, or lack of them, and dissimilarity in sound have no effect. If working memory used the images of words, as text, the acoustic character of a word would not affect manipulation in working memory. The "articulatory suppression" effect also testifies to the auditory nature of language as consciously worked in memory. Individuals having to repeat aloud, continuously, a single sound or term or number (say, a function word such as "with") cannot rehearse, subvocally, utterances and so put or keep them in working memory. Auditory language immediately, unpreventably, enters it. Other experiments reveal that syntactically challenging sentences, such as those with clauses embedded within them centrally, reduce language capacity in working memory. Recently, Philip Lieberman asserts that we maintain "words in verbal working memory by means of a rehearsal mechanism (silent speech) in which words are internally modeled by the neural mechanisms that regulate the production of speech or manual signs".

What can be learned about the mind's style from the articulatory loop? Its capacity constraints hamstring conscious mental work on making continuous sentences. It is little wonder that we seldom mentally assemble or attend to editing what we are going to say before we utter it. We have perhaps not had artificial storage devices (e.g., paper, computers), where it is very easy to edit texts, long enough noticeably to atrophy our already limited working memory. However, we have supplemented that memory, for language manipulation, with external storage devices. Increasingly, texts will depart from the mind's constraints as we assemble sentences that greatly exceed the length and complexity of ones that can be attended to by the unassisted mind. This extension has two clear effects. First, it produces utterances that the human mind cannot consciously assimilate into working memory for analysis. This, like the McGurk effect, will cause the mind to work-around the problem and perhaps, in doing so, to remodel the ingested utterance in ways that

distort it. Second, the very experience of total control over utterances that artificial storage devices give makes all the more unbearable our mental blindness to the generation of utterances. No one can use software to create sentences, outside of playful programs like Joseph Weizenbaum's Eliza and the Postmodernism Generator of <http://www.elsewhere.com>. Authors affirm that the puzzling, to some frighteningly blank, inner voice which early writers called the Muse exists.

No matter whether we utter sentences as oral speech, or write them onto paper or into a file, we use one of four methods. We can spontaneously compose and utter without conscious thought or foresight, as during free conversation, when our auditory voice overlays the subvocal inner muse, or during rapid typing or writing, when our hands scarcely keep up with the dictation from within. Second, we can recite, rehearse by rote, from long-term explicit memory something that we laid down in that. The term "explicit" is a little misleading because our long-term memory is never apparent, as if it were a landscape, but resembles a black ocean in which we cast lines. In long-term memory is knowledge of the world and facts, including information (so-called semantic memory), and personal experience. If we catch something, it suddenly appears in working memory, uttered by a subvocal voice if what we retrieve is language, and then we can recite (respeak) that voice aloud.⁵ Third, we can script sentences in working memory and utter them deliberately from there. This making process draws not only on long-term memory but consciously on cognitive powers like emotion and reason. Last, we can join our inner subvocal voice in working memory to our eyes and to external artificial memory devices, such as paper and computer displays, in order to compose, apparently "outside ourselves", although relying on cognitive resources of which we are aware.

What we call long-term or associative memory is still not well understood. How memories are stored in it and are retrieved from it, like what is stored there and why, emotionally, we embed it and withdraw it from memory at all, characterizes what authors term the Muse. We find something in long-term memory

⁵<http://www.lancs.ac.uk/fass/projects/stylistics/introduction/history.htm> 'A Brief History of Stylistics'

by using working memory to think of words and things associated with what we are trying to recall. It is widely accepted that this activates links in our mental network so that the desired information, sometimes on the "tip-of-one's-tongue", pops out. We often link individual things not logically but fortuitously, according to how we have encountered them in experience, and intentionally to meet a need. A common phrase for this linking effect is "spreading activation" (Collins and Loftus 1975). To stimulate one memory appears to have a rippling effect on all memories linked to it. The strength of that activation, or its "weight", may be proportional to the number of times that the linkage between those two memories has previously been activated.

Long-term associative memory does not store, in one place, complete utterances. Our mind's procedural memory of how to create or recreate an utterance calls on many different parts of the brain simultaneously, that is, concurrently, and they operate until the very instant of utterance or subvocal voicing. The mind's thesaurus (concepts), lexicon (words), and encyclopedia (images of things) consist of "morphologically decomposed representations" (Koenig et al. 1992). Different systems responsible for phonemes, lexis, part-of-speech, syntax, letter-shapes, etc., all stored in different locations, work in parallel. Current research, for example, locates color words in the ventral temporal lobe, action words in the left temporal gyrus, names of people in the temporal pole, and words for animals and tools in, respectively, the anterior and posterior inferotemporal area. The concept of a typical noun resembles an address list that itemizes the locations of separately stored traits or features. Words associated with concepts are kept separately and matched together by a mediating area of the brain termed a "convergence zone." The "combinatorial arrangements that build features into entities, and entities into events, i.e. their spatial and temporal coincidences, are recorded in separate neural ensembles, called convergence zones ... found in association cortexes, limbic cortexes, and nonlimbic subcortical nuclei such as the basal ganglia... where they form hierarchical and heterarchical networks". Convergence zones are keys to neural networks.

One type of long-term associative memory is priming. It is a wildcard in the

formation of our memory store. Sensory experience lays down primes in the mind; we are never aware of and we do not attend to them. Kosslyn and Koenig describe how researchers read word-pairs to patients who had been anaesthetized for surgery. Later, when these patients were asked for the second, associated member of each word-pair, they replied with the formerly primed words more than with equally likely associated words. This effect is often termed repetition priming. A "prior exposure to a stimulus facilitates later processing of that stimulus". Primes create sometimes unexpected links between an experience or an idea that we regard as common, and other things that would not ordinarily be associated with it. Even if everyone shared the same fuzzy definition of a simple concept, individual experiences impacting on us in the force of primes would subtly alter that already fuzzy definition. When we search long-term memory, we are intentionally, consciously, launching a prime-like probe. This type of prime always places semantic restrictions on retrieval. For instance, priming with the word "present" in the hope of raising memories related to the meaning "gift" will not elicit anything related to the meaning "now." When "primes are unattended, words related to either meaning appear to be facilitated". That is, when someone or some experience triggers long-term memory, what surfaces in equally unattended shape has all strings attached.

How does the mind use these associative networks to provide an utterance? That process remains elusive. Kosslyn and Koenig say that the brain forces output of an utterance automatically "via a process of constraint satisfaction" in which what might be termed the best fit survives. This fit is to some pragmatic goal that meets the person's needs, however they may be said to exist. Emotions, desires, and purposes inform those needs. If cognition activates many brain sites in parallel, and if our vaguely sensed intentions determine what associative networks are selected to supply the semantic gist of what we will say, it is little wonder that we cannot describe how the Muse works. Working memory – the only mental place where we can consciously attend to language – is not big enough to hold this complex cascade of mental events and is also inherently unsuited to doing so. Mental processes are not images or

sounds.

So-called experiments "in nature" (that is, patients with brain damage) and devices that image brain activity have at least identified some essential components of this sentence-making process. In the classical model of language brain function, Lichtheim (1885) and Geschwind (1970) proposed that two regions of the neocortex were responsible: the posterior Wernicke's area did semantic processing and sent language data to the frontal Broca's area, which clothed it with syntactic form and passed it on to the motor cortex for speaking. This model relied on ample medical evidence that patients with damage in Wernicke's area displayed faulty or nonsensical semantics and comprehension, and that those with damage in Broca's area revealed staccato, fragmented speech with a grammatism⁶. No one disputes this evidence from brain damage, but localizing function so simply is now impossible. Neural activity during linguistic processing turns out to be massively parallel and distributed. Language does not follow one path but many. Also, after damage to Broca's and Wernicke's areas, the brain can enlist "alternate neuroanatomical structures" for language use) and recover functionality. Lieberman and his colleagues have also recently shown that subcortical basal ganglia structures, in one of the most evolutionally ancient (reptilian) parts of the brain, help regulate language processing. As far as the brain is concerned, the watchword is indeed in the plural, location, location, location.

The Mind's Style

Louis Milic some decades ago argued that stylistics must abandon impressionism for quantitative measures. Since then, researchers who compiled numeric data about style and made such measures have been puzzled to explain how they illuminate literary works or the authors who made them. Cognitive stylistics asserts that literary texts do not have style; individual minds do, in uttering. It contends that individual styles are profoundly affected by the neural constraints surrounding mental language processes. Because minds can only be indirectly

⁶<http://www.lancs.ac.uk/fass/projects/stylistics/introduction/history.htm> 'ABrief History of Stylistics'

analyzed, stylistics as a discipline must do research at the interface of cognitive sciences and corpus linguistics. Cognitive psychology and neuroscience tell us what to expect. Corpus linguistics extracts quantitative features of texts that can be analyzed in terms of how they match what human sciences predict will be found.

How, then, do these sciences characterize language uttered by the disembodied sub-vocal voice long named the Muse? Keeping in mind that scientists base their models of how the mind works on experimentally discovered effects, and that cognitive stylistics is at an early stage, a clear profile of the mind's style is beginning to emerge. It is:

- *auditory*. Language utterances as stored, processed, and retrieved are phonological, not sequences of visual symbols, not alphabetic.
- *lexico-syntactic*. Grammar and vocabulary cannot be separated: that is, syntactic structure imposed by Broca's area, and semantic fields by Wernicke's area, simultaneously participate in a unified, parallel, non-sequential process.
- *combinatory*. The building blocks of any utterance are networks, what Damasio's convergence zones wire together. These blocks are not discrete words. The mind knows word-image-concept-sound combinations, not dictionary headwords and their explanations.
- *built from two-second-long units*. These combinations appear in repeated phrases or unfixed collocations that are not more than 5–9 units in length. This follows if, as scientists suspect, working memory constraints are associated with a deeper limitation existing at the level of neural networks. Indeed, one use of computer text analysis is to help determine the size and complexity of long-term-memory networks, how many things can converge on a convergence zone.
- *biased to parataxis*. Working memory is slowed when it must manipulate centrally embedded clauses. The mind, working towards a best fit in generating a sentence,

may also well opt for simpler syntactical structures, unnested syntactic constructions, that is, paratactic sentences that take the form of a list of clauses linked by conjunctions.

- *semantically indeterminate*. No conventional thesaurus, encyclopedia, or dictionary can adequately document the individual mind's convergence zones, what may underlie semantic fields and associative clusters, simply because every individual's long-term store is affected by fortuitous associations, primes. The traits associated with concepts and words alter subtly as the weights that measure their binding strength change over time, affected by everything we directly experience through the senses. This partly explains the language effect known as lexical indeterminacy (Pilch 1988). Many words cannot be defined precisely enough to avoid misunderstandings. Individuals use words differently and only partially overlap with others.

- *time-sensitive*. As memory changes (or deteriorates), so do the characteristic traits of its utterances. Style is tied always to the health and age of the author's brain.

Other features of the mind's default style may be known and certainly will be discovered. These inbuilt traits are enough to initiate research.

In cognitive Stylistics, the humanities can take a leading role in profoundly important research straddling the medical sciences, corpus and computational linguistics, literary studies, and a community of living authors.

Just as it has many roots, contemporary stylistics has many branches, of which cognitive poetics is perhaps the most radical. Cognitive poetics has evolved as part of the late twentieth century 'cognitive turn'. Research within the fields of cognitive linguistics, artificial intelligence, and psycholinguistics has, since the 1970s, been providing empirically-based models of the perceptual categories and mental structures employed by the embodied human mind in the act of processing language. These models have been appropriated within cognitive poetics to explore the mental processes behind interpretation of stylistic features. Cognitive poetics goes beyond

stylistic accounting for literary interpretation via linguistic models to investigate the commonalities and idiosyncrasies in reading experiences based on cognitive scientific insights into the relationships between the mind, language and the world.

Cognitive stylistics is interconnected with many sciences and branches of sciences, such as Stylistics, Metaphor Theory, Cognitive Pragmatics, Cognitive Semantics, Literary Studies, Cognitive Semiotics, Text Linguistics and even Psychology. Basically Cognitive Stylistics evolved from Cognitive Linguistics and Cognitive Psychology.

There are two terms: Cognitive Stylistics and Poetics. Some scientists consider them to be synonymous, absolutely equal in meaning. However, another group of scientists distinguishes them. They say that term “Cognitive Linguistics” is wider in its meaning than “Poetics”. They prove that Poetics is connected with poems mostly, while Cognitive Stylistics refers to any kind of texts. In this work we shall distinguish these two terms and shall use term Cognitive Stylistics.

Cognitive Stylistics started to develop actively during last decades. If we compare Traditional Stylistics and Cognitive Stylistics we may find a lot of differences between these two sciences. Traditional Stylistics mostly focuses on linguistic aspects of a text (stylistic devices, poetics details, etc.), while Cognitive Stylistics studies author’s idiolect- how he or she writes a text and how it is perceived by readers. The perception depends on the readers’ knowledge, opinions and beliefs. Cognitive Stylistics studies the influence of foregrounding on the readers’ mind; interpretations that readers make while and after reading a text. That is widely used and studied by scientists. Some parts of the text are put forward and while reading a text the readers pay special attention to these parts. Title, epigraph can serve as examples of foregrounding.

Cognitive stylistics is more concerned with mental representation than with textual. Cognitive Stylistics views literature from a completely different point of view. Let’s take an example of Peter Stockwell. He gives a short poem:

We that had loved him so, followed him, honored him,

Lived in his mild and magnificent eye,

Learned his great language, caught his clear accents,

Made him our pattern to live and to die!

And he proves that most people just read these four lines and never think deeply about their meaning, what was the author's message, they even seldom discuss what they have read or understood.

Cognitive Stylistics deals exactly with these problems- how to read effectively- not superficially, but deeply and how to understand what the author wanted to say by his/her work. Cognitive Stylistics tries to give answer to the question "what do we do while reading?" as well. The subject of investigation of Cognitive Stylistics is vast- it studies not only readers and literary works- it studies the process of reading itself.

After reading those four lines each of us should have some questions such as what is the main idea, what does it mean for me, what did we understand after reading or who is the author, when and why did he or she write the story or a poem. All these questions belong to the cognitive context. Context is one of the main notions of Cognitive Stylistics. Of course it would differ for everyone and it would depend on many factors. One of the factors may be the setting. If we ask question "what do the four lines mean?" the answers will vary according to the situation. If we are at the university listening to the lecture the answer may be connected with deep understanding of the poem. However if someone tells that *he or she remembered about dead cat that would sound ridiculous and inappropriate!*

Here we come across the relevance and appropriateness of our ideas to the context. The meaning is not stable. On the contrary it is changing phenomenon and each person who reads those four lines will add his/her own meaning to them. And each meaning will depend on the context we associate with it. We may infer that there are as many meanings as many contexts. Peter Stockwell proves this idea, saying that although saying about your cat was absolutely inappropriate during the lecture at the university it may sound quite well or symbolical at the funeral of your

cat in your garden. These two notions of context and appropriateness can be applied in any area of literary studies. From this point of view our understanding of literary text does not depend on real facts of the period when it was written. As it was already mentioned Cognitive Stylistics deals with understanding of the text: circumstances and users, knowledge and beliefs. With the help of Cognitive stylistics we can systematize our knowledge about above mentioned aspects, it shows how language is used in literature to achieve some effects.

Cognitive Stylistics deals with different problems, such as:

The problem of cognitive style

The problem of conceptualization of stylistic means

Cognitive principles of text production and perception

Cognitive basis of stylistic devices

The theory of cognitive metaphor

Peculiarities of an individual style (idiostyle)

Now, we shall shortly describe some of the aspects. Every piece of writing belongs to a certain style. Each style has its own stylistic means. If we take scientific text- it will be concentrated on factual information. It is impossible to give some personal examples. Scientific text is based on reasoning. However, fictional text is a combination of different forms.

One more area of study of Cognitive Stylistics is text structure. Again, every type of text has its own compositional structure. A story consists of the following parts: title exposition initial collision development of action ruination development of action ruination denouement end.

If we take an application form it is quite different:

1. Heading- includes all data about the applicant;
2. Text- the request (the applicant describes his/her problem);

3. Concluding phrase and signature.

The next problem is cohesion of the text. Cohesion forms structure of the text. It can be achieved with the help of such stylistic devices as repetition (anaphora, epiphora, chiasm repetition, etc.), parallel construction and symbols. The last but not least important aspect studied by Cognitive Stylistics is author's individual style (idiostyle). It has already been mentioned above.

“Individual style (idiostyle) is regarded as a complex structural unity of the means and forms of verbal expression peculiar to certain authors, and reflecting their world vision, and subjective evaluation of the described phenomena”. Ideostyle represents personality of the author, the way he/she thinks and creates a text.

This paragraph we gave brief description of such branches of Cognitive Linguistics as Cognitive Grammar, Cognitive Semantics and Cognitive Stylistics. Their areas of study, peculiarities and main questions they deal with

1.2. Functional - stylistic approach to text

Text typology is a branch of text linguistics which studies different types of texts, criteria for their differentiation, linguistic and extralinguistic peculiarities of text types, their taxonomy and classification. The aim of a scientific text classification is to present a great multitude of texts in the definite number of their types grouped on the basis of common traits. This is not an easy task. Much of confusion is caused by a great variety of texts, on the one hand, and the lack of consistent criteria for defining text-types, – on the other. So, there are incoherencies in defining text-types and their classification. Up to now these questions remain unresolved due to the fact that a unanimously supported approach has not been reached so far. Despite a diversity of opinions the following characteristics of a text-type are supported by many linguists:

- it is a culture specific and historically stipulated productive model of text production and perception;
- it defines functional and structural peculiarities of concrete texts despite their different thematic contents;
- it is characterized by a system of invariant features compulsory for all the texts of a definite text type;⁷

So, the type of the text can be defined as a culture specific productive model, which, being different in its content structure, is specified by a system of invariant semantic, structural and functional characteristics.

It should be stressed that text classification depends on the chosen approach to text analysis. The most acknowledged is stylistic-functional approach, which being based on the principles of communicative functional stratification may provide solid grounds for text typology. This view finds support among many scientists (V.V.Vinogradov, M.M.Bachtin, M.N.Kojina). Their conception rests on the assumption that there are direct correlations between a text-type and the functional style it belongs to. Functional style, in its turn, is defined “as a patterned variety of literary text characterized by a greater or lesser typification of its constituents, supra phrasal units, in which the choice and arrangement of interdependent and interwoven language media are calculated to secure the purport of the communication”⁸.

According to this conception there are texts belonging to different spheres: literature, mass media, science and religion and so on. Functional style in general outline can be regarded as a socially acknowledged and functionally conditioned form of language style variations. Functional style is appropriate to the norms of language codification. Limited by the most general, socially significant spheres, functional styles are not numerous. I.R.Galperin, for instance, distinguishes five styles: belles- lettres, publicistic, newspaper, scientific styles, the style of official

⁷Ashurova D.U. Text Linguistics.- Tashkent: Tafakkur qanoti, 2012. - .P 22

⁸Galperin I.R. Stylistics. – Moscow: Higher School, 1977. - P.249.

documents. I.V.Naer thinks that this classification might be extended by adding technical, professional and religious styles. The problem of functional styles turns out to be very debatable. Some scholars single out conversational functional style. Others do not support this opinion on the ground that this type of a functional style does not fulfill any specific function which, as is known, serves as the main parameter of any functional style.

Disagreements on this point are accounted by the fact that the boundaries of functional styles are not very distinct, they are somehow obliterated. It means that functional styles can cross and penetrate into one another. This leads to style merging and creation of so called “hybrid” texts. Hybridization of style is widely observed in texts belonging to the sphere of mass media. For example, in the newspaper article many traits of the belles-lettres style can be found.

*The **sleepwalking** president who **slept** through the early days of the **agony** in New Orleans is going through the **never ending, thrilling, indefensible and reckless agony** in Iraq (International Herald Tribune -2005, December 12, p.7)*

This utterance taken from the newspaper article is characterized by the convergence of stylistic devices: metaphors (slept, agony), epithets and gradations (never ending, thrilling, indefensible and reckless), repetition.

These stylistic devices serve as means of expressing the author’s subjective modality, creating imagery and producing emotional impact. These qualities are peculiar to the belles-lettres text. So, the analyzed utterance combines the features of a newspaper article and those of emotive prose. Consequently, it leads to the creation of a “hybrid” text.

In classifying texts according to stylistic- functional criterion it should be kept in mind that functional styles are not homogeneous, they fall into several variants, substyles and genres which constitute either the main body or periphery of a functional style. For example, the scientific style is subdivided into academic, informative, critical, popular, educational substyles. As for newspaper style it consists of news, editorial, essay, advertisement. In the belles-letters style along with

substyles (emotive prose, poetry, drama) various genres are distinguished: tale, story, fable, ballad, novel, etc. The style of official documents is differentiated according to the spheres of activity – juridical, diplomatic, medical, banking texts. So, there is a good reason to believe that text typology can be built on the principles of hierarchic correlation: functional style – substyle – genre – text type – text subtype.

In this system of relations functional style is an invariant form compared to other levels of style variability, for instance, genre. The notion of genre originally employed in the theory of literature appears to be essential for text typology. This notion was elaborated by M.M.Bachtin who regarded it as “a typical model of speech forms”, and defined three factors providing basis for speech genres: 1) semantic integrity and completeness; 2) speaker’s intention; 3) typical compositional forms⁹. There are different classifications of speech genres. Interesting enough is division of all genres into primary (simple) and secondary (complex). The analysis of the linguistic literature and our own observations make it possible to present genre classification in conformity with the following parameters:

- according to the functional style: business genres, publicistic genres, scientific genres, belles-letters genres;
- according to the functional-semantic criterion: description, narration, reasoning;
- according to the sphere of communication: socio-political, military, academic, religious, juridical;
- according to the pragmatic intention: talks, discussions, toasts, compliments, etc.

Every functional style is characterized by its own assemblage of genres. The belles-lettres, for instance, embraces epic genres such as novel, story, poem; lyric genres – ode, elegy, verse, song; drama genres – tragedy, comedy. The scientific style includes the following genres: monography, scientific article, scientific essay, review, annotation, lecture, report, information.

It is necessary to stress that the language choice within the frames of functional

⁹Бахтин М. М. Проблемы речевых жанров//Эстетика словесного творчества. – Москва: Искусство, 1979.- С.241-258

styles as well as genres is rather conventional. And this can be explained by unsteady boundaries between genres, their interlacing and interpenetrating character that leads to variability of the language means forming the definite genre. At the same time despite the fact that genre boundaries are not distinct, and genres have numerous, sometimes mixed forms, it is possible in every concrete text to outline its dominant features manifested in sets of language means.

Proceeding from the evident relationships between functional styles, genres and text-types, we have every reason to claim that any text-type should be defined in accordance with its genre characteristics, and stylistic-functional criteria should be made the basis for text typology. This assumption by no means denies other approaches and principles of text typology. G.I. Bogin, for instance, builds text typology on the principles of dichotomy distinguishing individual and collective, natural and artificial, written and oral types of texts¹⁰.

Of particular interest is the approach accepted in foreign linguistics. It is based on the theory of speech acts, and each text types defined in accordance with the addresser's intention.

Thus the following text-types are distinguished: order, request, requirement, promise, joke, interview, annotation, review, recipe, etc. From the stylistic point of view text-types are based on the notion of "register". Register denotes varieties of texts reflecting different communicative situations such as shopping, advertising, church services, medicine, football and so on. This conception, however, raises some objections. I.V. Naer¹¹ argues that "register" classification is not valid inasmuch as: a) it is not based on one common criterion; b) there is confusion of stylistic and thematic factors.

¹⁰Богин Г.И. Речевой жанр как средство индивидуализации// Жанры речи. – Саратов: Изд-во Государственного учебно-научного центра "Колледж", 1997.-С.12-22

¹¹Наер В.Л. Из лекций по теоретическим основам интерпретации текста.- Москва:МГЛУ, 2001.- С.29

CHAPTER II Descriptive context of literary portrait in literary text

2.1. Descriptive context: the basic notion, characteristics

Our survey presents evidence to the fact that there are different views on text typology and criteria for text classification. The diversity of opinions can be accounted for by the complexity of text itself. It follows then that there are different criteria according to which texts can be classified. Consequently, each text may refer to different typological groups, the main of them are as follows:

1. According to the character and degree of expansion we distinguish between 1) macro-text (the whole speech production) and 2) micro-text (syntactical units paroemia, fables and so on). For example in the system of the scientific styles texts are differentiated according to their length: monography, on the one hand, thesis – on the other. In fictional narratives the most extended form is a novel which can consist of volumes, parts, chapters. To the texts of small forms we refer quotations, aphorisms, proverbs and sayings, parables and so on. The following examples can serve as an illustration:

1. *Some books are to be tasted,
Others - to be swallowed,
And some few - to be chewed and digested (F.Bacon).*
2. *People nowadays know the price of everything but value of nothing.*
3. *Give every man thine ear, but few thy voice.*
4. *The devil is not so black as he is painted.*

The semantic field of such texts is not large. However, they possess all the main properties of a text – cohesion, formal and semantic integrity, thematic completeness.

2. According to the speech form texts are divided into oral and written types which differ in many aspects. We have already touched upon this problem in connection with text definition. Here it should be stressed that this is the most disputable question in theory of text. I.R. Galperin argues that texts originate, exist and develop only in the written variety. He states that text is not spontaneous, and,

therefore, all the qualities of the oral speech are opposed to text¹².

E.S. Kubryakova objects to this viewpoint, considering both the written and oral varieties of the texts¹³. To the oral types she refers: reports, information, speeches. We adhere to this opinion. However, it should be acknowledged that there are fundamental differences between the oral and written types of texts. The written type is preliminarily thought over, and aimed at visual perception. It has got clear-cut signs of segmentation, graphic means which separate parts, paragraphs, fragments. The oral type is intended at audio perception, it is spontaneous and linear, it depends on interlocutors, who can interrupt the conversation, make remarks, ask again, retort and so on. The differences between the oral and the written texts are observed at each language level.

3. According to the reference to a functional style and genre texts are differentiated as:

- official documents (business letters, records of proceedings, applications, etc.);
- publicistic (chronicle, sketches, essay);
- fictional (story, novel, play, etc);
- scientific (review, article, monograph).

It is worth mentioning here that differentiation between fictional and non-fictional text is of special relevance inasmuch as text analysis at the philological faculties is mainly done on the material of literary texts.

4. According to the sphere of communication such text types are distinguished: socio-political, military, academic, juridical, and religious.

5. Another criterion, which is called functional-semantic, differentiates such text forms as: description, narration, reasoning, monologue, dialogue, polylogue, and in the literary texts the author's meditations, represented speech. Strictly speaking, these forms are considered to be text units. At the same time they serve as a basis for a text-type. The scientific text, for example, is based on reasoning. The dramatic genre is

¹²Гальперин И.Р. Текст как объект лингвистического исследования. – Москва: Наука, 1981.- С.19

¹³Кубрякова Е.С. О тексте и критериях его определения// Текст. Структура и семантикаТ.1. – Москва: Спорт Академ Пресс, 2001.-С67

represented by monologues, dialogues and polylogues. As for the fictional texts they are characterized by the use of all these forms in different proportions. I.R. Galperin regards these forms as context-narrative segmentation of the text. He subdivided them into: 1) the author's speech; 2) the character's speech; 3) represented speech. The author's speech includes a) narration; b) description; c) the author's meditations. Description in its turn consists of portrait, nature, situational depictions. The character's speech consists of monologue, dialogue, and polylogues. Represented speech is a combination of the author's speech and that of the character.

All these text units fulfill various communicative and aesthetic functions, and assume an important role in the literary text structure. Therefore it will be expedient to discuss them in detail. Narration is considered to be an inherent part of the literary text, it narrates about some events in their development, conveys the plot of the text, and represents its factual information. Narration is usually connected with certain locality and time. There are different types of narration: a) a direct author's narration (the author himself relates the events) b) an indirect narration (the addresser relates the story he was told by somebody: "X told me that") and c) a pseudo – author's narration (the addresser identifies himself as a personage)¹⁴

My father had a small estate in Nottinghamshire; I was the third of five sons. He sent me to Emanuel College in Cambridge (D.Defo "Gulliver's travels")

Here the narration is given in the first name as if the main character (Robinson Crusoe) is the author of the novel. Usually narration refers to the events which took place in the past. Consequently, past tenses of verbs prevail in the narrative prose. However, there are cases, when narration employs present tenses:

She stands, now, and walks a little space to the mirror, watching first the shoes as she walks and then, half turning, her legs reflection. It is a hot day of July in hot New –York. She looks next at the heel (M.Spark. "The hot house by the East River").

Description is used for characterization (both outer and inner) of various objects of animate and inanimate nature, various artifacts, human beings and their appearances.

¹⁴AshurovaD.U. TextLinguistics.- Tashkent: Tafakkur qanoti, 2012. - P.28

Descriptive contexts in the literary text are characterized by the abundance of expressive means and stylistic devices:

Oh, especially in Italian Cecilia heard the poisonous charm of the voice, so caressive, so soft and flexible, yet so utterly egoistic (D.H.Lawrence “The lovely lady, p. 247”).

In most cases description occurs in artistic portraits and landscapes assuming very important functions of emotional impact and characterization of inner psychological state of personages. Suffice it to mention the description of a stormy night in W. Shakespeare’s tragedy “King Lear”, where violent torments of the overthrown king betrayed by his own daughters are depicted. The following text fragment displays his feelings: indignation, despair, damnation:

*Lear: Blow, winds, and crack your cheeks! rage! blow!
You cataracts and hurricanes, spout
Till you have drenched our steeples, drown'd the cocks!
You sulphurous and though – executing fires,
Vaunt – couriers to oak-cleaning thunderbolts,
Singe my white head! And thou, all-shaking thunder,
Smite flat the thick rotundity o'the world!
Crack nature's moulds, all germens spill at once
That making arteful man! (p.94)*

Reasoning (the author’s meditations) also plays an important role in text perception. It usually contains the author’s conclusions, judgments, and generalizations.

However, New York was not all America. There was the great clean west. So the Melvilles went West, with Peter, but without the things. They tried living the simple life in the mountains. But doing the own chores became almost a nightmare. “Things” are all very well to look at, but it’s awful, handling them, even when they’re beautiful. To be the slave of hideous things, to keep a stove going, to cook meals, wash dishes, carry water and clean floors: pure horror of sordid anti –life!

(D.Lawrence. Things)

The author's reasoning very clearly display his evaluation of depicted things, his social, political and aesthetic credo. It should be noted that reasoning occurs both in the author's and the character's speech, and it serves as a means of direct and indirect expression of the author's viewpoint. It is important to bear in mind that the above mentioned forms do not shape themselves as separate and independent spans. They are usually interlinked and interlaced, transforming one form into another.

It was nearly dinner– time when he got back, and their meal was laid in the trader's parlour. It was a room designed not to live but for purposes of prestige, and it had a musty, melancholy air. A suit of stamped plush was arranged neatly round the walls and from the middle of ceiling, protected from the fliers by yellow tissue paper, hung a guilt chandelier. Davidson did not come. (W.S.Maugham, Rain, M., 1977:39)

From the standpoint of its form this extract may be called descriptive narration because it combines properties of both narration and description.

We have discussed the text units which constitute the author's plane in the literary text. As for character's speech it is represented by dialogues, monologues and polylogues. The most general term here is dialogue, which in its broader sense includes both monologues and polylogues. Dialogue in the literary texts reflects the peculiarities of the oral intercourse, but it is in no way the exact reproduction of the colloquial language inasmuch as they maintain the norms of standard English.

The dialogic text of belles-lettres is interesting in many aspects. On the one hand, it being an analogue of the oral type of speech, it is regarded as a communicative act including the following components: addresser – message – addressee. Thus dialogues fulfill communicative functions, promote the development of the plot, and explicitly present the factual information of the text. On the other hand dialogues serve for the characterization of a speaker's personality. They convey different kinds of pragmatic information about the personages from the point of view of their a) social and professional status; b) psychological and emotional state; c) age, gender,

nationality; d) educational and cultural background. Besides, dialogues contain some conceptual information disclosing characters' ethic, aesthetic, moral views and evaluations, individual perception of conceptual world picture.

Descriptive texts are the texts which are used to describe about a particular place, person or a thing. A descriptive text focuses on a specific thing and its specific features. Descriptions can be used in textbook, encyclopedias, scientific magazines, historical texts, factual reading book, magazines etc.

Descriptive writing creates an impression in the reader's mind of an event, a place, a person, or thing. The writing will be such that it will set a mood or describe something in such detail that if the reader saw it, they would recognize it. Descriptive writing will bring words to life and makes the text interesting.

Some examples of descriptive text include:

- *The sunset filled the entire sky with the deep color of rubies, setting the clouds ablaze.*
- *The waves crashed and danced along the shore, moving up and down in a graceful and gentle rhythm like they were dancing.*
- *The painting was a field of flowers, with deep and rich blues and yellows atop vibrant green stems that seemed to beckon you to reach right in and pick them.*
- *The old man was stooped and bent, his back making the shape of a C and his head bent so far forward that his beard would nearly have touched his knobby knees had he been just a bit taller.*
- *His deep and soulful blue eyes were like the color of the ocean on the clearest day you can ever imagine.*
- *The soft fur of the dog felt like silk against my skin and her black coloring glistened as it absorbed the sunlight, reflecting it back as a perfect, deep, dark mirror.*

Because descriptive text is so powerful, many examples of it can be found in famous literature and poetry. In this excerpt from *Jamaica Inn* by Daphne du

Maurier, notice the writer's choice of adjectives, adverbs, and verbs.

“It was a cold grey day in late November. The weather had changed overnight, when a backing wind brought a granite sky and a muzzling rain with it, and although it was now only a little after two o'clock in the afternoon the pallor of a winter evening seemed to have closed upon the hills, cloaking them in mist.”

You can see that the writer had to carefully choose his words so that the reader could almost see and feel the weather that was occurring.

2.2. Description of appearance as means of personality

The description serves for the description of the nature, appearance; main is not action, and the phenomena, their properties and qualities, the main semantic loading adjectives and nouns and those parts of speech which promote the description. Verbal forms are used for the subject characteristic. It is naturally that there are nominative sentences and elliptical construction. Special kind of the description is the characteristic, speech type for the image of qualities of the person and a subject. In the artistic, publicity and scientific speech.

Descriptive writing creates an impression in the reader's mind of an event, a place, a person, or thing. The writing will be such that it will set a mood or describe something in such detail that if the reader saw it, they would recognize it. Descriptive writing will bring words to life and makes the text interesting.

We choose the texts “Ragtime”, “The man of property”, “The apple tree” under analysis and tried to reveal the personality of the characters according the description of their appearance.

The text under analysis was taken from the book Ragtime written by Doctorow. American author, who is published in over thirty languages. He is famous for his novels “Welcome to hard times”, “the book of Daniel”, “Ragtime”.

This extract is taken from the novel “Ragtime” by the American writer E.L.Doctorow and is centered on a black jazz pianist, Coalhouse Walker Jr. The text

contains a detailed narration of the way Coalhouse Walker Jr. Made his appearance at a certain house in which a white family lived. We are given neither the names of the family, nor their ages, nor any other details while the author describing music there is enumeration as he calls them *Mother, Father, Grandfather, Mother's Younger Brother and the boy*, but they do not play an important part in the story. It is, a young black woman Sarah, living with the family, who is the focus of the narration. It is for her sake Coalhouse keeps visiting the house and does not seem discouraged at her constant refusals to see him.

The plot of the story centered on the black pianist and young Sarah. The narration is from the third person and first of all we see the description of the main character. Here the author wants us to notice a man of taste "...with a gloved hand...", with intelligent appearance "He was a stocky man with a red-complected shining brown face, high cheekbones and large dark eyes....He had a neat moustache. He was dressed in the affection of wealth....", having a good car "...a new model of T-Ford slowly came up the hill...His car shone.", and proud of who he is "... and beckoned with the gloved hand."¹⁵ And to show as that not everything about Negro is mentioned still, author puts an example of an unfinished sentence "The bright-work gleamed...I am looking for a young woman of color whose name is Sarah, he said."

The author gives very scanty information about Sarah. We come to know she had a baby, but we are in the dark about her life story, her relatives and friends. The author does not present any direct facts; the reader has to read between the lines. As we can gather from the extract Coalhouse and Sarah loved each other and must have been on intimate terms. But later her lover abandoned her and she bore his child. The author does not explain the man's behaviour in any way and it is left for the reader to guess the reason for his actions. But nonetheless, the reader does not make an unpleasant judgment. It seems Coalhouse had left the woman he loved not because he

¹⁵E.L. Doctorow "Ragtime".- New York: Random House Publishing Group, 1975 (extract taken from the textbook authors: G.Bakieva, M.Iriskulov, F.Russek. "Stay in touch". -Tashkent: Sharq, 2005. - P.39)

did not care or was irresponsible; from Coalhouse's own words, the reader can conclude that he had to make a living, and he could not have done it staying in one place. *"It is important, he said, for a musician to find a place that was permanent, a job that required no travelling... I am through travelling, he said, I am through going on the road."*¹⁶

In this extract, Coalhouse appeared after some time had passed. He had obviously found his place in the sun, having become rather well-to-do. He could afford to have a family of his own and wanted Sarah to be with him. He wanted to make amends, for he felt a sense of remorse for having abandoned her, and he had never stopped loving her. But Sarah, who had suffered too much, did not feel forgiving.

The plot of the passage is not of major importance, and the action proceeds slowly. The narration itself is precise but dry. The writer does not express his opinion about the events and his characters' conduct, but he simply states the facts. He sounds aloof and detached.

The ending is not clear, it is ambiguous and vague, and leaves room for suggestion.

The text belongs to a psychological type of writing, as the writer is more interested in his characters' feelings and relations reflected in their behaviour than in the narration of events. The main characters are Coalhouse Walker Jr. and Sarah, though very little is said about the girl. The other characters serve only as the background; they are not even given names. It enables the author to concentrate all the attention on the conflict between the pianist and Sarah. The reader gets an idea that their conflict is very deep underneath, though nothing is expressed explicitly. Most information is left behind the lines. What is implied outweighs what is expressed. Moreover, due to the composition of the passage in which exposition is interwoven with the story, and its

¹⁶E.L. Doctorow "Ragtime".- New York: Random House Publishing Group, 1975 (extract taken from the textbook authors: Bakieva G., Iriskulov M., Russek F. "Stay in touch". - Tashkent: Sharq, 2005. - P.39)

emotional mood the reader finds himself involved into their conflict and is ready to share their feelings and to sympathize with them.

The narration centers around Coalhouse. The author describes in detail and with much precision his visits to the family, the attitude of the family members towards him, his playing the piano, the music he played, and its impact on the listeners. The author uses few epithets and metaphors to describe Coalhouse's appearance and conduct. But he underlines time and again Coalhouse's reserve, calm and politeness, employing adjectives "*respectful*", "*courteous*", "*correct*", "*solemn*" and "*stiff*". Despite his outer calm Coalhouse was very nervous and tense, but he managed to restrain himself. The simile (he had) "*large dark eyes, so intense as to suggest they were about to cross*" reveals Coalhouse's real state of mind: he was suffering a great nervous anxiety. In this way the author creates an atmosphere of suspense, and the reader is intrigued as to the possible reasons for this nervousness. The mood of the following narration becomes tense; the psychological strain keeps growing, the impression being augmented by the entire structure of the excerpt.

The lines describing Sarah are in the same strained key. One gains this impression from such epithets as: (*standing*) "*rigidly*", (*said*) "*softly*", "*mute and unforgiving*". On the whole, the main characters act and speak little: "*The girl said nothing.*"; "*The girl shook her head.*"; "*The pianist responded with a tense shake of the head.*" It is not their actions and words that matter but their inner feelings, sufferings and anguish. They seem to be conducting a silent dialogue. Coalhouse is pleading with Sarah to forgive him, and she is making a great effort to refuse him.

At first sight, the extract is very simple in plot and style. But a more thorough analysis shows that a serious problem is raised here. Moreover, the structural pattern on which the narration is built appears to be very complex. The passage is based on contrasts of different types which concern composition, style and language means employed in it. In addition, the writer reflects the peculiarities of jazz music in his text firstly, because the main character is a jazz pianist. Secondly, jazz had become very popular at that time in America; therefore the whole structure of the text is

suggestive of the atmosphere of that period. Finally, the ragged nervous rhythm of ragtime is very effective in revealing the characters' strong emotions in a compact and dynamic way. The imitation of the ragtime rhythm in the text can be observed in the syntax of the excerpt. The abrupt changes from short simple sentences to long expanded and complex ones with lots of participial constructions and subordinate clauses resemble the irregular and throbbing melody of ragtime. Some places sound very dry and emotionless. One can hardly find any imagery at all, but the other lines are full of repetitions, ellipsis, parallel constructions and inversion, all of which reveal deep feelings: *"I am through travelling, he said. I am through going on the road"*(repetition). *"Such was the coming of the colored man in the car to Broadview Avenue. His name was Coalhouse Walker Jr. Beginning with that Sunday he appeared every week, always knocking at the back door. Always turning away without complaint upon Sarah's refusal to see him."*¹⁷(inversion, repetition, ellipsis). All this contributes to the effect of great emotional tension.

In general, the mood of the passage is tense, and in the course of the narration the tension keeps growing. The strained atmosphere is rendered in a variety of ways, the syntax being only one of them. The other thing that strikes the reader is the incongruity between an everyday and ordinary situation and the bookish literary words used to describe the situation: reside, affection, presume, depart, exhilarate, intransigence, propriety, deferential, delineate, entire, locate, secure, perceive, respond, etc.

It is also necessary to consider the peculiar way in which Doctorow presents the speech of his characters. There are no inverted commas to single out their utterances, which form an integral part of the narration. The characters' speech is something intermediate between direct and uttered represented speech.

Thus, the author emphasizes that what is said by this or that character does not

¹⁷E.L. Doctorow "Ragtime".- New York: Random House Publishing Group, 1975 (extract taken from the textbook authors: Bakieva G., Iriskulov M. Russek F. "Stay in touch".- Tashkent: Sharq, 2005.-P.39)

matter very much. Their words do not reflect their thoughts and feelings; they have other means of transmitting them. The main contrast (i. e. the contrast between the painful and dramatic inner struggle of the main characters and their outer calm and reserve) is developed in several ways. For example, the author opposes Coalhouses cool and reserved behaviour towards a piece of music he played. The sentences narrating the story are very dry, devoid of any imagery, there is hardly any adjective used, but they abound in verbs of action. As a result, the tempo of the narration is rather fast. These devices create a strained atmosphere and the suspense which keeps growing throughout the following sentences. Besides, the writer resorts to very few epithets to depict the pianist. But in contrast, the description of the ragtime he played is rich in all kinds of tropes: similes “*Small clear chords hung in the air like bouquets. There seemed to be no other possibilities for life than those delineated by the music.*”; epithets “*small clear chords*”, “*thumping octaves*”, “*robust composition*”, “*vigorous music*”, metaphors “*chords hung in the air*”, “*clusters of chords*”, “*the music filled the stairway*”, (the music) “*never stopped a moment*”¹⁸.

The same concerns the syntactic stylistic devices. At this point the syntax becomes very complicated, the sentences are long, mostly complex and with developed participial constructions: “*The pianist sat stiffly at the keyboard, his long dark hands with their pink nails seemingly with no efforts producing the clusters of syncopating chords and the thumping octaves.*” But the music ends, and the syntactic pattern of the narration changes abruptly. The sentences are simple, short and parallel: “*Coalhouse Walker was solemn. Everyone was standing. There was a silence. Father cleared his throat.*” The sentences describing the music are very colorful and beautiful, because beautiful was the music itself and passionate was Coalhouse’s performance. He expressed himself through his music, giving free rein to his repressed feelings. He tried to incite Sarah, to show her what he thought and felt, how much he suffered and how remorseful he was. The music Coalhouse played

¹⁸Doctorow E.L. “Ragtime”.– New York: Random House Publishing Group, 1975 (extract taken from the textbook, authors: Bakieva G., Iriskulov M., Russek F. “Stay in touch”.- Tashkent: Sharq, 2005. - P.39)

was his passionate monologue addressed to Sarah. Here is the climax of the whole passage, the peak of its emotional development, the point of the highest strain and greatest passion and, perhaps, the turning point in the lives of the characters.

Their behaviour is not going to be the same as it was before. Something is to happen and to change their lives. The reader knows that Sarah listened to Coalhouse and she heard his message, because her door was kept open and the music filled the whole house.

The cognitive level of linguistic personality deals with the thesaurus of the personage, his individual world picture, judgments and convictions, key notions and knowledge structures. The most conspicuous in this respect is represented speech; it expresses the character's inner thoughts, and at the same time reveals his linguistic personality. The personage's image, its cognitive structure is clearly observed in the examples excerpted from Galsworthy's "Man of Property":

In the centre of the room, under the chandelier, as became a host, stood the head of the family, old Jolyon himself. Eighty years of age, with his fine, white hair, his dome-like forehead, his little, dark grey eyes, and an immense white moustache, which drooped and spread below the level of his strong jaw, he had a patriarchal look, and in spite of lean cheeks and hollows at his temples, seemed master of perennial youth. He held himself extremely upright, and his shrewd, steady eyes had lost none of their clear shining. Thus he gave an impression of superiority to the doubts and dislikes of smaller men. Having had his own way for innumerable years, he had earned a prescriptive right to it. It would never have occurred to old Jolyon that it was necessary to wear a look of doubt or of defiance.

This is a portrait description of old Jolyon, the head of the Forsyte family. From the description and the situational context the reader gets an impression of a wealthy, strong, powerful, self-confident, superior to others man — a typical representative of the English upper-middle bourgeois class.

With the development of the plot and the analysis of the cognitive structure of

this personality it becomes evident that the image of Jolyon keeps aloof from a typical Forsyte. This can be proved by the following extract:

And Nature with her quaint irony began working in him one of her strange revolutions, following her cyclic laws into the depths of his heart. And that tenderness for little children, that passion for the beginnings of life which had once made him forsake his son and follow June, now worked in him to forsake June and follow these littler things. Youth, like a flame, burned ever in his breast, and to youth he turned, to the round little limbs, so reckless, that wanted care, to the small round faces so unreasonably solemn or bright, to the treble tongues, and the shrill, chuckling laughter, to the insistent tugging hands, and the feel of small bodies against his legs, to all that was young and young, and once more young. And his eyes grew soft, his voice, and thin-veined hands soft, and soft his heart within him. And to those small creatures he became at once a place of pleasure, a place where they were secure, and could talk and laugh and play; till, like sunshine, there radiated from old Jolyon 's wicker chair the perfect gaiety of three hearts.

The author describes here one of the most critical psychological moments of old Jolyon's life. From the content of the novel we know that old Jolyon had parted with his son for fourteen years because of the latter's unfortunate love affair. But now for the first time he had a strong wish to see his son's family. At seeing his grandchildren old Jolyon was overwhelmed with emotions. He felt tenderness for the little children and desire to protect and take care of them. The extract is characterized by a high degree of emotional tension created by the convergence of stylistic devices (metaphors, metonymies, simile, epithets, etc.). Of special interest are the metonymical periphrases used here to visualize the picture of the little children surrounding him. In other words, old Jolyon's inner spiritual world, his feelings, love and affection towards children and their response are conceptualized here by means of the metonymical periphrasis. Schematically it can be shown in the following diagrams:

*children (for old Jolyon) the round little limbs, so reckless that wanted care
the small round faces so unreasonably solemn or bright
the treble longues
the shrill, chuckling laughter
the insistent tugging hands
the feel of small bodies against his tags
old Jolyon (for children)*

- *a place of pleasure*
- *a place where they were secure*
- *a place where they could talk and laugh and play*
- *the perfect gaiety of three hearts*

fisted in literary dialogues, descriptive and situational contexts, poetic details, represented speech;

- the semantic-stylistic level, characterized by abundance, convergence of expressive means and stylistic devices reveals the psychological state of linguistic personality, his emotional attitude of mind;
- the pragmatic level displays various characteristics of linguistic personality: his age, sex, nationality, social status, role relations, cultural and educational level;
- the cognitive level of linguistic personality deals with the the-Saugus of the personage, his individual world picture, key notions, judgments and convictions, knowledge structures.

Now let us turn to the analysis of an emotive text, an interesting illustration of which is K. Mansfield's story "A Cup of Tea".

The opening passage introduces the heroine Rosemary Fell — a young, prosperous, well-to-do lady. Describing her, the author utilizes a number of emotionally-coloured epithets, the stylistic effect of which is strengthened by their converged usage:

Rosemary Fell was not exactly beautiful. No, you couldn't have called her beautiful.

Pretty? Well, if you took her to pieces... She was young, brilliant, extremely modern, exquisitely well-dressed, amazingly well read in the newest of the new books and her parties were the most delicious mixture of the really important and... artists — quaint creatures, discoveries of hers, some of them too terrifying for words, but others quite presentable and it m using” (Mansfield, Cup of Tea).

Here the personage’s characteristics are given in the string of the epithets, which accumulate emotions strengthening the effect of each subsequent word. It should be noted that even neutral words (*young, modern, new*) used in the environment of the emotively charged epithets have become stylistically marked units, though on the whole the extract seems to have a positive evaluation of the personage, the reader cannot help noticing a subtle of irony. The ironical effect is achieved mainly by a stylistic device called aposiopesis. Aposiopesis is a break in the narrative used for some stylistic effect. Here the breaks in the narrative are caused by euphemistic considerations, the author’s unwillingness to proceed and give some negative characteristics of the personages. The clash between explicit positive and implicit negative evaluations entails emotions of irony and humour: (*Pretty? Well, if you took her to pieces...; well read in the newest of the new books; delicious mixture of the really important people; artists - quaint creatures, discoveries of hers, some of them too terrifying for words*).

The next few paragraphs deal with the description of the character's shopping trips. The emotiveness of these passages is produced by humorous and ironical description of Rosemary’s 1) social status (*if Rosemary’ wanted to shop she would go to Paris as you and I would go to Bond Street. If she wanted to buy flowers, the car pulled up at that perfect shop in Regent Street*); 2) her naughtiness (*No, no lilac. I hate lilac. It's got no shape*); 3) the shop-keeper’s slavish attitude toward her (*The attendant bowed and put the lilac out of sight, as though this was only too true; lilac was dreadfully shapeless; And then the man who kept it was ridiculously fond of serving her. He beamed whenever she came in. He clasped his hands; he was so gratified he could scarcely speak*).

Another emotional situation in the text — Rosemary's feelings when she left the jewelry shop, her perception of the surrounding world, the horrible and alien to her life of the city and people. She felt uncomfortable and wished she could escape that place:

Rain was falling, and with the rain it seemed the dark came too, spinning down like ashes. There was a cold bitter taste in the air, and the new-lighted lamps looked sad. Sad were the lights in the houses opposite. Dimly they burned as if regretting something. And people hurried by, hidden under their hateful umbrellas. Rosemary felt a strange pang. She pressed her muff against her breast; she wished she had the little box, too, to cling to. Of course the car was there. She'd only to cross the pavement. But still she waited. There are moments, horrible moments in life, when one emerges from shelter and looks out, and it's awful. One oughtn't to give way to them.

The extract abounds in stylistic devices (metaphor, similes, epithets), which emotionally describe the life of ordinary people and Rosemary's attitude to it (*the new-lighted lamps looked sad. Sad were the lights in the, houses opposite: And people hurried by, hidden under their hateful umbrellas; Rosemary felt a strange pang: horrible moments in life, when one emerges from shelter and looks out, and it's awful*). The epithets used here (*sad, hateful, horrible, and awful*) convey to the reader the emotions of sadness and horror experienced by Rosemary.

In the situation describing Rosemary's meeting a poor girl and her decision to take her home the author reveals the real motives of Rosemary's intentions:

"How extraordinary!" Rosemary peered through the dusk and the girl gazed back at her. How more than extraordinary I 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 merrily afterwards to the amazement of her friends:

"I simply took her home with me," as she stepped forward and said to that dim person beside her: "Come home to tea with me".

The main stylistic device used here is represented speech. Represented speech is a stylistic device based on the combination the author's speech and that of the character. The main stylistic function of represented speech is to convey to the reader feelings, the thoughts of the character. In this example Rosemary's emotions of excitement (*How extraordinary!; How more than extraordinary!: It would be thrilling*), her desire to be generous and impress her friends (*Supposing she did do one of those things she was always reading about or seeing on the stage; And she heard herself saying afterwards to the amazement of her friends: "I amply took her home with me"*), admiration for herself (*a feeling of triumph; such an adventure; was like something out of a novel by Dostoevsky; she felt how simple and kind her smile was*) are expressed. This is achieved by the use of many stylistic devices (exclamatory sentences, rhetorical questions, simile, represented speech, repetition), the stylistic effect of which is enforced by their humiliation within one fragment of the text.

The next episode worthy of consideration is the description of Rosemary's house:

The bell was rung, the door opened, and with a charming, protecting, almost embracing movement, Rosemary drew the other into the hall. Warmth, softness, light, a sweet scent, all those (lungs so familiar to her she never even thought about them, she wretched that other receive. It was fascinating. She was like the rich little girl in her nursery with all the cupboards to open, all the boxes to unpack.

And "There!" cried Rosemary again, as they reached the beautiful big bedroom with the curtains drawn, the fire leaping on her wonderful lacquer furniture, her gold cushions and the primrose and blue rugs.

The girl stood just inside the door; she seemed dazed. But Rosemary didn't mind that. "Come and sit down," she cried, dragging her big chair up to the fire, "in this

comfy chair. Come and get warm. You look so dreadfully cold."

"I daren't, madam," said the girl, and she edged backwards... The girl stayed just as she had been put, with her hands by her sides and her mouth slightly open. To be quite sincere, she looked rather stupid. But Rosemary wouldn't acknowledge it.

The author lays emphasis on the psychological state of the main characters:

Rosemary's feelings of pleasure, comfort, relax and the poor girl's state of embarrassment and misery. Emotional charge of this extract is supported not only by the stylistic devices (**epithets:** *a. charming, protecting, almost embracing movement; a sweet scent;* **simile:** *She was like the rich little girl in her nursery; She seemed dazed; She seemed to stagger like a child;* **metaphor:** *pushed the thin figure into its deep cradle;* **gradation and repetition:** *I can't go on no longer like this. I can't bear it. I can't bear it. I shall do away with myself I can't bear no more,* **enumeration:** *warmth, softness, light, a sweet scent; beautiful big bedroom with the curtains drawn, the fire leaping on her wonderful lacquer furniture, her gold cushions and the primrose and blue rugs*), but also by contrasting the two personages and their worlds. Sharp points of contrast can be found throughout the whole text: in their portrait descriptions, inner psychological state, the worlds they belong to. The antagonistic features of contrast can be easily seen in the following table:

TABLE 1

The antagonistic features

	<i>Rosemary</i>	<i>The poor girl</i>
portrait descriptions	not beautiful, young, extremely modern, well- dressed, dazzled and exotic gaze, charming hands, rosy, flashing (fingers)	young, thin, dark, shadowy; a voice like a sigh, almost like a sob; little, battered creature; enormous eyes; clutched at her coat-collar with reddened hands; shivered as though she had just come out of the water; little captive; look dreadfully cold; a light frail creature with tangled hair, dark lips, deep, lighted eyes; listless figure; pretty hair, crushed hat; birdlike shoulders; big eyes; languid figure; astonishingly pretty; absolutely lovely
innerstate	felt a strange pang; such an adventure; thrilling; smiling; laughed out; a feeling of triumph; turned impulsively; was like the rich girl in her nursery; longing to be generous; terrible and fascinating moment; ran forward; leant over; rushed to the bell; touched beyond words; exhausting; her heart beat like a heavy bell	startled; stammered; seemed dazed; edged backwards; seemed to stagger like a child; going to faint; pain in her voice; shall go off; burst into tears; shy;

The culmination of the story is rather unexpected. Rosemary's husband's remark that the girl was astonishingly pretty made Rosemary feel jealous and furious. All her generous impulses, good intentions faded. To describe her emotional state of jealousy and indignation different types of stylistic means are used: ' **exclamatory sentences:** *You absurd creature! Absolutely lovely! Bowled over!*', **one-member sentences:** *Lovely! Pretty!*', **simile:** *Her heart beat like a heavy bell.* ;

So, the whole text of this story viewed from the angle of its stylistic nature can be considered highly emotive. It abounds in: linguistic emotive markers, the most conspicuous of which is : epithet. Suffice it to mention that there are more than 40 epithets in this story (*brilliant, extremely modern, exquisitely well dressed, amazingly well read; quaint creatures; a duck of a boy; perfect. shop; delicious mixture; dazzled, rather exotic way; dreadfully ' shapeless; a minute creature; rosy, flashing fingers; bloodless \ fingers; charming hands; her voice was dreamy; hateful umbrellas; a strange pang; a young girl, thin, dark, shadowy; a little battered creature; reddened hands; how simple and kind her smile was; a charming, protecting, almost embracing movement; a sweet scent; dreadfully cold; a terrible and; fascinating moment; birdlike shoulders; lighted eyes; sweet languor; frail creature; languid figure; listless figure; a beastly afternoon; charming smile; frightfully nice; astonishingly pretty; absolutely lovely; absurd creature; her tone, sweet, husky; dazzled exotic gaze*).

Besides epithets there are other emotive units: **metaphors and personifications:** *a cold bitter taste in the air, new-lighted lamps looked sad; Sad were the lights; Dimly they burned as if \ regretting something; she gazed at the little captive she had netted; the fire leaping on her wonderful lacquer furniture; she = half pushed the thin figure into its deep cradle; She's a real pickup; similes:* *an immense white paper armful that looked like a baby in long clothes; the rain... spinning down like ashes; exquisite little enamel box with a glaze so fine it looked as though it had been baked in cream; Her hat, really no bigger than a geranium petal, hung from a branch; a pink cloud like a watchful cherub floating above their heads; a plump tea-*

kettle like a plump hen; shivered as though she had just come out of the water; She seemed to stagger like a child; exclamatory sentences: How extraordinary! How more than extraordinary! The police station! Good heavens, how thoughtless I am! You absurd creature!; gradation: I'm very sorry, madam, but I'm going to faint. I shall go off, madam, if I don't have something; I can't go on no longer like this. I can't bear it. I can't bear it. I shall do away, with myself I can't bear no more; But show her — treat her — make her feel; rhetorical questions: But why be so cruel as to take anyone to pieces? Why should I be so cruel? 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? Won't you take off your hat? And one is so much more comfortable without a hat, isn't one? Will Miss Smith excuse us? I couldn't keep her against her will, could I? exclamations: There! Oh, please; Please! Good Lord! Pretty! Lovely!

The analysis of the story would not be complete, if it were not viewed again, retrospectively. Retrospection means the author's or the reader's flashback to the preceding facts. It should be stressed that the retrospective reading gives rise to a new understanding of the object characterized. In this connection the meaning of many words and elements are perceived in a new light. For example, the words "kindly", "generous", and phrases "wonderful things did happen in life", "fairy godmothers were real", "rich people had hearts", "women were sisters" sound absolutely ironical in the context of the whole story.

It should be noted that irony is one of the strongest emotions producing humorous and sarcastic effect. Irony as a stylistic device is a powerful means of emotiveness based on the use of positive notions to convey a negative meaning. Irony can be expressed by various language units: words, phrases, sentences. But of most interest are the cases when irony penetrates the whole text.

2.3. Description of inner feelings as a verbalizer of implicitness

Modern methods of linguistic research motivate an interest to a language as to discursive category, that's why linguists have recently focused on the pragmatic analysis of the personality's idiosyncrasy, its language and communicative competence, which is reflected first of all in a belletristic and journalistic styles, oral and written speech in the aspect of the author's metalanguage reflection.

We distinguish psychotype, sociopsychotype, level of speech culture mastering, emotional competence and national consciousness levels, etc., among parameters which define the type of a language personality.

Non-verbal parameter adds a lot and, in particular, motivates the nature of mentioned parameters manifestation, as we can make a conclusion about an emotion only on the basis of the analysis of a concrete situation. Taking into consideration the system of factors "*verbalics+non-verbalics+situation* makes understandable what is expressed both for an observer and communicator"¹⁹, but this parameter in the structure of a language personality is not singled out and described by linguists.

The most successive linguist who projected these guidelines on the verbal communication was V. Vundt who thought that language (speech) was an activity of spirit and body that is the unity of verbal and non-verbal. Mentioned thesis demands rethinking in the aspect of general postulates of current paralinguistics.

We think that a necessity has emerged to add to this typology a parameter of non-verbal communication. It is an integral component of communicative competence in general, which defines the relevance of this research and motivates the necessity of description of representation of peculiarities of non-verbal parameters of communicative competence in the author's text with taking into account their interaction and interrelation and, connected with it, necessity of clarifying of

¹⁹Kosmeda, T. A. Ego i Alter Ego Tarasa Shevchenka v komunikatyvno mupro storish chodenny kovohodys kursu.- Drohobych: Kolo, 2012.- P.53

terminological microsystem of non-verbal communication, in particular, the notion *verbalization of non-verbals*, which is actual now and defines the aim of this scientific study. In the research we use the generalized notion *non-verbals* which we understand as the complex of all parameters of non-verbal communication. It is known that characteristic tendency of development of the Russian language is regular and productive means of word-formation by shortening of word-forms with the aim of language means economy, comp.: *гречанка, манная крупа – гречка манка; кредитная карта – кредитка*, etc.

If we think over the terminological apparatus of non-verbal communication, we will trace similar models in this case too, comp.: *kinetic parameters – kinesics, proxemics parameters – proxemics*, by analogy – *chronemics, odorics, haptics, takesics, prosodics, extralinguistics*. Mentioned type terms present broad system of non-verbal means of communication which are generalized by type notion, comp.: parameters of non-verbal communication – *non-verbals*.

Shortening of a term-expression *non-verbal means (parameters) of communication* to one word-form *non-verbals* takes place according to the laws of analogy as one of the natural laws of language development. This tendency is theoretically described by O. Akhmanova, J. Karpilovska, N. Klimenko, A. Nelyuba and others.

Alongside with *non-verbals* there is a term *paralinguistics* which is in the focus of some linguists's views acquires the features of a kind (hyponymic) plan: "In national tradition a notion and term "paralinguistics" has got some interpretations, from very narrow to too broad (...) by this word we understand a broad sphere of knowledge, this sphere has covered mainly everything which now is referred to non-verbal semiotics in general".

But we support H. Kreydelin's position concerning the understanding of paralinguistics as a science about additional to speech sound codes which are the components of communication and are able to convey a certain meaning of

information²⁰. We think that the term *non-verbalics* expresses broader notion than *paralinguistics* as it generalizes content features, it may pretend to the role of a hyperonym in the microsystem of parameters of non-verbal communication.

There is one more argument in favor of *non-verbalics* notion – it is the context of its scientific usage. Discursive methodology is at the process of formation and needs suitable terminological support, in particular, terms-formation of a collocation *verbalization of non-verbalics* as a basic one in discursive analyses.

Verbalization of non-verbal means in the description of communicative behavior of a human allows diagnosing the inner feelings, hidden thoughts, the attitude to the surrounding and so on. Projection of linguistics to the study of communicative and discursive speech processes direct it at human learning that is the subjective factor in the language, in particular the features of human behavior in the modern discursive space depending on personal communicative intentions and taking into account the general background knowledge society, language picture of the world, revealing personality, etc., too often intimate. This approach to the study of language personalities motivated the emergence of a new trend of linguistic research – linguopersonology within which the types of linguistic personalities are described.

It is known that I. Franko was a poet, novelist, playwright, folklore researcher, journalist, linguist, translator, polyglot, excellent speaker, well-known politician, economist and geographer. Numerous competences of this prominent Ukrainian are described in the monograph by T. Cosmeda "Communicative Competence of Ivan Franko: Intercultural, Interpersonal, Rhetorical Dimensions" (2006), which is an example of a comprehensive study of language personality in the communicative paradigm of modern linguistics, where this methodology of is actualized for the first time as well as methodology of retrospective study of communicative competence and its components.

²⁰Krejdlin, G. E. Neverbal'na jasemiotika: Jazyktela i estestvennyj jazyk.-Moskva: Novoe literaturnoe obozrenie, 2012.- P.27

In studying of the peculiarities of communicative competence of Ivan Franko as an elite language personality we pay attention to characteristic parameters of non-verbal communication, in particular description of writer's interpretation of non-verbal behavior of Ukrainians that were recorded in the statements by I. Franko and his fiction texts.

In I. Franko's works we find unfinished work devoted to the direct description of paralinguistic means-gestures “head nod”, “twisting the finger inside the belly”, “a finger raised upward,” “two fingers raised up”: *“(…) the comic side of this lyric consists in the misunderstanding between the Jewish rabbi and the Zaporozhian during their communication by means of gestures. The rabbi understands a gesture in one way, the Zaporozhian in a different way”* (a quote from Franko's text)²¹.

Giving the hand on the meeting and farewell is an expression of affection, respect and friendship. Absence of this sign is a signal of intensity of relationships, hidden designs of the communication partner. Head nod in the above context symbolizes somewhat alienated, “distanced” act of farewell that is motivated by the vector of action of the newly formed relationships between partners rapid disappearance of one of the participants in communication causes to life abstract associations, lack of understanding of the situation to the end “and depression, “embodied” in the appropriate position of the hero and hopeless look. Interpretation verbalized nonverbal parameters depends on non-verbal recipient competence (reader and listener) and first of all addressee (author of the text), in what Franko is undoubtedly unsurpassed.

A new monograph by prof. T. Kosmeda "Ego and Alter Ego of Shevchenko in the Communicative Space of Diary Discourse" is devoted to the theory of linguopersonology. Taras Shevchenko reveals his inner emotion and feeling, the characteristic of his mental activity is a self-reception, implemented in particular in

²¹Kosmeda, T. A. Komunikatyvna kompetentsiya Ivana Franka: mizhkul'turni, interpersonal'ni, rytorychni vy miry.- L'viv: PAIS, 2006.-P.138

numerous self-portrait sketches, availability of writer's diary and “correlates with intense existential reflection in poetry”²²

Verbalizing of non-verbal communication in texts parameters, T. Shevchenko uses them as language codes – a set of language means used in communication, to decode the cognitive processes that motivate communicative behavior of characters in his works, demonstrating author (language) abilities, the ability to model and convey relevant meanings, for example as extralingual parameter *smile, laugh*. T. Shevchenko verbalizes in poetic texts not only to describe the external factors of communication, – but also for the conveying of the deep emotional states, such as states of hero is anxiety or spirit harmony:– a hero enjoys memories that are embodied in a smile and express as external and internal is unity of the two mutually excluding extralinguistic parameters (laughing and crying) shows the internal contradictions of the hero, his inner protest and at the same time helplessness;– the hero plunged in thought and reasoning, which cause his certain reactions associated with extralinguistic factors (laughing, crying). A smile can provoke outrage if it illustrates the contempt, derision, etc., comp.: – verbalizing *laugh* the author models speech genre of laugh– extralingual option laugh is verbalized together with a gesture parameter (“nod” point to someone) that enhances the perception of communicative sense modelled by the author. Taras Shevchenko`s works are rich in examples of verbalization of non-verbal communication options, it witnesses his internal concentration, observation, cognitive and emotional deep perception, and that is probably due to the peculiarities of his introvert psychotype.

An elite linguistic personality of Russian culture is certainly Chekhov, who is a master of artistic expression, a brilliant writer and publicist. Contemporaries saw him as a follower of Pushkin-Turhenev school in literature. In an anonymous review of the book “In the twilight”, it is said: “Chekhov is not only a psychologist and subtle

1. ²²Kosmeda, T. A. .Ego i Alter Ego Tarasa Shevchenka v komunikatyvno mupro storish chodennykovo hodys kursu. Drohobych: Kolo.dx.,2012.- P.71-72

observer, but also a true artist” . Contemporaries noted the original art of embodying life (magazines “The New Time”, “The Word”). Modern writers try to follow the artistic style of Chekhov, in particular S. Dovlatov repeatedly emphasized that he respects mostly E. Hemingway and Chekhov for brevity, elegance aestheticism, which was a model for him. S. Dovlatov wrote: “... and I want to be just like Chekhov”.

With regard to the issue of scientific exploration the works by A. Chekhov are interesting as striking examples of portrait descriptions, in which the writer effectively verbalizes optical (human appearance), kinetic (facial expressions, gestures, movements), extralinguistic (manner of speech, acoustic voice qualities, laughing, crying) and others.

Chekhov models characters` appearance in different ways – from concise factual characteristics to lengthy descriptions of analytical patches, comp.: *Леля NN, хорошенькая двадцатилетняя блондинка* (А. Чехов "Дачница"); *Это была женщина высокая, с темными бровями, прямая, важная, солидная, как она сама себя называла, мыслящая* (А. Чехов "Дама с собачкой"); *Высокий стройный брюнет, молодой, но уже достаточно поживший, в черном фраке и белоснежном галстуке, стоял у двери...* (А. Чехов "Человек"); *Глаза его глядели исподлобья и несколько ошалело, рыжие волосы торчали на голове, как щетина, подбородок, поросший рыжими, колючими волосками, выдавался вперед, стиснутые губы тянулись тоже вперед, лоб морщился в складки* (А. Чехов "Красавицы")²³.

Having a sense of humor, Chekhov uses the description also as a technique of creating a comic effect. *Прямой носик, дивный бюстик, чудные волосы, прелестные глазки – ни одной опечатки! Прокорректировал и женился. (...) На другой день после свадьбы я уже заметил в своей жене некоторую перемену. Волосы были жиже, щеки не так интересно-бледны, ресницы не адски черны, а рыжи. Движения уже были не так мягки, слова не так нежны. Увы! Жена*

²³. <http://chehov.niv.ru/chehov/text/rasskazy.htm>. – Антон Чехов. Рассказы. Повести.

есть невеста, наполовину зачеркнутая цензурой (А. Чехов "Два романа").²⁴

In his novels all known parameters of nonverbal communication are consistently verbalized: **kinetic (mimes, head movements)**. *Наталья Михайловна сделала презрительную гримасу и мотнула головой* (А. Чехов "Длинный язык"); **oculesics (contact by eyes)**, напр.: *Дама взглянула на него и тотчас же опустила глаза*; **optical (physiognomy)**, сопр.: *Он не кусается, – сказала она и покраснела* (А. Чехов "Дама с собачкой"); *Вера, должно быть, сумела прочесть на его лице правду, потому что стала вдруг серьезной, побледнела и поникла головой* (А. Чехов "Верочка"); **acoustic (prosodic)**, сопр.: *Тем же невучим семинарским голосом, каким он беседовал со стариком, так же моргая и подергивая плечами, стал он благодарить Веру за гостеприимство, ласки и радушие; Он помнит как будто придушенный, несколько сиплый от волнения голос и необыкновенную музыку и страстность в интонации; Но тотчас же Огнев устыдился своего бормотания и замолчал* (А. Чехов "Верочка"), **olfactory (smelling)**, сопр.: *В прошлом году, в этом же самом душистом и поэтическом мае, она была в институте и держала выпускные экзамены* (А. Чехов "Дачница"); *Тогда он пристально поглядел на нее и вдруг обнял ее и поцеловал в губы, и его обдало запахом и влагой цветов, и тотчас же он пугливо огляделся: не видел ли кто?* (А. Чехов "Дама с собачкой") and others.

Using verbalization of non-verbalics as a method, and the parameters of non-verbal communication as a tool for the transmission of dynamics of the communicative situation, A. Chekhov visualizes events that he describes and fills them functionally, сопр.: *Малодушная Зиночка пристально посмотрела на меня и, убедившись, что я действительно всё знаю, в отчаянии схватила меня за руку и забормотала дрожащим шёпотом* (А. Чехов "Зиночка") – **oculesics+kinesics+prosodics**. *Диамантов вскочил, поялся около стола,*

²⁴. <http://chehov.niv.ru/chehov/text/rasskazy.htm>. – Антон Чехов. Рассказы. Повести.

тоскливо покосился на гуся и, отдав общий поклон, засеменил к выходу (А. Чехов "Юбилей") – *kinesics* + *oculesics* + *kinesics* + *proxemics*; Она была бледна, задыхалась, и дрожь ее дыхания сообщалась и рукам, и губам, и голове, и из прически выбивался на лоб не один локон, как всегда, а два... Видимо, она избегала глядеть прямо в глаза и, стараясь замаскировать волнение, то поправляла воротничок, который как будто резал ей шею, то перетаскивала свой красный платок с одного плеча на другое²⁵... (А. Чехов "Верочка")
physiognomy + *extralinguistics* + *kinesics* + *physiognomy* + *oculesics*.

We should state that Chekhov is good at the peculiarities of national character, and he recorded and represented his observations in stories based on non-verbal communication parameters, while demonstrating subjective and individual thoughts of the author which probably was a characteristic feature of the representatives of Russian linguoculture in general, in particular: *И этим раскатистым, залихватым “ха-ха-ха” завершилось все: и сватовство и земное существование Беликова (...). Варенька тоже была на похоронах и, когда гроб опускали в могилу, всплакнула. Я заметил, что хохлушки только плачут или хохочут, среднего же настроения у них не бывает!* (А. Чехов "Человек в футляре").

The question of perception of non-verbal parameters in projection on someone else's linguoculture requires, as we see, a deeper understanding.

Thus, the parameters of non-verbal communication, verbalized in the text, fill it pragmatically, visualizing scenes and "bringing life to" characters and implement author's intentions. Non-verbal means of communication in speech are represented as the suitable codes which require the appropriate degree of communicative competence to decode information adequately. Communicative meanings are formed as a result of "languaging of non-verbalics" ("verbalization of non-verbalics"); they deepen communicative and linguistic competence of the participants of communication, expand linguistic and communicative experience. The mastery of

²⁵. <http://chehov.niv.ru/chehov/text/rasskazy.htm>. – Антон Чехов. Рассказы. Повести.

making aesthetic texts characterizes the author as an elite language personality, for which the formation of communicative competence in all its manifestations is a process of constant self-perfection. These linguistic postulates actualize F. von Humboldt's, Neogrammarians' F. de Saussure's, I. Baudouin de Courtenay's, L. Shcherba's, V.V. Vinogradov's, N. Chomsky's points of view and other classics of linguistic thought about the necessity to study individual speech of separate linguistic personalities as the representatives of a certain linguistic community.

CHAPTER III Description of chronotopes in literary text

3.1. Description of nature as signal of culmination

The appearance of nature and landscape descriptions as a literary convention in late eighteenth-century prose-fiction. Descriptions of Nature have long been established as a literary device par excellence, especially with regards to corpora which bear a "Romantic" imprint. As a rule, these descriptions are discussed either in structural analytical term, such as means of focalization, and of symbolic or metonymic representation of a character's state of mind, or in more general terms, as a reflection of the philosophical idea of Nature.

Descriptions of landscape and Nature appeared in literary prose fiction (ranging from novels to short stories) towards the end of the eighteenth century, particularly in works associated with "Romantic" tendencies, so as gradually to become, in the following generations, a solid convention in "artistic" prose-fiction. Such descriptions, however, did not seem to occur, as a rule, in the majority of the period's popular fiction (notably "the popular novel" - the Trivialroman). Furthermore, it emerges that even in texts with the most obvious artistic aspirations; this convention - for all its intensive exploitation by some of them - was eventually not an imperative. This point seems to be most revealing, since it suggests that in the context of the literary production of the time, such descriptions were only an optional convention, yet obviously a rather distinguished one. Since in terms of timing, the appearance of these descriptions more or less coincided with the gain in status of prose writing (the culmination of which was the explicit effort by the Early Romantics to canonize the novel), questions concerning this linkage seem inevitable.

The park was very large, and contained a great variety of ground. They entered it in one of its lowest points, and drove for some time through the beautiful wood stretching over a wide extent.

Elizabeth's mind was too full for conversation, but she saw and admired every remarkable spot and point of view. They gradually ascended for half a mile, and then found themselves at the top of a lively considerable eminence, where the wood

ceased, and the eye was instantly caught by Pemberley House, situated on the opposite side of the valley. Elizabeth was delighted. She had never seen a place for which nature had done more, or where beauty had been so little counteracted by awkward taste. (Jane Austen, Pride and Prejudice, 1813)

This passage describing the nature and natural beauty of Pemberly illustrates the fine line Austen walks between Neo-Classicism and Romanticism. Her subject of natural beauty, an archetypal Romantic subject, is shared with Shelley's poem "Mont Blanc" (text) yet Austen's word choice, syntax, and point of view delineate the differences of her nature and that of Shelley.

Austen writes in balanced sentences, most of them divided midway by the prose césure of a comma: "The Park was very large, and contained a great variety of ground." Her smooth sentences describe the eye's ascension to Pemberly with such soothing images as "a beautiful wood stretching over a wide extent" Shelley's description of the icy Mont Blanc is choppiier, full of lists of adjectives: "dark," "glittering," "rude, bare, and high/ Ghastly, and scarred and riven." His words are active; they depict power and awesome might. Mont Blanc's sense of motion mentioned in line 32 — "Thou art pervaded with that ceaseless motion" — is provided by poetic sentences that frequently spill into the next line.

Austen writes in the third-person limited point of view, in which the "narrator tells the story in the third person but confines narration to what is experienced, thought, and felt by a single character through a single consciousness." (Intermedia) From Elizabeth the reader learns about the grounds of Pemberly. This technique provides a scenic description that remains intrinsically related to Elizabeth and her state of mind. Shelley writes Mont Blanc in a first person narrative which keeps the description even closer to the narrator and his state of mind:²⁶ "when I gaze upon thee/ I seem as in a trace sublime and strange." Shelley's point of view is highly emotional and personal, whereas Austen's retains a bit of intellectual distance. Along with the word choice and syntax differences, the diverse points of view illuminate the

²⁶http://www.brainyquote.com/quotes/topics/topic_life4.html>

slight difference in themes. Austen's nature theme concerns the order and calm of natural beauty in the neoclassical style. Shelley's theme extols the chaotic and powerful beauty that a Romantic extracts from nature and her description of nature, the grounds of

emberly, focuses on ordered beauty rather than the wild, emotional, and chaotic aspects of nature a Romantic would highlight. A glimmer of the Romantic ideal of sublime disorder is apparent in Elizabeth's delighted observation of this "place for which nature had done more, or where natural beauty has been so little counteracted by an awkward taste," but even that pales in comparison to Shelley's highly Romantic, highly emotional, motional, and active description of Mont Blanc: *"yet gleams on high - the power is there."*

For this reason we choose an extract "Three men in a boat" (ch. xiv) by Jerome K. Jerome

The passage presents a piece of narration intercepted with a description. It may be split into two logically complete parts. The first part describes the place the three friends got out of the boat and put up for the night. The second part narrates how they cooked Irish stew.

The first part presents a piece of description. The author describes the place the characters got out very colourfully and vividly. The vividness of the description has been achieved, firstly, by the use of bookish words and word-combinations ("to be smothered in", "dainty", "splendour"), secondly, by the use of the epithets which disclose the author's emotionally coloured individual attitude towards the place described ("fairy-like", "dainty", "veritable", "sweet"), thirdly, by the similes "fairylike nook", (Sonning) "like a stage village", which also create a picturesque image, and, finally, by the metaphors "smothered in roses" and "clouds of dainty splendour" which contribute to the same effect – to a more colourful presentation of the setting.

All these language means create a lyrical romantic mood of this part. The second part presents a piece of narration which deals with the proceedings of making

an Irish stew. This part is written in a humorous and ironical key (slant). It is the humour of the laughter provoking situations in which the three friends found themselves when cooking the stew.

Besides, a special choice of words also produces a humorous and, especially, an ironical effect. That is due to the author's mock-serious manner of treating the trifling incident of making the stew as a big event. The formal words and phrases (evince, proceedings, throughout, reappear, contribution, desire, assist, etc.) are out of place in this context, they create a contrast between the situation and the language units chosen to reproduce it. As a result, the sentences acquire a definite ironical sounding. The other device of revealing the author's irony is overstatement. The following statements sound exaggerated: "The job turned out to be the biggest thing of its kind that I had ever been in."; "We worked steadily for five-and-twenty minutes, and did four potatoes."; "We said we should require the rest of the evening for scraping ourselves"; "The more we peeled, the more peel there seemed to be left on."; "It seemed difficult to believe that the potato-scrapings in which Harris and I stood, half-smothered, could have come off four potatoes." Irony is also strongly felt in the sentences: "It shows you what could be done with economy and care."; "He said that was the advantage of Irish stew: you got rid of such a lot of things." The words in the sentences are marked by positive connotation, but it is obvious, that these connotative shades of their meanings contradict the situation, and consequently, the sentences sound absurd and imply mockery.

The passage, as the novel itself, presents a remarkable example of Jerome K. Jerome's vivid style and sparkling humour.

In Ernest Hemingway's "Hills Like White Elephants"²⁷ also the description of nature is given very skillfully. To be clear from the beginning, the operation being discussed in Ernest Hemingway's "Hills Like White Elephants" is an abortion. Maybe you grasped this by the end of the story, but maybe you didn't. The American man calls the procedure an "awfully simple operation" "just to let the air in." His

²⁷Hemingway E. The Collected Stories. – London: Everyman's Library, 1995. – p787.

description of the procedure is most likely a euphemism to describe his limited understanding of exactly what an abortion entails. Historically, there have been many ways to end a pregnancy, and one of them was to introduce air into the uterus, thus aborting the pregnancy.

If you didn't automatically recognize this clue and follow it to its conclusion, however, you are not alone! Most modern readers don't naturally recognize the meaning of the operation in this story because the procedure alluded to seems archaic. Your job is to read and interpret stories beyond the surface level. As you analyze a short story, you must be part reader and part detective to more fully appreciate literature.

In the story *Natural Landscape* described in very professional way. There is a definite split in the lay of the land in the story.

Jig is described as sitting on "this side of the station," with its white hills and brown, dry country. This side lacks "life," as it appears dead.

When she stands up and moves to "the other side of the station," she sees fields of grain, trees along the banks of the Ebro River, and mountains beyond the river. This side is obviously full of life.

A shadow of a cloud moves across the field of grain, which could symbolize the decision she faces, the brief negativity (considering an abortion) in what could be a positive choice (keeping the baby). She sees "the river through the trees," however, which implies she can grasp the life, the beauty, seemingly just beyond her grasp.

The heat is also a consideration. Rarely does one make good decisions when oppressed by heat.

Hemingway's use of the white elephant symbol in his title and throughout the story has immeasurably enriched this poignant episode, with its insight into the complexities, the disappointments, and the sadness of life's "might-have-beens." It is a particularly significant story for our times when radical changes in traditional sexual morality and the issue of legalized abortion seem to emphasize the age-old problem presented in "Hills Like White Elephants."

3.2. Conceptual idea within fragment of nature

The study of the human factor in language with regards to text production and text perception puts forward the task of considering relationships between conceptual and language world pictures. The notions of conceptual and language world picture appear to be very important for text linguistics in general, and interpretation of a literary text in particular. Conceptual world picture is understood as a global image of the world and its essential features reflected in individual's mind as a result of his spiritual activity. Language world picture is an explicated with the help of various language means, systematically organized and socially important model of the conceptual world picture. It is a means of transferring information about the world, people, relations (Рольчеловеческогофактора...1988).

It should be noted that all language means are involved in the world picture representation. However, the role of some verbal expressions denoting key notions needs to be emphasized. With regard to the conceptual world picture, it is very important whether the text is oriented on the material objects or spiritual life world, the latter, in this sense, presents much more interest. Fictional texts, as is known, with their aesthetic, emotional and evaluative functions aim to create an imaginary world reflecting the spiritual human life. In this respect the verbal expressions nominating the objects of spiritual world, ideal entities assume a priority role. According to A. A. Uphimtseva, in every language there is a special group of words called "nominal". Nominal words do not denote any psychological, biological or any other substantial entity, they are conditioned by social reality, world outlook, the norms of human ethics and aesthetics²⁸.

Lexicon plays an important role in realization of the pragmatic intention in question. The story by E.Poe "The manuscript found in the bottle" is a convincing evidence to it. The plot of the story is a fantastic narrative about the sea storm and shipwreck, the appearance of an enormous vessel and removal to the other world. The

²⁸Ashurova D.U. Text Linguistics.- Tashkent: Tafakkur qanoti, 2012. - C76-77.

conceptual information inferred from the verbal structure of the text can be described as a psychological state of a man at the moment of disaster, the feelings of horror and exaltation, the fear of death and admiration for eternity. The pragmatic intention of this text is to exert an emotional impact on the reader and represent an individual author's conceptual world picture. This story, as well as all others by E.Poe, reflects the author's world picture – tragedy, sufferings, fatality of human life. This pragmatic intention defines all the parameters of the text and the choice of words.

Let's turn to the analysis of the text. The first thing to attract attention here is a high concentration of abstract nouns denoting non-material objects, and belonging to the nominal group of words. The use of these lexemes creates a particular nominative space of the text expressing the concepts of inner spiritual world (sensation, admiration, hopelessness, futurity, amazements).

Another group of words is presented by adjectives and adverbs (awful, terrific, frightful, terrible, bitterly, hopeless, gloomily, overwhelmed, thrilling, peevish, etc). Adjectives and adverbs in their majority refer to the emotive and evaluative lexicon, the role of which in representing conceptual world picture cannot be overestimated. Semantic analysis of the lexicon, employed in this text, made it possible to distinguish the following groups:

1. Description of nature: wilderness, fiery, thundering, weather beaten, roaring;
2. Inner psychological state: confusion, madness, uneasiness, eagerness, sublimity;
3. Feelings and emotions: admiration, amazement, sensation, peevishness, gloomy, hopeless, etc.

The last group appeared to be most numerous. Here the words expressing the feeling of horror, fear and anxiety prevail (awful, terrible, fearful, horrible, and frightful).

No less significant here are the word-building links based on the mechanisms of analogy and correlation. Root repetition forms the correlative chains which mark conceptually important notions, and put forward the key words of the text: *terror* –

terrible – terribly; horror – horrible, hope – hopeless, death – dead, mad – madness – madly; unnatural – supernatural, eternity – eternal, curious – overcurious. These words stress and emotionally emphasize the atmosphere of horror, ominous and mystic situation depicted in the text. The same function is fulfilled by the repetition of negative affixes characterized by a high stylistic potential: *inevitable, irresistible, unfathomable, unabated, ungovernable, unwilling, unfit, unnatural, thoughtless, ineffable, indefinite, inadequate, incomprehensible, ineffective and irrepressible.*

Due to such an abundance of derivatives charged with emotive meanings, the emotional tension of the text reaches its highest point. Besides, the words linked by the homogeneity of their word-building meaning are perceived here not as separate units, but as the components of larger groupings, such as lexico-semantic groups and lexico-semantic fields. And this is a very important factor because the conceptual world picture is created not on the basis of single words, but as a result of their cognitive categorization verbally expressed in the text.

So, the cognitive approach to the text reveals its complicated cognitive structure, and shows that the processes of text production and perception are based on the cognitive principles. And that accounts for the necessity of applying the principles and methods of cognitive linguistics to text linguistics.

Conclusion

Stylistics is the study and interpretation of texts in regard to their linguistic and tonal style. As a discipline, it links literary criticism to linguistics. It does not function as an autonomous domain on its own, and can be applied to an understanding of literature and journalism as well as linguistics. Sources of study in stylistics may range from canonical works of writing to popular texts, and from advertising copy to news, non-fiction, and popular culture, as well as to political and religious discourse. Indeed, as recent work in Critical Stylistics, Multimodal Stylistics and Mediated Stylistics has made clear, non-literary texts may be of just as much interest to stylisticians as literary ones. Literariness, in other words, is here conceived as 'a point on a cline rather than as an absolute. Interpretation of the text as a subject comprises a system of methods and devices for grasping the meaning of a belles-lettres text. The object of text Interpretation is literary text. It conveys information from one man to another. The reader's perception of the literary work depends on his knowledge, experience and cultural level (the reader's thesaurus). The main task of text interpretation is to prepare the reader to give a proper evaluation of the literary work and the idea expressed in it.

In cognitive Stylistics, the humanities can take a leading role in profoundly important research straddling the medical sciences, corpus and computational linguistics, literary studies, and a community of living authors.

Cognitive stylistics is interconnected with many sciences and branches of sciences, such as Stylistics, Metaphor Theory, Cognitive Pragmatics, Cognitive Semantics, Literary Studies, Cognitive Semiotics, Text Linguistics and even Psychology. Basically Cognitive Stylistics evolved from Cognitive Linguistics and Cognitive Psychology.

There are two terms: Cognitive Stylistics and Poetics. Some scientists consider them to be synonymous, absolutely equal in meaning. However, another group of scientists distinguishes them. They say that term "Cognitive Linguistics" is wider in

its meaning than “Poetics”. They prove that Poetics is connected with poems mostly, while Cognitive Stylistics refers to any kind of texts.

Text interpretation is a linguistic subject. It is connected with stylistics, literature, philosophy, sociology, ethics, aesthetics, hermeneutics (the science of interpretation), axiology (the science of significance and values).

The Interpretation of the text undergoes two stages. At the first stage we learn the plot of a book and acquaint ourselves with its characters. At the second we perform the analysis by examining the categories of the text and its language peculiarities. The main categories we shall deal with are: the categories of description and implicitness.

The second kind of segmentation is called context-narrative. It classifies the manner of communicating information and according to it we distinguish: narration, description, the author's meditations (digression), dialogue, monologue, represented speech, stream of consciousness. Variation in the shape of prose gives a mental respite to the reader.

Poetic details serve for more profound characterization of events and personages. We distinguish the following kinds of details.

1. Depicting details, which create the visual image of nature and appearance.
2. Authenticity details, which bring the reader to believe in real existence of things and events described in imaginative literature. They denote the names of countries, towns, streets, hotels and so on.
3. Characterological details, which reveal the personage's psychological qualities, individual traits and habits. They underline the most essential features. E.g. Fabian always left very big tips for waiters.
4. The details of implicitness, which suggest additional deep-lying meaning and create undercurrent information. E.G. "It pleased her to be seen in the dress circle even with Andrew". (Arakin V.D. Lesson 4. "One stair up") the word «even» suggests the thought that Rose considered Andrew an inferior person but for want of a better partner went to the cinema in his company.

Our survey presents evidence to the fact that there are different views on text typology and criteria for text classification. The diversity of opinions can be accounted for by the complexity of text itself. It follows then that there are different criteria according to which texts can be classified. Consequently, each text may refer to different typological groups.

The criterion, which is called functional-semantic, differentiates such text forms as: description, narration, reasoning, monologue, dialogue, polylogue, and in the literary texts the author's meditations, represented speech. Strictly speaking, these forms are considered to be text units. At the same time they serve as a basis for a text-type. The scientific text, for example, is based on reasoning. The dramatic genre is represented by monologues, dialogues and polylogues. As for the fictional texts they are characterized by the use of all these forms in different proportions. I.R. Galperin regards these forms as context-narrative segmentation of the text. He subdivided them into: 1) the author's speech; 2) the character's speech; 3) represented speech. The author's speech includes a) narration; b) description; c) the author's meditations. Description in its turn consists of portrait, nature, situational depictions. The character's speech consists of monologue, dialogue, and polylogues. Represented speech is a combination of the author's speech and that of the character.

The description serves for the description of the nature, appearance; main is not action, and the phenomena, their properties and qualities, the main semantic loading adjectives and nouns and those parts of speech which promote the description. Verbal forms are used for the subject characteristic. It is naturally that there are nominative sentences and elliptical construction. Special kind of the description is the characteristic, speech type for the image of qualities of the person and a subject.

Thus, the parameters of non-verbal communication, verbalized in the text, fill it pragmatically, visualizing scenes and "bringing life to" characters and implement author's intentions. Non-verbal means of communication in speech are represented as the suitable codes which require the appropriate degree of communicative competence to decode information adequately. Communicative meanings are formed

as a result of "languaging of non-verbalics" ("verbalization of non-verbalics"); they deepen communicative and linguistic competence of the participants of communication, expand linguistic and communicative experience. The mastery of making aesthetic texts characterizes the author as an elite language personality, for which the formation of communicative competence in all its manifestations is a process of constant self-perfection.

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