ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ ВА ЎРТА МАХСУС ТАЪЛИМ ВАЗИРЛИГИ

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ИНГЛИЗ ТИЛИ ИККИНЧИ ФАКУЛТЕТИ

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БАДИИЙ МАТННИНГ КОГНИТИВ СТИЛИСТИК ТАҲЛИЛИ

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COGNITIVE STYLISTIC ANALYSIS OF LITERARY TEXT

In order to get bachelor degree in the field of philology (English) - 5220100

QUALIFICATION PAPER

**THE QUALIFICATION PAPER
IS ADMITTED TO DEFENCE**
"The Head of the department of
English stylistics"
_____ **Ph.D. N.Z.Normurodova**
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INTRODUCTION

Integration of Uzbekistan in the world and international community, the speed of development of international, economical, political and cultural relations suppose global outlook in language study and teaching of foreign languages. Deep knowledge of foreign languages means not only mastering a language practically, but also study of its theoretical basis and up-date them with a new upcoming rules in order to be adequate with the recent period of language utilization, furthermore to push forward some novelties for future generation.

In this plan the science of linguistics and cognitive linguistics are considered to be the main factors of mastering a language, development of education and qualification of personal depend. The president of the Republic of Uzbekistan I.A.Karimov stresses "the task of a science is establishment of our future, directions of future, natural law which will be in reality. The science must become the means of strength driving development of society forward."(I.A.Karimov, 1999, p. 149-150).

In modern stylistics the problem of cognition in every language is being more or less studied. And the cognitive stylistic interpretation of literary works is of great interest in modern linguistics. Traditional stylistics is the study and interpretation of texts from a linguistic perspective. As a discipline it links literary criticism and linguistics, but has no autonomous domain of its own. The preferred object of cognitive stylistic studies is literature, but not exclusively "high literature" but also extra-linguistics issues or other forms of written texts such as text from the domains of advertising, culture, politics or religion.

This research is of an interdisciplinary character in as much as it is done at the crossroads of cognitive linguistics and stylistics. In the last decade cognitive linguistics fortified its position in modern linguistics due to the integration of such knowledge areas as: linguistics, psychology, philosophy, linguoculturology, cognitive science (theory of knowledge), etc. The aim of cognitive linguistics is the study of such issues as: relationship between language and mental structures, language as a cognitive mechanism of representing, storing and transferring

knowledge about the world, knowledge structures and their verbal representation, etc.

In the framework of modern linguistic paradigm, defined as anthropocentric, linguo- cognitive idea of human activities increasingly based on an awareness of how one feels, develops, evaluates the world and their experience of interacting with the world as it prepares experience through text education. In this regard, at present, more attention is paid to the study of generation and perception of the literary text and active development issues of individual author's worldview. Text as a structural semantic whole, as the product's speech activity represents a fragment of a conceptual picture of the world. Therefore, one of the main problems of the analysis is to determine the literary text peculiarities of speech means, verbal signals, which finds its expression individually authors worldview. In this regard, the study of stylistic devices in the modern scientific paradigm is increasingly attracting the attention of modern scholars, as stylistic devices were one of the main markers of conceptual information embedded in the foundation of any work**.**

The qualification paper is devoted to the study of the phenomenon of "**cognitive-stylistic analysis"** of the literary text and characterized by a number of communicative, stylistic and cognitive functions. The most important problems of the research are cognitive principles of distributing information in the text, such as: iconicity, salience and relevance, foregrounding, principle of distributing the "old" and "new" information in the text and others. The works of such famous linguists as Kubryakova E.S., Demyankov V.Z., V.A. Maslova, Galperin I.R., Kovtunova I.I. and others, make up the methodological basis of this research. The cognitive principles of distributing information in the text is a priority issue in cognitive linguistics and cognitive stylistics.

The topicality of this work is determined by the importance of research advances in the new coordinates, integrated paradigm inherently linguistic knowledge, targeting scientists to study the cognitive features of linguistic units and the need to consider the stylistic convergence as linguistic-cognitive

phenomenon. Topicality of the dissertation is also determined insufficient knowledge convergence of stylistic devices, the defeated expectancy, coupling as a means of foregrounding in the literary text, as well as the fact that the study of cognitive significance stylistically marked units and their role in a literary text is one of the urgent problems of modern style. This is due to the fact that the stylistic means hitherto mainly been studied in traditional terms, from the viewpoint of structural and semantic stylistic characteristics. However, the turn in anthropocentric paradigm led to the consideration of topicality in terms of their cognitive functions, as well as their role in the conceptualization and categorization of information about the world.

Methodological basis of the research are provisions decoding stylistics and concepts about the types of foregrounding and convergence of stylistic devices (Arnold 2002), as well as the theory and concepts presented in the studies of works on the conceptual and linguistic world (V.V. Red 2003; E.S Kubryakova 2000, 2001, V.A. Maslova 2003; Postovalova 1988); research in the field of interpretation of the text (I.V. Arnold 2002; C. Bally, 2009; Bakhtin 1978;) and some general theoretical position of cognitive stylistics are discussed (E. Semino and J. Culpeper 2003; P. Simpson 2004; M. Burke 2005; G.G.Molchanova 2001; L.G.Luzina 2000; , H.Arlauskayte 2004; D.U. Ashurova 2003 , 2005; N.M. Djusupov 2010, 2011). However, the problem of cognitive-stylistic analysis of literary text from the point of view of cognitive linguistics and cognitive stylistics has not been very well investigated.

The research work is aimed to determine the linguistic nature of cognitive analysis and identify means of its verbalization in the English and Uzbek literary texts.

The aim presupposes the discussion of **the following tasks:**

- To consider the basic notions of cognitive linguistics;
- To describe different types of cognitive principles of distributing information in the text;

- To identify features of contrast as one of the principles of representing information in the text;
- To substantiate the notion of contrast as one of the principles of foregrounding;
- To investigate the principle of foregrounding and linguistic means of its verbalization in the English and Uzbek literary texts;
- To identify and analyze the stylistic devices creating intertextuality in the English literary text;
- To consider stylistic text categories as a means of creating emotiveness.

The novelty of the work is determined by the cognitive approach to the problem of conceptual analysis and interpretation of literary text.

- foregrounding is considered as one of the cognitive principles of distributing information in the English and Uzbek literary texts;
- contrast built on a certain opposition of language means, is considered as one of the means of foregrounding, as it marks out the most conceptually significant information;
- the main means of verbalization of contrast at the lexico-semantical level - antonyms, have been analyzed;
- the main means of verbalization of contrast at the stylistic level, such as: antithesis, oxymoron, irony – have been reviled;
- the stylistic functions of emotive means in the literary text, such as: expressiveness, emotional tension, function of characterization of personage – have been analyzed;
- the analysis of means of verbalization of intertextuality in the literary text, such as: stylistic devices and descriptive contexts have been done.

The object of research: the convergence of stylistic devices, defeated expectancy, coupling and contrast, intertextuality as means of foregrounding in the literary text.

The subject of research: stylistic and cognitive functions of cognitive categories in the literary text.

Based on the assigned tasks in the research process used the following **methods:**

● method of stylistic analysis;

● descriptive method for summarizing;

 ● comparative-typological method;

● method of conceptual analysis.

● cross-cultural analysis.

Research materials obtained by continuous sampling of the works of the XV and XX century writers such as J. Updike, J. Galsworthy, K. Mansfield, W.S. Maugham, H. Melville, J. Cary, W. Shakespeare, E. Goldman, J. Milton, Alisher Navoiy, Ogahiy, Turdi Farog'iy, Mirmuhsin, Maxtumquli, Rauf Parfi, Abdulla Qodiriy.

The theoretical and practical value of the research work. The theoretical significance of this work lies in its contribution to cognitive stylistics and cognitive linguistics. In addition, the results have some significance for the theory of text linguistics, which studies the problems of text perception and interpretation. The main results can be used in lecture courses in linguistics, lecture courses and special courses in cognitive linguistics, stylistics, cognitive stylistics and other linguistic disciplines in philology. The language material can be useful at the practical lessons of the English language. Also the material of the research can be used in writing qualification and dissertation papers.

The structure. The qualification paper consists of an introduction, three chapters, followed by conclusion and bibliography.

Approbation of qualification paper. The results of scientific research were published in the following articles:

1. "The role of age category in teaching and learning English words"

(Хорижий тил таълимини модеризация килиш муаммолари «Тошкент 2012»).

2. "Таълим сифатини таъминлашда ўқитувчининг ўрни"

(Хорижий тиллар бўйича талабалар билим даражасини аниқлашнинг замонавий моделини яратиш масалалари «Тошкент 2014»)

3. "Verbalization of cognitive principle in literary text"

(Linguistics and the efficient strategies of learning languages «Тошкент 2015»)

4. "Graphic means as a type pragmatic intention"

   (Linguistic in the light of modern scientific disciplines" «Toshkent 2015»)

5. "Intertextuality as a main signal of conceptualization"

   (Linguistic in the light of modern scientific disciplines" «Toshkent 2015»)

Chapter I Theoretical research on investigation
1.1 The main new trends in linguistics

General linguistics is a specific science, which considers language as a main object of investigation. It studies varied language features in the frames of their synchronic and diachronic development. To define the notion of language it is important to mention that language is a complex formation which may be explained from the point of its function, structure or existence. Baudouinde Courtenay defined language as a complex of articulate and significant sounds and consonances linked in one entire by the feel of the nation. **Solncev** V. considered language as a complex of rules which are used for building sentences and as a great number of units provided with a sense and meaning and utilized in accordance with their rules. Generally speaking, language is a naturally appeared and developing in conforming to the laws of nature semiotic system, which contains social function.

However, with the development of the scientific cognition general linguistics widens the range of its objects. This factor caused appearance of varied modern trends in linguistics which study linguistic aspects through diverse angles of survey. These trends are aimed at analyzing specific features of the language under the influence of extra linguistic factors: social environment, psychological characteristics of personality, geographical conditions, etc.

Social linguistics as a branch of general linguistics was formed in the XXth century by deepening and widening the circle of problems of the scientific study of language. American sociolinguistics, which is the basis of this branch, mostly was aimed at social and situational stratification of the speech. Afterwards it was supplemented and elaborated by the means of including analysis of all socio-functional varieties of the language. In that way contemporary sociolinguistics came into life. Nowadays sociolinguistics deals with a great number of questions, such as correlation between social parameters and language or speech phenomena, language policy especially in conditions of bi- or polylingualism. The questions of language varieties, international languages, the language of mass media, language management, language ecology more and more attract attention of the scientists.

Nobody could argue that the main task of linguistics for the several future decades should be elaboration of sociolinguistic strategies in order to facilitate balanced development of all languages, eliminate language conflicts and find ways for all languages survival.

Another type of modern linguistic trends is Cognitive linguistics. Cognitive linguistics is a branch of cognitive science which deals with main human's operations with knowledge. Cognitive Linguistics is the study of the mind through language and the study of language as a cognitive function. Cognitive Linguistics has two main goals: (1) to study how cognitive mechanisms like memory, categorization, attention, and imagery are used during language behavior; and (2) to develop psychologically viable models of language that cover broad ranges of linguistic phenomena, including idioms and figurative language. Research in Cognitive Linguistics is multi-disciplinary; evidence is drawn from text analysis, language acquisition, language change, psycholinguistic experimentation, and brain imaging, among other sources. The purpose of this course is to provide a general orientation in Cognitive Linguistics, an understanding of its central themes and assumptions, and exposure to its empirical methods (http://www2.hawaii.edu). Cognitive Linguistics grew out of the work of a number of researchers active in the 1970s who were interested in the relation of language and mind, and who did not follow the prevailing tendency to explain linguistic patterns by means of appeals to structural properties internal to and specific to language. Rather than attempting to segregate syntax from the rest of language in a 'syntactic component' governed by a set of principles and elements specific to that component, the line of research followed instead was to examine the relation of language structure to things outside language: cognitive principles and mechanisms not specific to language, including principles of human categorization; pragmatic and interactional principles; and functional principles in general, such as iconicity and economy.

The most influential linguists working along these lines and focusing centrally on cognitive principles and organization were Wallace Chafe, Charles Fillmore, George Lakoff, Ronald Langacker, and Leonard Talmy. Each of these linguists

began developing their own approach to language description and linguistic theory, centered on a particular set of phenomena and concerns. One of the important assumptions shared by all of these scholars is that meaning is so central to language that it must be a primary focus of study. Linguistic structures serve the function of expressing meanings and hence the mappings between meaning and form are a prime subject of linguistic analysis. Linguistic forms, in this view, are closely linked to the semantic structures they are designed to express. Semantic structures of all meaningful linguistic units can and should be investigated.

These views were in direct opposition to the ideas developing at the time within Chomsky linguistics, in which meaning was 'interpretive' and peripheral to the study of language. The central object of interest in language was syntax. The structures of language were in this view not driven by meaning, but instead were governed by principles essentially independent of meaning. Thus, the semantics associated with morphosyntactic structures did not require investigation; the focus was on language-internal structural principles as explanatory constructs.

Functional linguistics also began to develop as a field in the 1970s, in the work of linguists such as Joan Bybee, Bernard Comrie, John Haiman, Paul Hopper, Sandra Thompson, and Tom Givon. The principal focus of functional linguistics is on explanatory principles that derive from language as a communicative system, whether or not these directly relate to the structure of the mind. Functional linguistics developed into discourse-functional linguistics and functional-typological linguistics, with slightly different focus, but broadly similar in aims to Cognitive Linguistics. At the same time, a historical linguistics along functional principles emerged, leading to work on principles of grammaticalization (grammaticization) by researchers such as Elizabeth Traugott and Bernd Heine. All of these theoretical currents hold that language is best studied and described with reference to its cognitive, experiential, and social contexts, which go far beyond the linguistic system proper.

Other linguists developing their own frameworks for linguistic description in a cognitive direction in the 1970s were Sydney Lamb (Stratificational Linguistics, later Neurocognitive Linguistics) and Dick Hudson (Word Grammar). Much work in child language acquisition in the 1970s was influenced by Piaget and by the cognitive revolution in Psychology, so that the field of language acquisition had a strong functional/cognitive strand through this period that persists to the present. Work by Dan Slobin, Eve Clark, Elizabeth Bates and Melissa Bowerman laid the groundwork for present day cognitivist work.

Also during the 1970s, Chomsky made the strong claim of innateness of the linguistic capacity leading to a great debate in the field of acquisition that still reverberates today. His idea of acquisition as a 'logical problem' rather than an empirical problem, and view of it as a matter of minor parameter-setting operations on an innate set of rules, were rejected by functionally and cognitively oriented researchers and in general by those studying acquisition empirically, who saw the problem as one of learning, not fundamentally different from other kinds of learning.

By the late 1980s, the kinds of linguistic theory development being done in particular by Fillmore, Lakoff, Langacker, and Talmy, although appearing radically different in the descriptive mechanisms proposed, could be seen to be related in fundamental ways. Fillmore's ideas had developed into Frame Semantics and, in collaboration with others, Construction Grammar (Fillmore et al. 1988). Lakoff was well-known for his work on metaphor and metonymy (Lakoff 1981 and Lakoff 1987). Langacker's ideas had evolved into an explicit theory known first as Space Grammar and then Cognitive Grammar (Langacker 1988). Talmy had published a number of increasingly influential papers on linguistic imaging systems (Talmy 1985a,b and 1988).

Also by this time, Gilles Fauconnier had developed a theory of Mental Spaces, influenced by the views of Oswald Ducrot. This theory was later developed in collaboration with Mark Turner into a theory of Conceptual

Blending, which meshes in interesting ways with both Langacker's Cognitive Grammar and Lakoff's theory of Metaphor.

The 1980s also saw the development of connectionist models of language processing, such as those developed by Jeff Elman and Brian MacWhinney, in which the focus was on modeling learning, specifically language acquisition, using connectionist networks. This work tied naturally in to the acquisition problem, and with the research program of Elizabeth Bates who had demonstrated the learned nature of children's linguistic knowledge, and its grounding in cognitive and social development. Gradually, a coherent conceptual framework emerged which exposed the flaws of linguistic nativism and placed experiential learning at the center in the understanding of how children acquire language. This conception was the foundation for the research program of Michael Tomasello, who in the 1990s began to take the lead in the study of acquisition in its social, cognitive, and cultural contexts.

Through the 1980s the work of Lakoff and Langacker, in particular, began to gain adherents. During this decade researchers in Poland, Belgium, Germany, and Japan began to explore linguistic problems from a cognitive standpoint, with explicit reference to the work of Lakoff and Langacker. 1987 saw the publication of Lakoff'sinfuential book *Women, Fire and Dangerous Things*, and, at almost the same time, Langacker's 1987 *Foundations of Cognitive Grammar* Vol. 1, which had been circulating chapter by chapter since 1984.

The next publication milestone was the collection *Topics in Cognitive Linguistics,* ed. by BrygidaRudzka-Ostyn, published by Mouton in 1988. This substantial volume contains a number seminal papers by Langacker, Talmy, and others which made it widely influential, and indeed of influence continuing to this day.

In 1989, the first conference on Cognitive Linguistics was organized in Duisburg, Germany, by Rene Dirven. At that conference, it was decided to found a new organization, the International Cognitive Linguistic Association, which would hold biennial conferences to bring together researchers working in cognitive

linguistics. The Duisburg conference was retroactively declared the first International Cognitive Linguistics Conference.

The journal *Cognitive Linguistics* was also conceived in the mid 1980s, and its first issue appeared in 1990 under the imprint of Mouton de Gruyter, with Dirk Geeraerts as editor.

At the Duisburg conference, Rene Dirven proposed a new book series, Cognitive Linguistics Research, as another publication venue for the developing field. The first CLR volume, a collection of articles by Ronald Langacker, brought together under the title *Concept, Image and Symbol*, came out in 1990. The following year, Volume 2 of Langacker's *Foundations of Cognitive Grammar* appeared.

During the 1990s Cognitive Linguistics became widely recognized as an important field of specialization within Linguistics, spawning numerous conferences in addition to the biennial ICLC meetings. The work of Lakoff, Langacker, and Talmy formed the leading strands of the theory, but connections with related theories such as Construction Grammar were made by many working cognitive linguists, who tended to adopt representational eclecticism while maintaining basic tenets of cognitivism. Korea, Hungary, Thailand, Croatia, and other countries began to host cognitive linguistic research and activities. The breadth of research could be seen in the journal*Cognitive Linguistics* which had become the official journal of the ICLA. ArieVerhagen took over as editor, leading the journal into its second phase.

By the mid-1990s, Cognitive Linguistics as a field was characterized by a defining set of intellectual pursuits practiced by its adherents, summarized in the *Handbook of Pragmatics* under the entry for Cognitive Linguistics (Geeraerts 1995: 111-112):

Because cognitive linguistics sees language as embedded in the overall cognitive capacities of man, topics of special interest for cognitive linguistics include: the structural characteristics of natural language categorization (such as prototypicality, systematic polysemy, cognitive models, mental imagery and

metaphor); the functional principles of linguistic organization (such as iconicity and naturalness); the conceptual interface between syntax and semantics (as explored by cognitive grammar and construction grammar); the experiential and pragmatic background of language-in-use; and the relationship between language and thought, including questions about relativism and conceptual universals.

In this summary, the strong connections between Cognitive Linguistics and the research areas of functional linguistics, linguistic description, psycholinguistics, pragmatics, and discourse studies can be seen.

Linguoculturology is a relatively new science that has arisen at the junction of two sciences - linguistics and cultural studies. The subject of today's cultural linguistics is the study of the cultural semantics of linguistic signs, which is formed in interaction of two different codes – the language and culture, as each person is both a language and cultural identity. Therefore, linguistic signs can serve as a "language" of culture, resulting in the ability of language to display national cultural mentality of its speakers.

Pragmatics is a subfield of linguistics and semiotics which studies the ways in which context contributes to meaning. Pragmatics encompasses speech act theory, conversational implicature, talk in interaction and other approaches to language behavior in philosophy, sociology, linguisticsandanthropology. Unlike semantics, which examines meaning that is conventional or "coded" in a given language, pragmatics studies how the transmission of meaning depends not only on structural and linguistic knowledge (e.g., grammar, lexicon, etc.) of the speaker and listener, but also on the context of the utterance, any pre-existing knowledge about those involved, the inferred intent of the speaker, and other factors.In this respect, pragmatics explains how language users are able to overcome apparent ambiguity, since meaning relies on the manner, place, time etc. of an utterance.

1.1.1 Communicative stylistics and pragmatic linguistics

Communicative stylistics has been developing intensively due to a new scientific paradigm – anthropocentric paradigm, which focuses attention on the

"human factor". That means that the categories of the addresser and addressee should be included in the study of linguistic mechanisms. In this respect the notion of "linguistic personality" is of paramount significance. The term was first introduced by V.V. Vinogradov who brought up the problem of the "author's image". Later the theory of linguistic personality was in full measure elaborated by Yu.N. Karaulov on the material of Russian language.The scholar designated a model of linguistic personality consisting of three levels: 1) verbal-semantic; 2) pragmatic; 3) cognitive (Karaulov, 1987). This model makes the basis of all other researchers related to the structure of linguistic personality and lays foundation for new ideas. In further researches this model was to some extent modified and specified. For example, on the material of the English language, literary dialogues, the problems of linguistic personality and its structure in conformity with the regularities of a fictional text were discussed in the dissertation paper by N.Z. Normurodova(2012).

In literary discourse linguistic personality is regarded as a linguistic correlate of the person's spiritual features, his communicative abilities, knowledge, aesthetic and cultural values. Linguistic personality in the fictional text is presented in two forms: the author's image and that of the personage. It must be made clear that linguistic personality can be presented by all verbal means: description, narration, reasoning and dialogues. But the most conspicuous form of presenting linguistic personality is his speech reflected in literary dialogues and their typology.

Literary dialogue as an essential part of the belles-lettres text can be viewed from different angles: from the point of view of its structure, semantics, stylistics, pragmatic and cognitive functions. As for typology of dialogues, they are classified according to different criteria:

1. according to the length and expansion: short and prolonged dialogues;

2. according to the semantic and thematic content: the dialogues of philosophical, religious, everyday, professional character;

3. according to the character of interpersonal relations: dialogue-argument, dialogue-quarrel, dialogue-discussion, etc.

In addition to these criteria dialogues can be differentiated in accordance with the structure of linguistic personality. In literary communication the structure of linguistic personality, in our opinion, consists of the following levels: semantic-stylistic, linguopragmatic, linguocognitive and national cultural.

1.1.2. Cognitive aspects of stylistics

Cognitive linguistics as it is known is concerned with the study of the relationships between linguistic choices and mental processes, human experience and its results – knowledge. Cognitive linguistics regards language as a cognitive mechanism of representing, storing and transferring knowledge layers. In the domain of cognitive linguistics there have been distinguished different trends and approaches.

It needs to be stressed from the beginning that the cognitive approach penetrates into all aspects of linguistic theory: cognitive semantics, cognitive grammar, cognitive phonetics, cognitive stylistics and cognitive pragmatics. Most notable are the links between cognitive linguistics and cognitive stylistics. It is accounted for by the fact that the main theoretical assumptions of these sciences have much in common:

– language is regarded as a means of communication and cognition;

–language is characterized by creative and imaginative capabilities;

– both cognitive linguistics and stylistics focus on the processes of conceptu-alization, categorization and interpretation of the information verbalized in language;

– both disciplines characterized by the anthropocentric approach, are crucially concerned with the "human factor" language.

Cognitive Stylistics is a relatively new and rapidly developing field of language study at the interface between linguistics, literary studies and cognitive science. E. Semino defined it as the way in which linguistic analysis is systematically based on theories that relate linguistic choices to cognitive

structures and processes (Semino, Culopeper, 2002). P. Simpson asserts that cognitive stylistics makes the main emphasis on mental representation rather than on textual representation and is aimed to shift the focus away from models of text and composition towards models that make explicit the links between the human mind and the process of reading (Simpson 2004; 39,92)

Cognitive linguistics embraces a wide range of questions, including:

– the problems of cognitive style;

– the problem of conceptualization of stylistic means;

– cognitive principles of text production and text perception;

– cognitive basis of stylistic devices;

– the theory of cognitive metaphor;

– implicative aspects of textual communication;

– "figure and ground" theory.

Let us elaborate briefly on some of these problems.

Cognitive style is a style of conveying and presenting information, the peculiarities of its arrangement in the text/discourse connected with a specific choice of cognitive operations on their preferable usage in the process of text production and interpretation (KCKT, 1996:80). Cognitive style is regarded as a style of the author's individual representation associated with his personality, individual world picture, creative process of thinking and subjective modality.

One of the main notions of Cognitive Linguistics as well as Cognitive Stylistics is conceptualization defined as "a mental process of concept formation in the individual's mind, one of the main processes of the human cognitive activity connected with composing knowledge structures on the basis of text data and background information, mechanisms of inferences, making conclusions, decoding implied information" (Ashurova, 2012: 139) So, the process of conceptualization is based on the mechanisms of inference. The notion of inference is another key notion of both Cognitive Linguistics and Stylistics. It means interpreting implications drawn from the cognitive processing and conceptualization of the text (KCKT, 1996). Inference is one of the most important cognitive operations based

on the ability of human mind to disclose implicit information, to interpret knowledge structures, extract additional conceptual senses and make conclusions about the whole conceptual system of the text. In this connection the problem of "concept" comes to the fore.

Concept is defined as a multifold mental structure consisting of notional, image-bearing, and evaluative constituents. In cognitive investigations attention is focused on the problems of concept structure, the ways of its verbalization on different levels of the language system. Here it should be noted that Cognitive Stylistics concentrates on figurative and evaluative spheres of a concept and means of their verbalization. The study of concept in the literary text deals with the problems of a) the role of stylistic means in interpreting a certain concept; b) the analysis of conceptually relevant features representing a concept; c) the cognitive mechanisms of stylistic categories such as emotiveness, expressiveness, imagery, implicitness, intertextuality, etc.; d) activation of knowledge structures that foreground the certain semantic constituents of the concept (Джусупов, 2011; Ашурова, 2012).

The problems of perception, understanding, interpretation and knowledge structures are in the centre of attention in Cognitive Stylistics. Perception is understood as a cognitive activity dealing with the cognitive processing of textual information, its conceptualization and categorization. The process of perception is a complicated mechanism based on the interrelation of many linguistic and extra-linguistic factors. The linguistic basis of perception constitutes such semantic and structural properties of the text which makes its understanding easier. In this respect, the search for special "signals", "indicators", "semantic blocks", "key-signs" which are usually expressed by stylistically-marked units and key-words is very significant for constructing the general conceptual sense of the literary text as a whole. One of such "signals" is a key-word. In the framework of the literary text key words fulfill the function of the text formation and various functions of stylistic accentuation. Key words are the words repeated throughout the text and characterized by a functional variety. The peculiar

features of the key-words are their relevance to the conceptual information and implicit associative links with the components of the whole text. Therefore it is of the prime importance to conceptualize key words taking into account their semantic and structural properties, distribution in the text and function.

In applying the principles and methods of cognitive linguistics to stylistics a special attention should be attached to the problem of stylistic devices. Traditionally stylistic devices have been studied from the point of view of their structural and semantic organization and stylistic functions. However, a satisfactory account of these phenomena can only be arrived at by the means of a cognitive approach. In this sense stylistic devices are regarding as means of transmitting the conceptual information of the text, representing the conceptual world picture and knowledge structures. The notion of "knowledge structure" borrowed from Cognitive Stylistics. The term is understood as blocks of information and knowledge obtained in the process of human's cognitive activity, and presented in the mind as a certain regulated system. There are different types of knowledge structures: linguistic (lexicon, grammar, phonetics, word-formation, etc.); encyclopeadic (world knowledge, history, politics, economics, nature, etc.); communicative knowledge (communicative aims and intensions, situations, conditions and consequences, etc.); cultural (literature, art, cultural values, customs and traditions, etc.). Knowledge structures are presented in the human mind in the forms of "frames" (a stereotyped situation and its verbal representation), "scripts" (a stereotyped dynamic sequence of events, episodes, facts), "gestalts" (a united functional structure combining both emotional and rational components). Stylistic devices play an important role in representations of knowledge structures.

1.2. Text categories: theoretical and practical assumption

One of the basis notions in text linguistics is the notion of text categories. Text category is a basic inherent property of the text common to all its types. Text categories in their correlations constitute text as such. Text category is considered

a twofold entity formed on the basis of both semantic content and its formal means of expression (Гальперин, 1981).

The problem of text categories raises the question of their taxonomy. It should be noted that there is a considerable diversity of opinions at this point. The most complete classification of text categories is suggested by I.R.Galperin. In his monograph (1981) a detailed analysis of the following categories is given: informativity, segmentation, cohesion, continuum, prospection/ retrospection, modality, integrity, completeness. In addition to that Z.Y.Turaeva (1986) introduces such categories as progression, stagnation, the author's image, artistic space and time, causality, subtext. A.I. Novikov distinguishes such categories as extension, cohesion, completeness, succession, statics and dynamics, deep perspective. S.G.Ilyenko (1989) outlines the categories of informativity, integrity, delimitation, modality, communicativity. Despite some discordance of opinions all scholars support the view that text categories are subdivided into two groups: semantic and structural. In other words, there are categories which deal with the semantic structure of the text, and those which secure its formal structural organization. For instance, cohesion is mainly regarded as different types of formal connections of text component, whereas coherence presupposes the semantic integrity of the text.

It is essential to note that text categories are also subdivided into obligatory and optional types. Obligatory categories are basic, fundamental ones common to all text-types, and they determine text's status. Optional categories are relevant only to certain text-types; they depend on a text-type. Such categories as cohesion, integrity, informativity are undoubtedly obligatory inasmuch as they constitute the essence of the text. As for implicitness, subjective modality, the author's image, they may be referred to the optional type of categories due to the fact that they are mostly relevant to the belles-lettres texts.

In this chapter and the next one we shall discuss the categories which, on the one hand, have not been fully elucidated in the linguistic literature, on the other – present interest for belles-lettres.

It is now common knowledge that any text is assigned to convey certain information. There are different types of information. I.R.Galperin differentiates the following types of information: content-factual, content-conceptual and content-subtextual. Factual information contains data about facts, events, actions, objects, ideas, etc. Factual information is explicit, and therefore is easily observed in the text. Subtextual information is implicit, and it mostly characteristic of fictional texts. This information is embodied in some text fragments on the basis of the stylistic resources used in the text. It appears in the text due to various expressive means and stylistic devices, contextual meanings and additional senses, associative and intertextual links. So, subtext is a kind of additional hidden information that can be drawn from the text thanks to the ability of language units to engender associative and connotative meanings. Hence, the role of stylistic means in conveying subtextual information is difficult to overestimate.

Conceptual information, being an essence of the literary communication reflects the author's conceptual world picture, his understanding of people's social, economic, political and cultural life. The decoding of conceptual information depends on factual and subtextual types of information. The final aim of fictional text analysis is to reveal conceptual information, to penetrate through the surface structure of the text into its deep-level meaning. Conceptual information is discrete and can be presented as a hierarchic system of conceptually different units.
It should be noted that the factual information is easily perceived because it is explicit, as for subtextual and conceptual information, it should be found, extracted and interpreted.

Besides above mentioned types there are stylistic and pragmatic types of information (Haep, 2001). Stylistic information is mostly inherent in fictional texts. But to some extent it can be discovered in publicistic and even scientific texts. This information, being expressive by its nature is subdivided into emotive, evaluative and imaginative types. Stylistic information can be manifested in the text both explicitly and implicitly. This type of information carries a great weight of significance, especially in a work of fiction, for its purpose is to produce a

certain impression, and express the author's world view. Stylistic information is closely interlaces with pragmatic one because it presupposes emotional impact on the reader and the system of his aesthetic values. But pragmatic information is much wider as it tends not only to produce an emotional impact on the reader but also to urge him to act. Besides pragmatic information contains knowledge about the communicants, first of all about the addresser.

It is important to note that pragmatic information is a very complex phenomenon which deals with many factors: the factor of an addresser and addressee, the ways of the most adequate presentation and distribution of information in the text, relationships of stylistic and pragmatic functions, and so on. A more detailed analysis of pragmatic information will be suggested further in chapter VI. Here it is worth mentioning that pragmatic information conveys knowledge about individuals' social, professional status, role relations, cultural background, psychological characteristics, etc.

Another type of information is that correlates text and the functional style it belongs to. As is known each functional style is characterized by a peculiar set of linguistic means. For example, such features as abundance of terms, logical sequence of sentences, direct referential meanings of the employed vocabulary, the use of sentence patterns of postulatory, argumentative and formulative character are typical of scientific texts. As for fictional texts, they are characterized by imagery, emotiveness and expressiveness created by stylistic devices, by the use of words in contextual meaning, a peculiar selection of vocabulary and syntax reflecting the author's evaluation. Genre differentiation is also relevant to the information embodied in the text. Besides, text contains information about the peculiarities of an individual style. For this very reason texts by famous authors are recognizable.

So, the category of informativity is one of the basic text categories compulsory for all text-types. However, different types of information are differently located in different texts, and can be expressed either explicitly or implicitly. In other words, the character of information depends on a text-type. For

instance, factual information and information indicating are observed in all text-types, whereas conceptual and subtextual information is peculiar mainly to fictional texts.

1.3. Literary text in the light of modern trends in linguistics

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;

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

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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" (Galperin, 1977:249).

According to this conception there are texts belonging to different spheres: literature, mass media, science, 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 documents. I.V.Naer thinks that this classification might be extended by adding technical, professional and religions styles (Haep, 2002). 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 falls 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 (Чернявская, 2009). 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 forms (Bachtin, 1979: 241- 258). 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 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.

Chapter II Linguo cognitive interpretation of literary text

2.1. Emotiveness as means of implicitness

The ability to produce an emotional impact on the reader, to influence his emotional state is one of the distinctive features of a belles-letters text (Шаховский, 1978). Emotiveness due to the sensual character of human psychology is much more effective than any logical argumentation. This assumption is based on some psycho- psychological grounds. According to the psycholinguistic data communicants in the process of usual logical communication do not experience any difficulties, while the perception of emotive information takes a lot of effort. This can be compared to the "effect of a funnel". Logical information embodies in the text goes through a wide inlet of the funnel , and that causes some difficulties in perception. All this stimulates the brain activity and accelerates the effect of impact on the reader (Саломян, 1968).

Emotiveness as the component of lexical semantics has been rather well studied. A complete account of such problems as emotive meaning of the word, emotive derivation, classification of emotives in the English word- stock and others can be found in the linguistic literature. However the problem of emotiveness as a text category has not received much attention, though there is no need to prove that emotion are mainly realized in the text (Шаховский, 1978).

Very often emotiveness is embodied in fictional dialogues which, as is known, reflect the peculiarities of colloquial speech. Colloquial speech in its turn is characterized by an emotional expression of thoughts (Балли, 1961). The dialogue from B. Shaw's play " Pygmalion" provides a convincing evidence for it:

Higgins: " You won my bet! You! Presumptuous insect! I won it! What did you throw those slippers at me for?

Liza: "Because I wanted to smash your face. I'd like to kill you, you selfish brute"

Higgins: Ah! Would you? Claws in, you cat. How dare you show your temper to me? Sit down and be quiet.

Liza: How the devil do I know whats to become of you? What does it matter what becomes of you?

The described situation is a quarrel between Higgins and Liza exchanging "high words". Liza is indignant because she won Higgin's bet, but he did not even thank her. The following emotives are used in this dialogue:

Liza: Selfish brute, oh God! These sleepers!

Higgins: Presumptuous insect, on earth, cat, the devil, in heaven's name, tosh, devilish, damned, damn,   heartless, guttersnipe

A peculiar feature of text emotiveness is not so isolated use of emotives, but their convergence that creates emotive density of the text. Another example:

George- a disgusting wind-bag, an unscypulous hypocritical old hot-air merchant, a foul, poisonous, self- advertizer (Christie).

This statement is characterized by a very high degree of emotional tension due to the ambulance of emotive- epithets, metaphors, and evaluative words. Practically almost every word of this statement is charged with emotions which being joined in one flow produce a strong emotional impact on the reader.

A significant role in creating text emotiveness is assigned to all types of repetition. From antiquity till now the phenomenon of repetition or recurrence has been attracting attention of scholars of different fields: linguistics, theory of literature, philosophy, etc. Numerous researchers dealing with this problem elucidate different sides of repetition, its structural, semantic, stylistic, syntactical and phonetic characteristics (Гальперин И. Р., Гак В. Г., Арнольд И. В., Долинин К. А., Хованская З.И.). In most works repetition is regarded as a stylistic phenomenon, and from this position various types of repetition, its stylistic and pragmatic functions have been analyzed.

Recently repetition has become an object of investigation in text linguistics. Here repetition is regarded as one of the means of text formation. Many linguistics think that repetition due to its structural, semantic and compositional properties plays a priority role in text   cohesion and coherence (Гальперин, 1981; Змиевская, 1978; Глазырина, 1993).

In our opinion the significance of repetition in the text is not limited to its text- forming functions. Of no less importance are its semantic, stylistic and cognitive functions, and that is accounted for by such property of language which in the theory of information is called "redundancy". Along with the cognitive principle of "language economy" redundant use of language means is an inherent property of literary communication. Redundancy is considered not as an unnecessary surplus and language imperfection, but as an indispensable and important property of a fictional text. In this connection the statement made by Y. Lotman might be of interest: «Язык страхует себя от искажений механизмом избыточности, этим своеобразным запасом семантической прочности» (Лотман, 1970: 34). So, redundancy, based on the repetition of language means, may be regarded as a cognitive principle of text production. In the fictional text it becomes a signal of emotional information. The following example, taken from R. Frost's poem, is illustrative in this respect:

The woods are lovely, dark and deep

But I have promises to keep

And miles to go before I sleep

And miles to go before I sleep.

The last two lines are absolutely identical. The repetition of the same phrase seems unnecessary from the point of view of factual information. However, the analyzes of the whole poem and the repeated lines makes it possible to extract additional information. The semantic content of this text reflects the inner world of the hero, a spiritual conflict between his wishes and preferences on the one hand, and his responsibilities and life circumstances- on the other.

A lonely traveler, a poor farmer stopped by the woods fascinated by its beauty on a snowy evening. He would rather stay there and enjoy a quiet charm of nature, unfortunately had to continue his way. This information is given in the first line of the repetition. The second line is enriched with a new content of emotional character. Here the author expresses the feelings of regret, sorrow and sadness of

the man who was not his own master, could not enjoy BEAUTY in full, and had to return to the routine oh his hard life.

Thus, the category of emotiveness of the literary text can be expressed by means of different lexical means: emotively marked lexicon, word-formation means, neologisms, caressing words, zoonisms, somatisms, etc. It should be noted that the emotiveness of these units is often caused by a context, i.e. the usual neutral lexicon can get in a context of work the status emotive marked lexicon. For example, animal lexeme in itself is neutral, however in a context:

'I don't feel human. I feel like an animal

It becomes emotive marked since accents an internal emotional state of the person. The category of emotiveness can be expressed by the use of stylistic devices. The most wide spread cases are epithet, metaphor, comparison, repetition, aposiopesis.

One of the stylistic devices which is widely used to express the category of emotiveness is epithet. This stylistic device is expressive mean which is based on marking the quality of the characteristic of the described phenomenon, which is described with the help of attribute words or word combinations, which characterizes chosen event from the point of view of individual perception of this event.

The following example is presented:

Such was the background of the <u>wonderful, cruel, enchanting, bewildering, fatal, great</u> city (O'Henry, The Duel).

The line of positive (wonderful, enchanting, bewildered, great), and negative (cruel, fatal) epithets are used and give a high level of emotional richness to the whole statement, reflecting the modality of the author and establishing paradox affect.

The Poetic detail is one of the way to express emotiveness in the literary text as the stylistic devices. The Poetic detail which is chosen by the author to present the whole, which serves as the base of restoration of the author's world picture.

As many researchers (Arnold E.V., Kucharenko V.A., Ashurova D.U., Aznaurova Ye.S.) have proved that the poetic detail can serve for many purposes in the literary text. According to the functions of the poetic detail we can devide them into groups:

1. Depicting detail
2. Characerological detail
3. Authenticity detail
4. The details of imlicitness

As the analysis of language material has proved that the most widely used to present emotiveness in the literary text is Depicting detail. This phenomenon describes weather, view, nature. This reflects the emotional state of the characters of the work to point out on the emotions via describing the weather. We can prove the above mentioned by the next example by K. Mansfield "Garden Party"

And after all the <u>weather was ideal</u>. They could not have had a more <u>perfect day</u> for a garden-party if they had ordered it. <u>Windless, warm, the sky without a cloud. Only the blue was veiled with a haze of light gold, as it is sometimes in early summer.</u> The gardener had been up since dawn, mowing the lawns and sweeping them, until <u>the grass and the dark flat rosettes where the daisy plants had been seemed to shine.</u> As for the roses, you could not help feeling they understood that roses are the only flowers that <u>impress</u> people at garden-parties; the only flowers that everybody is certain of knowing. Hundreds, yes, literally hundreds, had come out in a single night; <u>the green bushes bowed down as though they had been visited by archangels.</u>

This extract is full of poetic details. The author describes the weather in details (the weather was ideal, perfect day, Windless, warm, the sky without a cloud), then he speaks about the view (Only the blue was veiled with a haze of light gold, the grass and the dark flat rosettes where the daisy plants had been seemed to shine, the green bushes bowed down as though they had been visited by archangels). All of these poetic details promote the attitude of joy, serenity and excitement of the heroine who is waiting the party in the garden.The emotional

status rises because of the use of comparison and personafiction(daisy plants had been seemed to shine, the green bushes bowed down as though they had been visited by archangels), and emotive marked lexicon (ideal, perfect, warm, shine, feeling, impress, archangels).

As the analysis, which is mentioned above has proved that all stylistic devices which can express the category of emotiveness are mostly used in convergence. This phenomenon is the usage of several stylistic devices together, when they serve for one stylistic purpose.

We can look at the example of the role of convergence in creation and expression of emotiveness. The following text express emotiveness with the help of convergence.

"Oh, my dear, my dear, I'm so dreadfully sorry for you". Dorothy took the hand that was hanging by Kitty's side and pressed it…

…"But you must. You can't go away and live by yourself in your own house. It would be dreadful for you!"…

"And when I heard that you'd gone with your husband into the jaws of death, without a moment's hesitation. I felt such a frightful cad. I felt so humiliated. You've been so wonderful, you've been so brave, you make all the rest of us look so dreadfully cheap and second-rate.' Now the tears were pouring down her kind, homely face. 'I can't tell you how much I admire you and what a respect I have for you. I know I can do nothing to make up for your terrible loss, but I want you to know how deeply, how sincerely I feel for you. And if you'll only allow me to do a little something for you it will be a privilege. Don't bear me a grudge because 1 misjudged you. You're heroic and I'm just a silly fool of a woman."

Dorothy Townsend, who doesn't like Kitty and who feels jealousy towards the relationship between the girl and her husband, unexpectedly invites Kitty to live with them. In order to reveal convergence in this text the author uses : my dear, my dear; parallel constructions: I felt… I felt; you've been… you've been; metaphor: the jaws of death; repetitions of emotional character: how u so: so wonderful, so

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brave, so humiliated; how deeply, how sincerely; exclamation marks: It would be dreadful for you!

The emotiveness is expressed here a) emotive marked lexicon which express emotions of D. Townsend: dear, dreadfully, great, bear, hate, awfully, frightful, cad, wonderful, cheap, second-rate, terrible, heroic, oh etc, through lexical description, phonations and prosodies: ...Dorothy took Kitty in her arms.., kissed her.., her... face bore an expression of real concern.., took her hand and pressed it.., Dorothy elapsed her hands and her voice, her cool, deliberate and distinguished voice,   was tremorous   with tears; б)syntactically strengthened constructions : how much .., very much .., what a...

2.2. Intertextuality as a main signal of conceptualization

Intertextuality is a generally accepted term denoting interconnections and interrelations of the texts belonging to different authors and historical periods. It is a text category that reflects a peculiar quality of certain texts to correlate with other texts or their fragments (Чернявсая, 2009; Михайлова, 1999). The term itself was introduced by French linguist J. Kristeva in 1966. It should be noted that for the theory of intertextuality the works by Russian linguist M. Bakhtin's were crucial. According to Bakhtin's theory of "dialogism" all texts are interrelated and regarded as a dialogue between the author and the reader, on the one hand, and a dialogue of the authors of different texts- on the other. Dialogism is considered to be one of the essential properties of the essential properties of the text because the authors used to borrow plots, images, personal characteristics and even some words, phrases, fragments from other texts.

There are two approaches to the problem of intertextuality: broad and narrow. In broad sense, which is mostly accepted in the theory of literature, any text is regarded as an intertext, which is defined as an intertext, which is defined as "a universal text" that reflects the world culture and history. As J.Kristeva claims "Any text is constructed of a mosaic of quotations; any text is the absorption and transformation of another" (Kristeva, 1980). Another well- known theorist R.
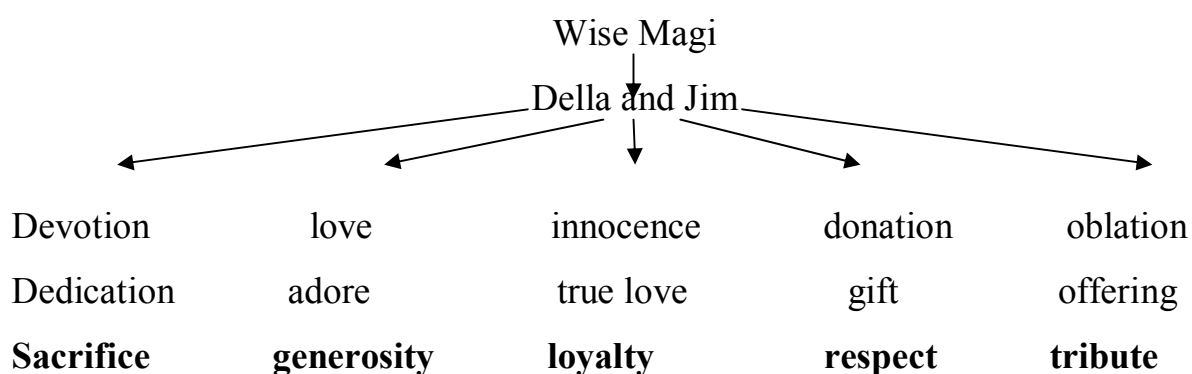
Barthes, developing Kristieva's conception, asserts that "The text is a tissue of quotations drawn from the innumerable centers of culture…the writer can only imitate a gesture that is always anterior , never original" (Barthes, 1977). Accepting the assumption that neither text can be regarded as original, he announced "the death of the Author". However, this approach, as the researchers note, allows to study only the ways of interactions of different texts, not he text itself (Чернявская, 2009).

The narrow approach to the problem of intertextuality has been accepted in linguistics. Intertextuality in this view is understood as an explicit or implicit citing of other texts (Arnold I.V., FateevaN. A.), as a mechanism of co- presence to the other. In other words, the fragments of the precedent text are introduced into the recipient one with the help of certain codes – intertextual markersor signals. There are various kinds of intertextual inclusions: title, epigraph, quotation, plagiarism, imitation, antonomasia, allusion, repetition, etc. The text or its fragment containing any of these intertextual markers is regarded as an inertext, which on the one hand implies reference to the precedent text, on the other- becomes a constituent part of the recipient text.

One of the most widely used intertextual markers is allusion. According to I. R. Galperin, allusion is an "indirect reference, by word or phrase, to historical, literary, mythological, biblical facts or to the facts of everything life made in the course of speaking or writing. The use of allusion presupposes the background knowledge of the event, thing or person alluded to on the part of the reader or listener" (Galperin, 1981:334). In other words, allusions activate different kinds of knowledge structures. Our observations have shown that one of the most frequent intertextual inclusions is allusion. Allusion in the fictional text accomplishes the function of an "intertext", decoding of which requires establishing actual connections with the original text. It is achieved by comparing and contrasting two texts, and revealing their similar features. In this regard an allusive title is of the most interest because, conceptualizing the whole text, it promotes a net of associations and intertextual connections with other texts. The title of the story by

O'Henry "The Gift of the Magi" can serve as an illustration. The semantic prototype of this story is a biblical legend about the Magi who came to Bethlehem to worship newly born Jesus Christ. The story tells us about a poor young couple who on the eve of Christmas presented each other with the gifts which, though appeared useless, became a symbol of their love, sacrifice and wisdom. The title of the story serves as a hint to a parallel between the young couple and the Magi who came from the East, brought out their gifts and presented them to the child. True love is equaled here to the wisdom of the Magi, and that has explicitly been shown in the text:

The magi as you know – were wise men – wonderfully wise men – Who brought gifts to the Babe in the manger. They invented the art of giving Christmas presents. Being wise, their presents were no doubt wise ones, possibly bearing the privilege of exchange in case of duplication. And her I have lamely related to you the uneventful chronicle of two foolish children in a flat who most unwisely sacrificed for each other the greatest treasures of their house. But in a last word to the wise of these days let it be said that of all who give gifts these two were the wisest. Of all who give and receive gifts, such as they are wisest. Everywhere they are wisest. They are the magi (p.36).

Wise Magi

Della and Jim

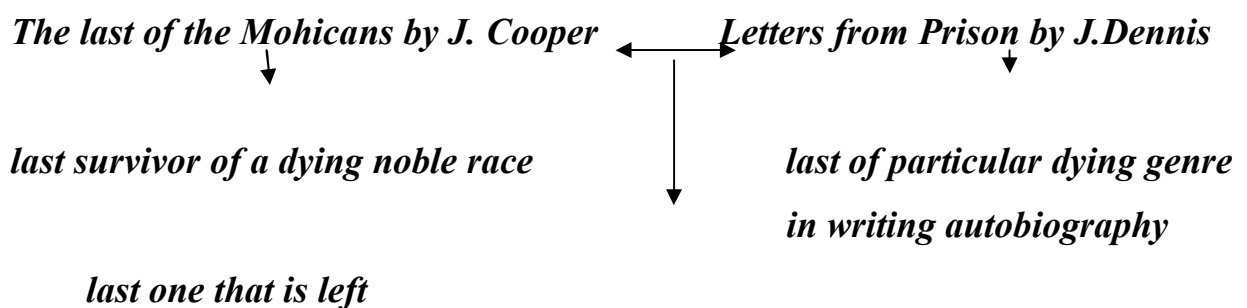| Devotion | love | innocence | donation | oblation |
| Dedication | adore | true love | gift | offering |
| **Sacrifice** | **generosity** | **loyalty** | **respect** | **tribute** |

An allusion referring to literature is known as a literary allusion. The usage of such allusions is always successful because writers refer to famous works of well-known authors. The authors suppose that many readers know these writers and their works rather well, that is why it will not be so difficult for them to guess the meaning of the allusions.

For example, American writer J.Dennis uses the phrase "Last Mohicans" alluding to well-known novel "The last of the Mohicans" by James Cooper:

*I just completed (Lincolon) Steffen's autobiography. All in all, quite interesting…"tis a book worth reading, a rich and colorful story of one of the **"last Mohicans",** a real progressive, a genuine liberal. , (J.Dennis, "Letters from prison", p.36).*

The literary allusion as phraseological unit in the foregoing context refers to American masterpiece of James Cooper "The last of the Mohicans" in which the last of the Mohican tribe is identified as Chingachgook, who lives to see his only son and heir, Uncas, killed in the war being waged for control of Canada between Britain and France and their various Native American allies. The phrase, "the last of the Mohicans," has come to represent the last survivor of a dying society or used as an expression for the last one that is left. This contains a model with ready-made structure and a representation of the literal character that can be outlined in the following chart:

The last of the Mohicans by J. Cooper   **Letters from Prison by J.Dennis**

last survivor of a dying noble race   **last of particular dying genre in writing autobiography**

   last one that is left

Intertextuality is a very important, though optional, category of belles-letters and publicistic texts. There are texts which are devoid of any references, both explicit and implicit, to other texts. In other words, there is no ground to speak about intertextuality when there are no discernible links between original and precedent texts.

Historical allusion is the next extensively used type of allusion. This connects with the historical character of works. Such allusions are very easy for decoding as they are concrete and precise but at the same time this is the reason that they are less emotional and expressive (P.Oksana). Basically, a historical

allusion would include any mention of a specific historic event, person, place, time period, or other significant historical element.

Let's examine allusive extract from Aldous Huxley's novel 'Yellow Crome':

- *When I meet someone for the first time, I ask myself this question: Given the Caesarian environment, which of the Caesars would this person resemble **Julius, Augustus, Tiberius, Caligula, Claudius, Nero**? I take each trait of character, each mental and emotional bias, each little oddity, and magnify them a thousand times ... I am potentially all of them, Mr. Scogan replied with the possible exception of Claudius, who was much too stupid to be a development of anything in my character. The seeds of Julius's courage and compelling energy, of Augustus's prudence, of the libidinousness and cruelty of Tiberius, of Caligula's folly, of Nero's artistic genius and enormous vanity, are all within me ... perhaps, too, it is as well that Denis has not permitted to flower into a little Nero, and that Ivor remains only potentially a Caligula (p. 122).*

In this dialogue, emotionally evaluative attitude was expressed towards characters. A characteristic feature of allusions is that they form a convergence and highlight linear six precedent names in order to attract pragmatic attention. This allusion makes the reader to remember what character traits possessed by these famous historical figures. Without it, the reader remains unclear about the characteristics that Mr. Skogan gives himself and two other characteristics which refer to Dennis and Ivor. Comparing Dennis with Nero and Ivor with Caligula, the hero focuses on the main distinguishing feature of each character. Ancient authors describe Nero as selfish, cruel and depraved man fascinated by his artistic pursuits more than public affairs. That is partly Denis, because Mr. Scogan emphasizes that Dennis constantly thinks about his work, about own affairs, and he is not interested in the problems of others. Another character is Ivor who was morbidly suspicious and cruel, like ruler Caligula. This light-hearted man, later in the novel treats his girlfriend rather cruel. The greatest interest in this passage is the characterization of Mr. Skogan. We aimed to use inversion method to analyze implicitness of the allusions that were used in this precedent text in order to describe Mr. Skogan. So,

based on the above mentioned lexical units, it is possible to introduce additional concepts by using inversion method:
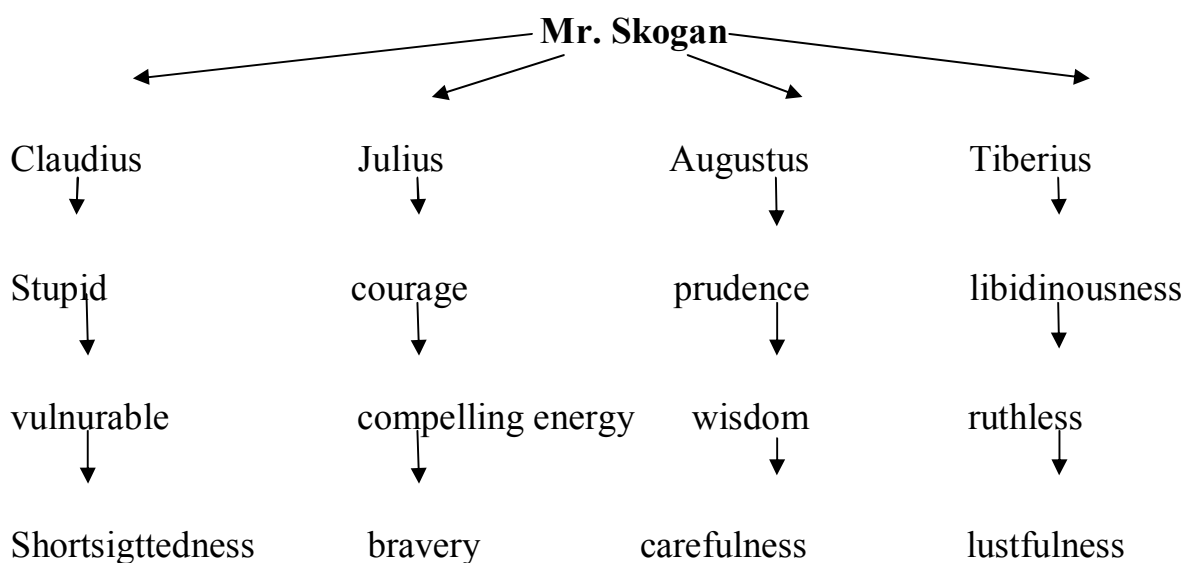
As the chart demonstrates, allusion functioning here as the assessment-characterizing since it is characterizing Mr. Skogan while conveying additional information. In brief, Mr. Skogan has the courage and energy of Julius Caesar, carefulness of Augustus, lustfulness of Tiberius, and shortsightedness of Claudius. The writer tries to elicit ideas in the minds of readers and draw them towards a conclusion using intertextual references, namely historical allusions.

Concluding linguistic materials, we can sum up following assumptions:

- major way in the creation of "foregrounding" is intertextuality
- allusion, being one of the widely used verbal means of intertextuality, gives the author an opportunity in a compressed form to convey a lot of information assisting in the conveyance of his desired meaning;
- the cognitive mechanism of allusion is based on the cognitive operation that is called conceptual integration.
- allusions serves assessment –characterizing, occasional and textstructuring functions;

- reader will be able to decode the allusions if he recognizes, remembers, realizes, and connects;

So, the study of intertextual relationships makes it possible to penetrate into deep-lying levels of the text and get a deeper insight into the author's intention.

Chapter III   Cognitive principle of foregrounding as a stylistic value of perception and interpretation

3.1. Convergence of stylistic devices and as an indicator of implicit meaning

The notion of foregrounding was first described in the works by Russian Formal School (Б.А.Ларин, Р.Якобсон) and Prague linguistic circle (Б.Гавранек, Я.Мукаржовский) as a special device of constructing poetic texts. Now this notion is widely used in cognitive linguistics and text linguistics. Foregrounding, attracting attention to certain parts of the text and activizing certain frames makes the search for information much easier. Foregrounding stands   out as a stimulus or a "key" in the language processing of information. At present cognitive researches focus attention on the psychological aspects of foregrounding. From this point of view foregrounding is associated wit unexpectedness, surprise, and heightened attention. It marks out the most essential, relevant fragments of the text, thus guiding its interpretation.

In fictional texts the principle of foregrounding is assigned a predominant role. Foregrounding here is charged with many functions. Putting forward some fragments of the text, foregrounding, on the one hand, segmentates the text into more or less important parts, on the other – it establishes hierarchy of these parts, thus promoting coherence and integrity of the text. Besides, foregrounding directs text interpretation, and activizes not only knowledge structures, but also intentions, attitudes, emotions.

I.V.Arnold, discussing the language mechanism of foregrounding in a fictional text, outlines the following types of foregrounding: convergence, coupling, and defeated expectancy. Let's briefly consider each of them:

Convergence is an accumulation of many stylistic devices and expressive means of the language within one fragment of the text. Stylistic means brought together enforce both logical and emotive emphasis of one another, thus intensifying the importance of the whole utterance. It leads to concentration of the reader's attention on this part of the text, and this is the effect sought. The notion of convergence was introduced by M.Riffaterre, who considered convergence to be

an important criterion of stylistic relevance of language units in the fictional text. The following example, which has become classical, may serve as an illustration:

And heaved and heaved, still unrestingly heaved the black sea, as if its tides were a conscience (Melville, Moby Dick. Ch.51)

The convergence is created here by a great number of stylistically marked units: a) inversion (the predicate is put in the first place); b) repetition including polysyndeton (and…and); c) occasionalisms(unrestingly); d) simile which contains unusual interaction between the concrete (tides) and the abstract (conscience); e) epithet (vast); f) rhythmical arrangement of the utterance that is strengthened by the use of alliteration and creates the effect of "wavering".

Let us consider the role of stylistic convergence in disclosure of conceptual information in the story of J. Galsworthy «An Apple Tree»:

It was nearly eleven that night when Ashurst put down the pocket "Odyssey" which for half an hour he had held in his hands without reading, and slipped through the yard down to the orchard. The <u>moon had just risen, very golden, over the hill, and like a bright, powerful, watching spirit peered through</u> the bars of an ash tree's half-naked boughs. In among the apple trees it was still dark, and he stood making sure of his direction, feeling the rough grass with his feet. A black mass close behind him stirred with a heavy grunting sound, and three large pigs settled down again close to each other, under the wall. He listened. There was no wind, but <u>the stream's burbling whispering chuckle</u> had gained twice its daytime strength. One bird, he could not tell what, cried <u>"Pip-pip," "Pip-pip,"</u> with perfect monotony; he could hear a night-jar spinning very far off; an owl hooting. Ashurst moved a step or two, and again halted, aware of a dim living whiteness all round his head. On the dark unstirring trees innumerable flowers and buds all soft and blurred were being bewitched to life by the <u>creeping moonlight</u>. He had the oddest feeling of actual companionship, <u>as if a million white moths or spirits had floated</u> in and settled between dark sky and darker ground, and were opening and shutting their wings on a level with his eyes. In the <u>bewildering, still, scentless beauty</u> of that moment he almost lost memory of why he had come to the orchard. <u>The flying</u>

glamour which had clothed the earth all day had not gone now that night had fallen, but only changed into this new form. And among these *quivering, haunted, moon-witched trees* he was seized with doubts of everything! All was *unearthly* here, fit for no earthly lovers; fit only for *god and goddess, faun and nymph* not for him and this little country girl. Would it not be almost a relief if she did not come? But all the time he was listening. And still that unknown bird went *"Pip-pip," "Pip-pip,"* and there rose the busy chatter of the little trout stream, where on *the moon was flinging glances* through the bars of her **tree-prison**. The blossom on a level with his eyes seemed to grow more living every moment, seemed with its mysterious white beauty more and more a part of his suspense. He plucked a fragment and held it close − three blossoms. Sacrilege to pluck fruit-tree blossom − soft, sacred, young blossom − and throw it away!

Analyzed passage describes the blossoming apple orchard, in which the heroes encounter took place. Character presentation is sublime, poetic, leisurely. It is evidenced by poetic vocabulary as: spirit, bewitched, glamour, moon-witched, unearthly, god, goddess, fawn, nymph, mysterious and by use of detailed syntax (syntactic structure). Text is characterized by a higher degree of imagery and emotional intensity. This creates a convergence of stylistic devices :

epithets : *creeping moonlight; bewildering, still scentless beauty; quivering, haunted; moon-witched trees; soft, sacred, young blossom;*

personification: *the stream's burbling, whispering chuckle, busy chatter of the little trout stream, the moon was flinging glances;*

comparisons *: he had the oddest feeling of actual companionship, as if a million white moths or spirits had floated it and settled between dark sky and darker ground and were opening and shutting their wings on a level with his eyes;*

onomatopoeia : *Pip-pip*

The author tries to describe a flowering garden in every detail that the reader can feel the beauty of nature**.** At first glance it may seem as the basic meaning of the text. But if we continue further analysis**,** it is easy to find the description of the garden is entirely completed in this unexpected context of the

metaphor which is expressed by an occasional difficult word "tree-prison", and opposed to all previous stylistic means of poetic character. In description the contrast created by the author focuses the reader's attention on a signal which is an important stylistic and conceptual information. The meaning of this image is revealed only in the analysis of syntagmatic association to the nature of this complex interaction of semantic word - image with the other components of the text. Here attention is drawn to a very interesting feature of the functioning of a compound word, which helps the reader to grasp the meaning of the image and the text. Jointing property of compound word enables each component to engage in semantic interaction with other lexical units, thereby forming two lines like semantic associations that permeate the entire text crossed in a segmentation property of compound word. Component of "tree" is associated with the segments of text that describes the nature (*rough grass, innumerable flowers and buds, blossoms, orchard, open meadows, powdering whiteness, golden moon*). **"Tree"** - in this case is a metonymy, reflecting the image of a blooming garden with its beauty in every detailed description. Another line of associations is represented by the second component of a compound word – **prison.** This is - a metaphor, in which the implicit idea is authority over a man, as evidenced by the semantics of the word (MDA token prison reveals semantic features that are included in the concept of "Captivity", "Force", "Slavery"), as well as association with those segments of the text, in which the description represents the supernatural, mystical power (*bright, powerful, watching spirit, mysterious white beauty, bewitched to life, living whiteness*). Thus, two semantic plan in the text, which are combined in a complex metaphor of "tree-prison" create powerful verbal associative field, which determines the interpretation of this image: the impact of nature and its beauty on person.

Furthermore, let us consider the role of stylistic convergence in disclosure of conceptual information in the following story of Mirmuhsin «Me'mor » (7-sinf adabiyot,p 60-61

Bahri muhitdek *behudud qumliklaming to'q, sariq, qo'ng'ir «to'lqin»lari silsilasi ko'zni olardi. Qum barxanlari uzra jimirlab harorat ko'tarilar - bu yerda issiqlik juda baland bo'lishiga qaramay,* **<u>Me'mor qiynalmay nafas olar edi</u>**. **<u>«Do'zax»</u>** *deb atalmish Qizilqumda ham cho'ponlar yashardi. Negadir bu yerlarda Me'mor o'zini bardam seza boshladi. Horunbek ilgari ham bu holatni sezgan edi. U yolg'iz turgan Me'mor yoniga kelib,* <u>**havoning issiq bo'lishiga qaramay, sof ekani, bu yerlarda kishi asabi juda muloyim-u mo'tadil bo'lishini aytdi.**</u>

- *So'zingiz juda to'g'ri, inim, - dedi Me'mor kaftlarini bir-biriga ishqalab, - qumda havo qiziq bo'lishiga qaramay, nafas olish qulay. Asablar ham yumshab, kishi kayfiyati ko'tariladi.*

- Comparatively, the analyzing passage taken from Uzbek literature is characterized by a higher degree of imagery and emotional intensity as those features mentioned in the previous analyzed text in English too. Consequently this creates the following convergence of stylistic devices: **epithets and synonmys :** *ablah, to'ng'iz, nomard, qo'rqoq*; **antonyms**: bormi –yo'qmi; **comparisons** *Bahri muhitdek(=okeandek) behudud qumliklaming to'q, sariq, qo'ng'ir «to'lqin»lari silsilasi ko'zni olardi;To'nkadek gurssa; Hayvonning o'zginasi;* **onomatopoeia :** *oh-voh, apil-tapil.* **metaphor:** *Do'zax*; **contrasting structure or antithesis :** <u>*havoning issiq bo'lishiga qaramay, sof ekani,- bu yerlarda kishi asabi juda muloyim-u mo'tadil bo'lishini aytdi*</u>**.**; *Qum barxanlari uzra jimirlab harorat ko'tarilar-* <u>*Me'mor qiynalmay nafas olar edi*</u>; **graduation:** <u>*Badianing buyrug'ini ikki qilish aslo mumkin emasligini biladigan Zulfiqor sapchib o'rnidan turib, oh-voh qilgancha yalpayib yotgan G'avosni ko'tarib qumga otib yubordi*</u>.; **enumeration:** <u>*Og'ir bo'ling, qattiq gapirmang*</u>*! <u>Xanjaringizni ham bekitib qo'ying</u>.*

Emotionally expressive stylistic feature can be combined with an assessment and characteristic. A striking example of this is the following passage, illustrating the role of convergence of stylistic devices to recreate the emotional state of the character together with its estimated characterization:

<u>*'I don't feel human. I feel like an animal. A pig or a rabbit or a dog*</u>*. Oh, I don't blame you, I was just as bad. But <u>it wasn't the real me</u> I'm not that <u>hateful</u>, <u>beastly</u>,*

lustful woman. I disown her. <u>It wasn't me that...</u> <u>It was</u> only the animal in me, dark and fearful <u>like an evil spirit</u>, <u>and I disown, and hate, and despise it</u>. And ever since, <u>when I've thought of it, my gorge rises and I feel that I must vomit.</u>' (Maugham, Painted Veil).

Heroine deeply regrets her betrayal of recently deceased husband. To describe her emotional state is used such convergence of stylistic devices as the **antithesis :** *I don't feel human. I feel like an animal;* **metaphor :** *a pig or a rabbit or a dog;* **metaphorical epithet :** *beastly woman;* **graduation :** *and I disown, and hate, and despise;* **parallel constructs** : *It wasn't me that ... It was; comparison : like an animal, like an evil spirit;* **hyperbole :** *when I've thought of it, my gorge rises and I feel that I must vomit.* Emotiveness also expressed emotive marked lexical units: *feel, hateful, lustful, fearful, despise.*

Such an abundance and diversity of convergence for the expression and emotions of the character description leads to the emotional impact of the author to the programmed text on the recipients and makes them emotionally empathize with this episode.

Another type of foregrounding is coupling, by which the recurrence of the same elements in the same positions, is understood. This notion was introduced by S.Levin, and applied to poetry. Coupling is created by all types of repetition, parallel structures, synonyms, antonyms, words belonging to one semantic field. Coupling can be expressed in different in length fragments of the text by means of language units of all language levels. An interesting example of coupling is the use of word-family containing a great number of derivatives. This type of foregrounding is one of the effective means of expressing the main topic of the text. A typical specimen is presented in "The book of snobs" by Thackeray. Here the writer by means of satirical generalization reveals, specifies and intensifies the notion expressed by the word **snob**. Suffice it to say that more than fifteen words, belonging to one word-family, are used here: *snob – snobbish – snobbishness – snobbery – snobbocracy, snob-department, snobland, snobographer – snob ore, snobley, snobely, snobky, army- snobs, snobling, snobbington*. In this long chain of

correlated words we can observe various types of relations: inclusion, crossing, generalization and specification. Nominating the key points of the semantic content, these words stand out as the markers of the main idea which can be formulated as a satirical life panorama of the British bourgeois society (Ашурова, 1991).

To confirm as well as to follow the said above issues, we would like to illustrate one more extraordinary example for coupling in Uzbek literature whereby all rhymes and coupled words spread over the poem again.

Ul sho'xki	ochildi	xat-u	Ruxsori
Ochildi	rayohinda	Yuzi	Gulnori
Xat-u	yuzi	besabr-u qarori	man man
Ruxsori	gulnori	man man	Zori

(Ogahiy)

The poem is written by Ogahiy, in the style of " Musoviy at- tarafayn" (ikki tomonlama teng,bir xil)(9-sinf adabiyot, p.104) which indicates the same in both sides as horizontal and vertical lines are repeated in Uzbek literature.

By analyzing the poem, we may state that the first horizontal line- *Ul sho'xki ochildi xatu ruxsori;* is repeated in vertical version and these words are used as the starting words for the next lines. But not only the first horizontal line repeated in it. If we have a sight on Ogahiy's poem deeply, we may see the whole structure of this poem is constructed on the same writing as horizontal lines are repeated the same as vertical. While you read the poem either vertically or horizontally you can get the meaning of poem completely without missing any words, because all words are repeated twice according to author's writing. The **rhymed words** are: *ruxsori, gulnor, besabr-u qarori,zori*. As usual the rhyme used at the end of each line, besides them the **repetition and parallel structure** : *ochildi* the second word of first line repeated and served for starting the next line with *ochildi* again or the

third word: *xat-u* repeated for starting the third line and definitely fourth word: *ruxsori* repeated in the last line. Each repeated words stress and highlight descriptive meaning by hinting to push the hidden meaning to foreground. Effect of coupling in the poem sustained convergence of other techniques as: **repetition and parallel structure, antithesis, anaphora, alliteration, pun** etc. The author's conceptual world picture indicates knowledge structures which concerns above-mentioned SD.

The next type of foregrounding is the so called "defeated expectancy". Many scholars consider the effect of defeated expectancy is due to a low predictability of the elements encoded in a verbal chain (Риффатер, 1959, Якобсон, 1960, Арнольд, 1990). An unpredictable element violates usual stereotypes and norms, creating some difficulties of perception. The pragmatic effect of defeated expectancy is materialized by means of many language units, among them:

– lexical means: rare words, archaisms, borrowings, occasionalisms, words in an unusual syntactical function;

– stylistic means: zeugma, oxymoron, irony, periphrasis, enumeration, pun, parody, paradox;

– phraseological means: various transformations and changes of both lexical constituents and compositional structures.

In the following example the effect of defeated expectancy is due to the violation of logical succession in enumeration:

*Talk all you like about automatic events and electronic dishwashers, there is nothing you can have around the house as useful **as a husband** (Ph.McGinley. Sixpence in her shoe)*

As is seen from this example the appearance of the word "husband" in the line of such words as "automatic ovens" and "electronic dishwashers" seems quite unexpected and illogical. Thanks to it the word "husband", being foregrounded, is ascribed emphasis and ironical effect.

As we know the title of the work also may indicate some brief or relevant events of the text and turning to the next example, we may imagine that A.Navoiy's poem, taken from Xamsa " Sadi Iskandariy" is about Alexander, the emperor of Macedonian. But the title itself may shift the point and sustain the hidden meaning. Moreover the following passage will show what kind of person he was excepting the real Alexander from history.

*Iskandar bila ul gadolig' ixtiyor etgan podsho, balki filhaqiqat,podsholikka yetgan gado hikoyatikim,Iskandar ani mazallat chohidin chiqarib saltanat kohiga **o'lturmoq istadi va ul toj tarkin qilib**, boshidin tark toji xayolin chiqarmadi.(A.Navoiy.-Sadi Iskandariy,9-sinf,p. 76)*

The title means "The Alexanders walls" (implicit meaning of this wall is Alexander ordered to build walls to separate evil side from bright side). Hereby he was described with best characteristics as honest, trustworthy, kind, reliable, honorable king. But in real history we may find absolutely opposite side of this king. In this passage Alexander even was ready to give his crown to another poorer who was much more honest people than himself in his country. That's an incredible fact about Alexander became clear through poem, and reader's thoughts crashed with unexpected phenomena .

This phenomenon is common in English poetry from "Beowulf" to the present day. They enjoyed Shakespeare and Milton, Byron and Eliot. Let's have a sight on following example:

When night

Darkens the streets, then wander forth the sons

Of Belial, flown with insolence and wine.

(J. Milton. Paradise Lost)

Here transferences are subject and predicate verb, and then define and determination (acc .to Arnold .I.V). The latter particularly emphasizes invective. Many authors have written about defeated expectancy(R. Jacobson, R. Fowler, M. Riffater, D. Leach and others), but the general nature of above work in extend version does not exist yet, and much of this phenomenon remains unclear. It is

unclear boundary between primarily defeated expectancy and other violations of predictability. It is also unclear to what extent a prerequisite the defeated expectation is to enhance the appearance of the item before ordering low predictability.

It is necessary to stress that a variety the types of foregrounding is not covered by those mentioned above. Undoubtedly, one of the main means of foregrounding is to place language forms in "strong positions" of the text. Such are the beginning and the ending of the text. The importance of these positions are psychologically grounded inasmuch as they are, as it has been experimentally proved, most inclusive to the mechanisms of human memory.

3.2. Contrast as a cognitive principle in decoding stylistics

One of the main tasks of the research is to consider **contrast** as one of the cognitive principles of distributing information in the text. **Contrast** is considered from different points of view : philosophy, logic, linguistics, etc. In general, "**contrast**" is understood as: confrontation of two semantically and stylistically opposed language patterns. It was found out that the notion "**contrast"** is closely connected with such notions as: "opposition", "polarity", "difference". **Contrast** is realized by means of both semantic and stylistic units. The analysis of linguistic material has proved that the main means of creating stylistic contrast in the literary text are such stylistic devises as: antithesis, oxymoron, irony.

At the stylistic level, according to our linguistic analysis, it has been concluded that the three stylistic devices: antithesis, oxymoron and irony help to create contrast, promote cognitive principle of foregrounding and focus the reader's attention on the conceptual significant information. A good example to illustrate this is fragment from short story, written by O Henry "The Duel".

"*You must be for or against-- lover or enemy--bosom friend or outcast... «This town, "said he "is a leech. It drains the blood of the country. Whoever comes to it accepts a challenge to a duel. Abandoning the figure of the leech, it is a juggernaut, a Moloch, a monster to which the innocence, the genius, and the*

beauty of the land must pay tribute. Hand to hand every newcomer must struggle with the leviathan...It has the <u>poorest millionaires</u>, the <u>littlest great men</u>, <u>the lowest skyscrapers</u>, <u>the dolefulest pleasures</u> of any town I ever saw...".

The story is built on the principle of contrast. The title «The Duel» is given by the author not accidentally. It symbolizes the struggle between a big city and people who live in it. The man conquers the city or becomes its slave. The author's contradictory evaluation of the city, the influence of the city on the people are given. The main stylistic devices used here – oxymoron (poorest millionaires, the littlest great men, the lowest skyscrapers, the dolefulest pleasures) and antithesis (for or against, lover or enemy, friend or outcast). With the help of this stylistic devices the author emotionally emphasizes contrast, revealing certain contradictory features of a big city.

Contrast can be created at different levels of language, such as: phonetic, morphological, lexical, syntactic, stylistic. However, there is another means of expressing contrast - contextual contrast. According to the analysis of the linguistic material it can be noted that in the literary text contrast can be expressed at the level of text fragments (landscape and portrait description, description of the situation, characters and appearance, actions and behavior of the characters, etc.), at the level of the story plot. The description of landscape in the literary texts is used not only as a kind of the background and a sketch of the place and situation, but also as a means to reveal some social problems, to transmit to the readers a certain mood and to express the inner psychological state of the personage. Here is an example in which contrast is presented in the descriptive context (the description of the room). Let's analyze a passage from the works of A. Conan Doyle «The Sign of four».

"We had, indeed, reached a questionable and forbidding neighborhood. Long lines of <u>dull brick houses</u> were only relieved by <u>the coarse glare</u> and <u>tawdry brilliancy</u> of public houses at the corner. Then came rows of two-storied villas each with a fronting of miniature garden, and then again interminable lines of new staring brick buildings,—<u>the monster tentacles</u> which the giant city was throwing out into

the country….We were all astonished by the appearance of the apartment into which he invited us. In that sorry house it looked as out of place as a diamond of the first water in a setting of brass. <u>The richest and glossiest</u> of curtains and tapestries draped the walls, looped back here and there to expose some <u>richly-mounted</u> painting or Oriental vase. The carpet was of amber-and-black, so soft and so thick that the foot sank pleasantly into it, as into a bed of moss. Two great tiger-skins thrown athwart it increased the suggestion of <u>Eastern luxury</u>, as did a huge hookah which stood upon a mat in the corner. A lamp <u>in the fashion</u> of a silver dove was hung from an almost invisible golden wire in the centre of the room. As it burned it filled the air with a <u>subtle and aromatic odor</u>."

Contrast in the analyzed fragment of the text emphasizes the description of a luxurious room. In this description the stylistic devices used are opposed to those given in the description of the room, thus creating contrast. The presence of such stylistic devices as: epithets (dull brick houses, the coarse glare), an oxymoron (tawdry brilliancy) forms contrast in the descriptive context. If in the first part of the description all stylistic devices are used in their negative sense, the second part (the description of the house) contains stylistic devices in positive sense, such as: epithets (the richest and glossiest, richly-mounted) in superlative degree, enhance emotional effect. So the above given example illustrates the verbalization of contrast within a rather long fragment of the text.

Consider the example of an oxymoron phenomenon of contrast, the effect of promoting the establishment of the nomination and allocation of the most conceptually important information:

*– I despise its very vastness and power. It has **the poorest millionaires, the littlest great men, the haughtiest beggars, the plainest beauties, the lowest skyscrapers, the dullest pleasures** of any town I ever saw. – Don't you like this filet mignon? -said William. "Shucks, now, what's the use to knock the town! It's the greatest ever.* In this example, an oxymoron organically part of the structure contrast, emphasizes the contradictory nature of the combination of the words *(the poorest millionaires, the littlest great men, the haughtiest beggars, the plainest*

beauties, the lowest skyscrapers, the dullest pleasures), emphatically describes him as a unity of opposites. That contrast, being one of the ways of knowing the world, for the most efficient perception of this statement. An example of the type of convergence is contrastive stylistic convergence in the text of the novel fragment I. Stone "Love is Eternal", discloses state Mary Todd, who came last farewell to his father, whom she loved:

*"Mary **wanted to talk, to weep, to console and be consoled;** yet she discerned **no genuine grief** in this dark formal parlor. **Why? Weren't they sad to know that their father was gone? All four** of them, she realized, **had come away from Lexington... she** alone had carried love for her father with her. She could not let him go like this, **an unwanted ghost at a silent wake,** attended by the four daughters of his flesh. She began to speak of Robert Todd, quietly, affectionately, **recalling good times of their childhood, of trips** on which he had taken them, **of birthday parties** with cakes and candles and pretty gifts. But after a few moments she stuttered, fell silent; **for it was not only the tongues of her sisters that were stopped, but their ears as well.** In a little while she rose from **the tight circle** and silently left the room".*

Convergence of stylistic devices in this part of the text includes the antithesis: All four of them... she alone; **gradation**: *to talk, to weep, to console and to be consoled;* **Deliberative questions:** *Why? Weren't they sad to know that their father was gone?;* **comparison**: like an unwanted ghost; **syntactic parallelism:** recalling good times of their childhood, of trips, of birthday parties with cakes and candles and pretty gifts; **metonymy: :** it was not only the tongues of her sisters that were stopped, but their ears as well; **paraphrase**: the tight circle.

Sisters do not share the desire to mourn the death of Mary's father: *she discerned no genuine grief in this dark formal parlor.* **Antithesis:** *Mary wanted to talk, to weep, to console and be consoled; yet she discerned no genuine grief in this dark formal parlor,* implemented by comparing antonyms*: to weep, to console - to see no* grief (to weep - cry, let tears fall from the eyes; to console - to give comfort to someone who is unhappy; grief - deep or violent sorrow (MWSD).

Thus, one must conclude that the contrast is involved in the implementation of author's position on pragmatic interpretation of the text in order to create a special author's subjective view of the world.

Contrasting relations are shown at all levels of language beginning from phonology and finishing with the text, the complex hierarchical system having set of system - semantic links. Contrast as a linguistic phenomenon can be shown in diverse: from sharp difference up to almost full similarity of confrontation, from accentuation of semantic polarity to its neutralization and synthesis of antipodes. The principle of contrast is realized due to such semantic features of construction of the text and its simultaneous perception as the contrast, the contradiction and the opposition (Бочина, 2003, p. 7).

The term of contrast is broadly distinguished in English dictionaries as well as in Uzbek dictionaries and it has quite vast meaning covering or affecting a large area. To clarify this issue we need to tackle with each of area which gives different description to the term of contrast and with the assistance of these explanations it will be more or less handy to outline the discrepancy and resemblance of contrast in English and Uzbek.

Mainly, to commence it would be better to make clear the term of contrast in English as it serves here as the main cognitive principle of foregrounding in the research. According to Oxford Dictionary a contrast is the state of being strikingly different from something else, typically something in juxtaposition or close association. According to Collins Dictionary the contrast is defined as a great difference between two or more things which is clear when you compare them or distinction ,or emphasis of difference by comparison of opposite or dissimilar things, qualities, etc. Also in Uzbek dictionary contrast is termed as "Qarshilantirish" –which has opposite meaning to the stated point or a thing or person having qualities noticeably different from another. These definitions of contrast are general views in dictionaries but in every area of linguistics it has different researching or significance, obviously proceeding from this issue it would be better to illustrate the criteria of contrast in each of them separately.

Contrast is treated by **linguists** as opposition of subjects and the phenomena, expressed by system of various graphic - expressive means. As material for our research has served the novel of « Twenties girl » by Sophie Kinsally. In the given work for creation of contrast the author used various kind of antonyms and the stylistic figures constructed by a principle of contrast.

Antonomy - a special type of relations of the lexical units having contrast values. From the point of view of linguistics, antonomy represents one of language phenomenon and it is practically peculiar to all languages. The logic basis of antonomy is formed not with contradicting, but with opposite concepts. The last share on opposite ("rich-poor", "young-old") and complementary, i.e. supplementing ("true-false") (Залевская, 2000,p. 143).

Turdi Farog'iy demonstrates the contrasting issues of his period in his lines by using opposing structures as antonym, antithesis and oxymoron.

Tor ko'ngullik beklar, man-man demang, kenglik qiling ,

To'qson ikki bovli o'zbak yurtidir, tenglik qiling.

The author strives to expose the real events of his time by using antonyms as: *tor-keng, to'qson ikki- teng.* The aim is to make the poor folks life better with the help of royal level and rich tribes in uzbek nation in 17 century. The royals could better the low level's life but they treated with their nations unequal so that author tries to highlight this reversing issue within one nation.

The following kinds of antonyms expressed and found in the analyzed literary work:

- Language (systematic) antonyms which are fixed in dictionary structure and are reproduced enough frequently in the same conditions. For example, "The universe is **straight**, Albert, take it from us," and inside he was secretly thinking, "I know it's **curved**...";

-The textual kinds of contrast (antonomy) (Боева, 2000, p. 128), includes:

1. Implicit antonomy. For example: My uncle Bill is the Bill Lington, who started Lingtons Coffee from **nothing** at the age of twenty-six and built it up into a **worldwide empire** of coffee shops.

2. Contextual antonomy. For example: Because I have **moved on**. I mean, OK, maybe I haven't **moved on *totally***.

3. Substitutional antonomy. For example: He just started a business and became an instant **success**. Whereas I started a business six months ago and all I've become is an instant **head case**.

4. Antonomy of paraphrases. For example: It was totally **cheesy and embarrassing**, but everyone around me seemed really **inspired**.

Contextual antonyms can be seen in this passage from Abdulla Qodiriy's novel of "Mehrobdan Chayon"(7-sinf adabiyot). Here the first passage describes general opposition of the story by touching upon with Maxdum's point of view about Anvar, to have or whether not to have him as son-in-law by using the antonyms : *bir yatim- o'z o'g'li* and the second stating paragraph opposes in detailed version to the third paragraph by contextual meaning.

*Shu kundan boshlab Anvarning hayotida yangi sahifa ochiladir. Ya'ni maxdum Anvarga ilgarigicha istiqbolli qorong'u **bir yatim**, deb qaramay, balki Anvar kabi **o'z o'g'li** bo'lmaganig'a o'kuna boshlaydir. Darhaqiqat, uning o'kunishiga arziydirgan chigil masalalar ham tug'uladirkim, masalan: Anvar o'rda xizmatiga kirib qolsa, oyig'a besh tillo- o'n tillo naqdina daromad qilib tursa, bu mablag'lar...*

*Shunday **istiqboldag'i bu «mablag'lar» masalasi** Maxdumning ichini ari bo'lib talaydir. «0'n yoshidan beri o'qutib, yedirib, kiydirib kelaman; albatta, daromad manim haqqim bo'lur», - deb o'ylasa ham, bu hukmidan o'zi uncha rozi bo'linqiramaydir. Har holda masala chigil...*

*Mohlar oyimning **Ra'noni Anvarga berish to'g'risidagi «ahamiyatsiz» so'zlari** o'sha vaqtlarda maxdumning ensasini qotirg'an bo'Isa, hozir shu haqda chinlab o'yladigina emas, balki «haligidek Anvaming baxti ochilib ketsa, nima malomati bor. Yatimlik ayb emas, inson uchun fazl-u kamol lozim, kulib turg'an baxt hojat, nasl-u nasabning hech ahamiyati yo'q. Ra'noning husniga har kim tahsin qilur. Anvar, albatta, yo'q demas... Bu borada **mol va jonni bir qilishdan boshqa maslahat yo'q**» degan qarorg'a daf'atan kelib qoldi. Mundan birar oylar*

ilgari Nigor oyim'a: «Anvar balogatga yetayozdi. Sen bilan Ra'noga shar'an nomahram, undan qochishlaring lozim», degan boʼlsa ham, bu buyruq hozirgacha amalga oshmagan edi va bundan keyin ham amalga oshmaydirgʼan boʼldi. Zero, maxdumning fikricha Anvarga ogʼir tuyulish ehtimoli bor edi...

Anvar Muhammad Rajab poygachi tarafidan belgilangan bir muftida hisob, insho (tahrir) qoidalarini oʼrgana boshladi. Maxdum ham jon otib arab va forsiydan taʼlimni kuchaytirdi. Anvar bir yil ichida hisobni oʼrgandi. Va boshqa darslarida ham yaxshi muvaffaqiyat qozondi, ham shu koʼklamdan eʼtiboran har kun oʼrdagᶿa borib, Muqammad Rajab munshiy qoʼl ostidagi mirzolar yonida daftardorliq,...

Outlined sentences in the second and third paragraphs are not explicit antonyms. Therefore the whole 3 paragraphs pushes forward this implicit antonyms as complete after full reading. The main points are : ***istiqboldagʼi bu «mablagʼlar» masalasi*** and ***Ra'noni Anvarga berish toʼgʼrisidagi «ahamiyatsiz» soʼzlari*** – played great role to expose them in reverse form implicitly. On contrast they don't have any link to each other directly, though stylistically they are implicit antonyms which pushed forward the significant contrast in the novel.

Moreover, the following poem "Adolat Yaxshi" by Maxtumquli(1733-1791) (7sinf adabiyot) is full of contrasting words in Uzbek language and it illustrates different type of antonyms which are mentioned above by Boyeva:

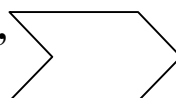**ADOLAT YAXSHI**

Aslo odamzodga achchiq soʼz qilmang,
Faqir-u miskinga dalolat yaxshi.
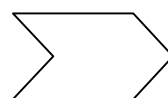
> Implicit antonyms

Baxilga uchramang - kular yuz boʼlmang,
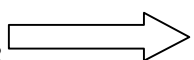**Ishni bitirmoqqa kifoyat yaxshi.**

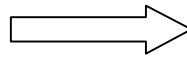> Implicit antonyms

Yetimni koʼrganda kular yuz boʼlgil,
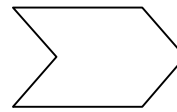Qoʼldan kelsa, unga taom-tuz bergil,

> Contextual antonym

G'amginni ko'rganda **shirin so'z** bergil,
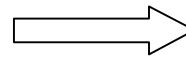**Chorasiz qullarga, himoyat** yaxshi.

Yigit uldir**, so'zga aylasa amal**,
Qo'ldan kelmas **ishga etmasa jadal,**
Ollohning amriga qilmagil badal,
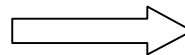Bekka - saxo, shohga - adolat yaxshi.

Contextual antonym

G'ariblik bir darddir - odam o'ldirmas,
O'ldirmas, hayotda lekin kuldirmas,
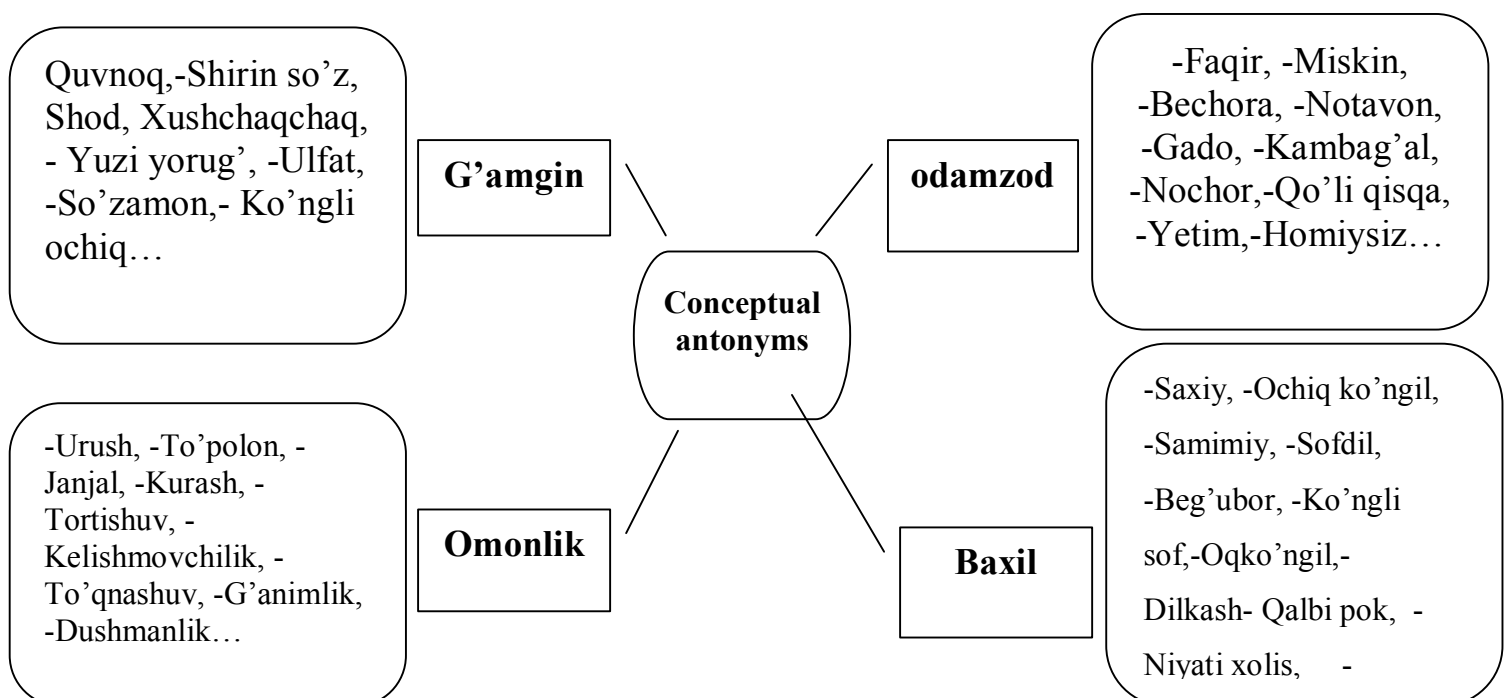**Bo'ri**ga ojizlik, **it** ham bildirmas,
Albatta, dushmanga siyosat yaxshi.

Contextual antonym

Maxtumquli, shukr, shirin til berdi,
Daraxtlar ko'karib, samar, gul berdi,
Go'ro'g'li Rayhonga qanday yolbordi?
Omonlik deganga **diyona**t yaxshi.

Substitutional antonym

The pre-last line includes the intertextual feature by using the hero "Go'ro'g'li" from Uzbek dostons into this poem.

Quvnoq,-Shirin so'z, Shod, Xushchaqchaq, - Yuzi yorug', -Ulfat, -So'zamon,- Ko'ngli ochiq…

G'amgin

Conceptual antonyms

odamzod

-Faqir, -Miskin, -Bechora, -Notavon, -Gado, -Kambag'al, -Nochor,-Qo'li qisqa, -Yetim,-Homiysiz…

-Urush, -To'polon, - Janjal, -Kurash, - Tortishuv, - Kelishmovchilik, - To'qnashuv, -G'animlik, -Dushmanlik…

Omonlik

Baxil

-Saxiy, -Ochiq ko'ngil,
-Samimiy, -Sofdil,
-Beg'ubor, -Ko'ngli sof,-Oqko'ngil,- Dilkash- Qalbi pok, - Niyati xolis,   -

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In the bar charts above, we chose number of antonymous words from the poem "Adolat yaxshi" written by Maxtumquli and tried to outlined their conceptual antonym's feature. All four words marked with descriptive and image bearing features and those phenomena assist to push forward the conceptual antonyms in stylistic level by linking to mental procedure which is called cognition. By cognizing the opposite meaning of those words on stylistic level we may define out that the conceptual antonyms may be stated limitless in mental domain therefore the cognition within language is the main feature of cognitive linguistics. Moreover the phenomena of contrast distinguished with un-similar definitions in different level of science. To illustrate we may tackle with every definitions turn by turn:

A Contrast **in philosophy** stated as follows: Contrast between two ideal or real subjects (and also two properties of one and those subject) is known in the certain attitude. Contrast can be double or amplified (strengthened) when the subjects in themselves opposite, test something the opposite to a volume, that would correspond to their distinctive properties, for example: There is not a great Patroclus (Нет великого Патрокла) or another example : Contemptious Tersit is alive (Жив презрительный Терсит).

The English school of **psychology** believing in a basis of cerebration with association of ideas, recognizes as one of its main kinds association on contrast by virtue of which the given representation or idea has property to cause in mind opposite to its idea just as the sensation of one of colors of a spectrum aspires to cause sensation of a complementary color. Logically, contrast or confrontation is an original form of a category of distinction for any distinction, conceivable in the first occurrence, which is antithetic to from what it arises - for example, a duality and unity, another and one, change and stay, movement and rest.

Psychologically contrast is one of many ways by means of which our mind connects with representations and ideas, and application of this way mainly before others depends on such features as individual properties of mind, or the contents, a direction of the given thought process and other concrete conditions.

The majority of the studies done on contrast and contrastive relations in **semantics** has concentrated on characterizing exactly which semantic relationships could give rise to contrast. Earliest studies in semantics also concentrated on identifying what distinguished clauses joined by *and* from clauses joined by *but or however*.

In **discourse theory**, and computational discourse, contrast is a major discourse relation, on par with relationship like *explanation* or *narration*, and work has concentrated on trying to identify contrast in naturally produced texts, especially in cases where the contrast is not explicitly marked.

In **morphology**, 'contrast' is identified when two linguistic elements occur in the same environment(s), and replacing one with the other creates a difference in meaning.(K. Paul ,2005, p. 8). Equivalent oppositions in morphology of the English language, making minor type of opposition, come to light on separate sites of categorical systems and mainly reflect attitudes of elements of the material form on grammatical elements. As an example of such "small" oppositions the parity of personal forms of a verb be (am-are-is) or a parity of numerical forms of personal pronouns (I - we, he - they) can serve. Gradual oppositions in morphology usually are not allocated. Generally speaking, it is possible to allocate them here only by way of the contents. So, gradual character is found out with semantic correlation.

Contrast in **literary work** can be realized not only with the help of antonyms, but also with the help of the stylistic figures constructed by a principle of contrast. We mark the tendency of use of antonyms, as system and as text, for construction of stylistic figures, whereas contrastive under their maintenance. More often antonyms can be met in structure of antithesis. They are constructed on opposition of the compared concepts implemented at a level of words, word-combinations, phrases. A confrontation is not only antonyms, but also the words getting contrastive sense in a narrow context. Allocate two kinds of an antithesis: simple which structure includes one pair antonyms and complex which structure can include some pairs of antonyms. Let's look at the example of a simple antithesis

from analyzed work: I hunch my shoulders up, feeling more like a **sulky three-year-old** than a **mature twenty-seven-year-old** with her own business.

Antonyms are connected also with such phenomena, as oxymoron, antiphrasis and a pun. Realization Opportunity of oxymoron's figure and its stylistic importance are based on traditional character of language, on ability inherent in it « to designate only the general ». Merge of contrast values is realized as for opening of the contradiction between the name of a subject and its essence, between a traditional estimation of a subject and its original importance, as opening of cash in the phenomenon of contradictions, as transfer of dynamics of thinking and life. Let's have a sight on one of examples of oxymoron from literary work: The necklace, the girl, the banshee **silent wailing** … It was obviously all a figment of my imagination.

Antiphrasis refers to use of a word in opposite value in an ironical context. For example, in a question « Didn't they seem **perfect** together, Mum? » The word "perfect" designates value absolutely opposite to it "deficient", "imperfect".

The pun built on antonomy, represents a word-play arising as a result of perception of multiple-valued words at once in several values (antonyms in this case - words multiple-valued, i.e. antonomy acts - as a basis of a pun - in close communication with polysemy). In our case this sentence can serve as an example of a pun: I've **invented** a murder story to a **real** policeman.

Another example may show us that the place of usage coupling words in verse or novels are discrepant. This indicates not only the endings or beginning parts are main places to use coupled words or repetitions but in the middle parts and through the whole literary work may come across to such kind of issues. The following lines cover the coupled words at the end of the verse which are very famous in Uzbek literature with the name of "Ravshan" (dostoni)7-sinf-adabiyot folklore:

Qo'lingdan kelguncha chiqar yaxshi **ot,**

Yaxshilik qil, bolam, yomonlikni **ot,**

Nasihatim yod qilib ol, yolg'izim,

Yolg'iz yursa, chang chiqarmas yolg'iz **ot.**

As previous points, these lines are also based on pun and the word **"Ot"** requires significant attention or with another word, claims reader's attention to the very place to imagine what the author wants to say with the whole verse. It is written on style of upbringing and deductive advice. The **antonyms** are: *yaxshilik-yomonlik,* **rhymed word** and **polysemy** is "*ot*" and describes 3 different meaning as : 1-name,2-through away,3- horse/ symbolize the person . To perceive every meaning of repeated word, we need to be aware of the whole line separately. Generally, the total meaning will be fore-grounded as the advice for upcoming teenagers.

It is necessary to note, that analyzed work entirely is constructed by a principle of contrast as the author opposes the main heroes of work, their families, style of a life, and as a whole a life in the beginning XX and in the beginning of XXI centuries. Linguostylistic means of creation of contrast help the author to create a special atmosphere of a narration, to describe characters more completely and implicitly to transfer an estimation of the author, his emotion, to give expression to a narration, to draw attention of the reader to the key moments of literary work.

The research suggests the following conclusions:

- **Contrast** – is confrontation of two semantically and stylistically opposed language patterns;
- From the cognitive point of view "**contrast**" is regarded as one of the main means of human cognition;
- **Contrast** is considered as one of main means of foregrounding;
- **Contrast** may be expressed at all levels of language and the text fragments. At the lexico-semantic level contrast is realized with the help of antonyms, words having a meaning opposite to that of another word. At the stylistic level, **contrast** is verbalized by means of stylistic devices: antithesis, oxymoron, irony;

- At the level of text fragments contrast is realized descriptive contexts: portrait, landscape descriptions, descriptions of the interior or situation;

- The main stylistic functions of contrast in the literary text are: a) expressiveness and emotional tension; b) the function of characterization of personage and its inner psychological state.

- The main cognitive functions of contrast in the literary text is to convey and foreground the most conceptually-significant information of the text.

CONCLUSION

This qualification paper is aimed to determine the linguistic nature of cognitive stylistic analysis and identify means of its verbalization in the English and Uzbek literary texts. In the introduction we explained the topicality of the topic, defined the goals and main objectives of the research paper, its scientific novelty, identified the main methods of analysis, subject and object of the research, the theoretical and practical value of the work, the structure of the dissertation.

In general, "cognitive principle" is understood as confrontation of two semantically and stylistically blended language patterns. In our research foregrounding is considered from the point of view of cognitive linguistics and stylistics. From the cognitive point of view "foregrounding" is regarded as one of main means of human cognition. The objective of the study is to review the cognitive stylistic analysis as one of the principles of distributing information in the text, as well as a method of foregrounding, to identify and analyze the stylistic devices creating contrast in the English literary text, to consider descriptive context, as a means of creating conceptual meaning, etc. It is necessary to refer to the theoretical material, that includes a number of works on linguistics, stylistics, cognitive linguistics, as well as dictionaries and articles from the Internet. We identified such basic notions as: "**contrast**", "opposition", "cognitive principles", "foregrounding " and many others.

In the first chapter "**Theoretical basis of research**" the basic notions of cognitive linguistics, such as: "concept", "conceptualization", "categorization", "world picture" and others have been considered. The foundations of cognitive linguistics, its aims, functions, interdisciplinary character have been revealed. The term cognitive linguistics is a modern trend of linguistics, that is primarily concerned with investigating the relationship between language and mind. One of the main notion in cognitive linguistics is concept. Concept is fundamental category of existence. Conceptualization is a mental process of concept formation in the individual's mind, one of the main processes of the human cognitive activity connected with composing knowledge structures on the basis of text data and

background information, mechanism of inferences, making conclusions, decoding implied information. Categorization – a mental process of taxonomic activity, regulated presentation of various phenomena classified according to their essential, categorial characteristics. Another one notion "world picture" has been discussed. There are several types of world pictures. The main are conceptual world picture (product of human cognitive activity, a global image of the world, which is defined by universal and cultural values, mentality, etc.) and linguistic world picture (knowledge about the world reflected in language).

Another one main notion in cognitive linguistics is "information. In cognitive linguistics, information is divided into the following types: a) cognitive; b) contextual; c) "old" and "new" information, d) stylistic; e) pragmatic, etc. All above mentioned types of information are extremely important for the analysis of the literary text. However, the main type of information is conceptual, which is global, includes all types of information and its representation of the individual author's vision of the world. Great importance is attached to the cognitive principles of distributing information in the text, such as: iconicity, salience and relevance, foregrounding, principle of distributing "old" and "new" information in the text.

Cognitive linguistics is an interdisciplinary linguistic discipline, learning and exploring features of information processing methods of mental representation of knowledge through language. From the perspective of cognitive linguistics, language is seen as a means of creation and expression, storage and organization of knowledge in the human mind. Cognitive Linguistics explores the mental processes that take place in the perception, understanding, and therefore knowledge of reality, consciousness, and the types and forms of their mental representations in their linguistic reflection. At the present stage of development of cognitive linguistics, identified its areas such as: cognitive semantics, cognitive grammar, cognitive stylistics.

Cognitive stylistics is a rapidly developing field of linguistics. Many of the ideas and principles of cognitive linguistics are fruitful in stylistic studies. This

applies primarily to the position of creative, active and cooperative, creative nature of human language. Cognitive stylistics connects the processes of creation and analysis of literary texts with general cognitive mechanisms of human consciousness. Cognitive stylistics covers a wide range of issues, which include problems of cognitive style of representation of information; problems of conceptualization and categorization stylistically marked units; cognitive theory of metaphor; cognitive principles and perception of the text; theory of foregrounding, figure and ground; conceptual integration theory; theory of mental spaces, etc.

In the second chapter "**Linguo cognitive interpretation of literary text**" the notions associated with the literary text: "text", "literary text", "intertextuality", "emotiveness", "stylistic categories" and others, have been revealed. It was noted that the literary text is characterized by its peculiar features and stylistic categories and contains so-called literary or aesthetic information. The main function of the literary text is aesthetic function. And main features of the literary text are the categories of: informativity, integrity, coherence, completeness, emotiveness, modality, imagery, intertextuality, expressiveness, and many others.

Convergence of stylistic devices, the defeated expectancy, coupling and contrast in a literary text have a large number of functions performed by stylistics. Convergence of stylistic devices, defined as a cluster in one place several stylistic devices, is a means of enhancing expression consisting in concentration in any particular place in the text visual beam and means of expression, involved in the same stylistic features in order to create the effect of a greater artistic force .Common stylistic feature is the expressive function, and the ability of the before mentioned types of foregrounding to attract and hold the attention of the recipient for the section of the speech, which implements the interaction of stylistic devices. Besides expressive features inherent constantly convergence of stylistic devices and performs the following:

● descriptive function - the function of literary-shaped specification of depicted personage;

● characterological function - the function of the narrative voice characteristics of the subject (author, narrator) or character. This function plays an important role in revealing the conceptual information text using a character, his behavior, revealing the motives behind his actions. Analysis of this function helps the reader to penetrate into the inner world of the character, understand his thoughts and explain his behavior.

● emotionally expressive function – strengthening function of emotions (feelings, moods), emotional evaluation or emotional state of the subject of the narrative or character. Typed implementation of this stylistic function: strengthening specific emotions, emotional evaluation or emotional state.

●image bearing function- to create imagery - this feature is one of the main functions in stylistic literary text, as it is the image division distinguishes literary from non-literary text.

Through analyzed passages in the researching work, it is possible to admit here as conclusion that cognitive principle of foregrounding as contrast and intertextuality are means of revealing conceptual features in English and Uzbek literary text have resemblance of description and perception of these notions in both compared LT. But differentiating points are also noticeable in the work and one of them is very significant to highlight that the usage place of foregrounding types as coupling, contrast and intertextuality are dissimilar in English and Uzbek LT.

Basically, coupling treated as a device for connecting parts of LT with the help of repetition, parallel structures and rhymed words; contrast is established having a position on the other or further side of something like opposite side of this or that point and the source of the contrast became antonyms, stylistic devices like antithesis, oxymoron and etc; the intertextuality is stated the relationship between literary texts.

Overall, those all mentioned cognitive principles of foregrounding accepted similarly in the very meaning in both compared English and Uzbek LT without resistance. However the resistance occurred in the place of usage in the

LT. The usage place of coupling, and contrast in Uzbek poems is incredible and unpredictable. The coupling and contrast can be mentioned at any place of the poem or prose, even in horizontal or vertical lines. Hereby we may point out the results of study is differentiated on the level of structures, but semantically the cognitive principle of contrast, coupling and intertextuality have resemblance in both LT.

Literary text is a reflection of the author's personality and language represents the author's view of the world individually. Choice of linguistic resources in a literary text is a represent means of author's outlook. Analysis allows us to draw conclusions about what the principle of cognitive advances in the literary text function mainly in the areas most important to the story, namely the culmination, concentrated in itself the content of the whole work. This allows us to consider the convergence of stylistic devices, contrast, intertextuality, emotiveness as one of the principles of foregrounding that facilitates the identification of conceptual information of a given work and expresses its general conceptual sense.

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