

# Linguo Cognitive Interpretation of Literary Text

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**Abstract:** The article analyzes the convergence of stylistic devices, defeated expectancy, coupling and contrast, intertextuality as means of foregrounding in the literary text.

**Keywords:** intertextuality, emotiveness, interconnections, interrelations, implicitness, literary allusion, stylistics.

## Introduction.

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.

## The main part

The capability to produce an emotional impact on the anthology, to impact his emotional state is one of the distinctive features of a belles- letters textbook( Шаховский, 1978). Emotiveness due to the voluptuous character of mortal psychology is much further effective than any logical confabulation. This supposition is grounded on some sickie-cerebral grounds. According to the psycholinguistic data congregants in the process of usual logical communication don't witness any difficulties, while the perception of emotive information takes a lot of trouble. This can be compared to the "effect of a channel". Logical information embodies in the textbook goes through a wide bay of the channel, and that causes some difficulties in perception. All this stimulates the brain exertion and accelerates the effect of impact on the anthology( Саломян, 1968). Emotiveness as the element of verbal semantics has been rather well studied. A complete account of similar problems as emotive meaning of the word, emotive derivate, bracket of emotives in the English word- stock and others can be set up in the verbal literature. still the problem of emotiveness as a textbook order has not entered important attention, however there's no need to prove that emotion are substantially realized in the textbook( Шаховский, 1978). veritably frequently emotiveness is embodied in fictional discourses which, as is known, reflect the tricks of colloquial speech. Colloquial speech in its turn is characterized by an emotional expression of studies( Балли, 1961). The dialogue from B. Shaw's play "Pygmalion" provides a satisfying substantiation for it Higgins "You won my bet! You! Presumptuous nonentity! 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 come of you? What does it count what becomes of you? The described situation is a quarrel between Higgins and Liza swapping "high words". Liza is indignant because she won Higgin's bet, but he didn't indeed thank her. The following emotives are used in this dialogue Liza Selfish brute, oh God! These slumberers! Higgins Presumptuous nonentity, on earth, cat, the devil, in heaven's name, tosh, devilish, damned, damn, inhuman, guttersnipe A peculiar point of textbook emotiveness isn't so isolated use of emotives, but their confluence that creates emotive viscosity of the textbook. Another illustration George- a disgusting wind- bag, an unscypulous hypocritical old hot- air

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trafficker, a foul, toxic, tone- advertizer( Christie). This statement is characterized by a veritably high degree of emotional pressure due to the ambience of emotive- epithets, conceits, and evaluative words. virtually nearly every word of this statement is charged with feelings which being joined in one inflow produce a strong emotional impact on the anthology. A significant part in creating textbook emotiveness is assigned to all types of reiteration. From age till now the miracle of reiteration or rush has been attracting attention of scholars of different fields linguistics, proposition of literature, gospel, etc. multitudinous experimenters dealing with this problem interpret different sides of reiteration, its structural, semantic, stylistic, syntactical and phonetic characteristics( Гальперин И.Р., Гак В.Г., Арнольд И.В., Долинин К.А., ХованскаяЗ.И.). In utmost workshop reiteration is regarded as a stylistic miracle, and from this position colorful types of reiteration, its stylistic and realistic functions have been anatomized. lately reiteration has come an object of disquisition in textbook linguistics. Then reiteration is regarded as one of the means of textbook conformation. numerous linguistics suppose that reiteration due to its structural, semantic and compositional parcels plays a precedence part in textbook cohesion and consonance( Гальперин, 1981; Змиевская, 1978; Глазырина, 1993). In our opinion the significance of reiteration in the textbook isn't limited to its textbook- forming functions. Of no lower significance are its semantic, stylistic and cognitive functions, and that's reckoned for by similar property of language which in the proposition of information is called “ redundancy ”. Along with the cognitive principle of “ language frugality ” spare use of language means is an essential property of erudite communication. Redundancy is considered not as an gratuitous fat and language fault, but as an necessary and important property of a fictional textbook. In this connection the statement made byY. Lotman might be of interest« Язык страшует себя от искажений механизмом избыточности, этим своеобразным запасом семантической прочности»( Лотман, 1970 34). So, redundancy, grounded on the reiteration of language means, may be regarded as a cognitive principle of textbook product. In the fictional textbook it becomes a signal of emotional information. The following illustration, taken from R. Frost's lyric, is elucidative in this respect The forestland are lovely, dark and deep But I've pledges to keep And long hauls to go before I sleep And long hauls to go before I sleep.

The last two lines are absolutely identical. The reiteration of the same expression seems gratuitous from the point of view of factual information. still, the analyzes of the whole lyric and the repeated lines makes it possible to prize fresh information. The semantic content of this textbook reflects the inner world of the idol, a spiritual conflict between his wishes and preferences on the one hand, and his liabilities and life circumstances on the other. A lonely rubberneck, a poor planter stopped by the forestland fascinated by its beauty on a snowy evening. He'd 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 reiteration. The alternate line is amended with a new content of emotional character. Then the author expresses the passions of remorse, anguish and sadness of the man who wasn't his own master, couldn't enjoy BEAUTY in full, and had to return to the routine oh his hard life. therefore, the order of emotiveness of the erudite textbook can be expressed by means of different verbal means emotively pronounced wordbook, word- conformation means, neologisms, stroking words, zoonisms, somatisms, etc. It should be noted that the emotiveness of these units is frequently caused by a environment, i.e. the usual neutral wordbook can get in a environment of work the status emotive pronounced wordbook. For illustration, beast lexeme in itself is neutral, still in a environment ' I do not feel mortal. I feel like an beast It becomes emotive pronounced since accentuations an internal emotional state of the person. The order of emotiveness can be expressed by the use of stylistic bias. The most wide spread cases are epithet, conceit, comparison, reiteration, aposiopesis. One of the stylistic bias which is extensively used to express the order of emotiveness is epithet. This stylistic device is suggestive mean which is grounded on marking the quality of the specific of the described miracle, which is described with the help of trait words or word combinations, which characterizes chosen event from the point of view of individual perception of this event. The following illustration is presented similar was the background of the awful, cruel, alluring, bewildering, fatal, great megacity( O'Henry, The dogfight). The line of positive( awful, alluring, bewildered, great), and negative( cruel, fatal) epithets are used and give a high position of emotional uproariousness to the whole statement, reflecting the modality of the author and establishing incongruity affect. The lyrical detail is one of the way to express emotiveness in the erudite textbook as



the stylistic bias. The lyrical 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 numerous experimenters( ArnoldE.V., KucharenkoV.A., AshurovaD.U., AznaurovaYe.S.) have proved that the lyrical detail can serve for numerous purposes in the erudite textbook. According to the functions of the lyrical detail we can divide them into groups

1. Depicting detail
2. Characterological detail
3. Authenticity detail
4. The details of implicitness

As the analysis of language material has proved that the most extensively used to present emotiveness in the erudite textbook is Depicting detail. This miracle describes rainfall, view, nature. This reflects the emotional state of the characters of the work to point out on the feelings via describing the rainfall. We can prove the below mentioned by the coming illustration by K. Mansfield " Garden Party " And after all the rainfall was ideal. They couldn't have had a more perfect day for a theater - party if they had ordered it. Windless, warm, the sky without a pall. Only the blue was veiled with a haze of light gold, as it's occasionally in early summer. The gardener had been over since dawn, mowing the meadows and sweeping them, until the lawn and the dark flat trophies where the daisy shops had been sounded to shine. As for the roses, you couldn't help feeling they understood that roses are the only flowers that impress people at theater - parties; the only flowers that everybody is certain of knowing. Hundreds, yes, literally hundreds, had come out in a single night; the green backwoods bowed down as though they had been visited by archangels. This excerpt is full of lyrical details. The author describes the rainfall in details( the rainfall was ideal, perfect day, Windless, warm, the sky without a pall), also he speaks about the view( Only the blue was veiled with a haze of light gold, the lawn and the dark flat trophies where the daisy shops had been sounded to shine, the green backwoods bowed down as though they had been visited by archangels). All of these lyrical details promote the station of joy, serenity and excitement of the heroine who's staying the party in the theater . The emotional status rises because of the use of comparison and instantiation( daisy shops had been sounded to shine, the green backwoods bowed down as though they had been visited by archangels), and emotive pronounced wordbook( ideal, perfect, warm, shine, feeling, impress, archangels). As the analysis, which is mentioned over has proved that all stylistic bias which can express the order of emotiveness are substantially used in confluence. This miracle is the operation of several stylistic bias together, when they serve for one stylistic purpose. We can look at the illustration of the part of confluence in creation and expression of emotiveness. The following textbook express emotiveness with the help of confluence.

*"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 I 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 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...

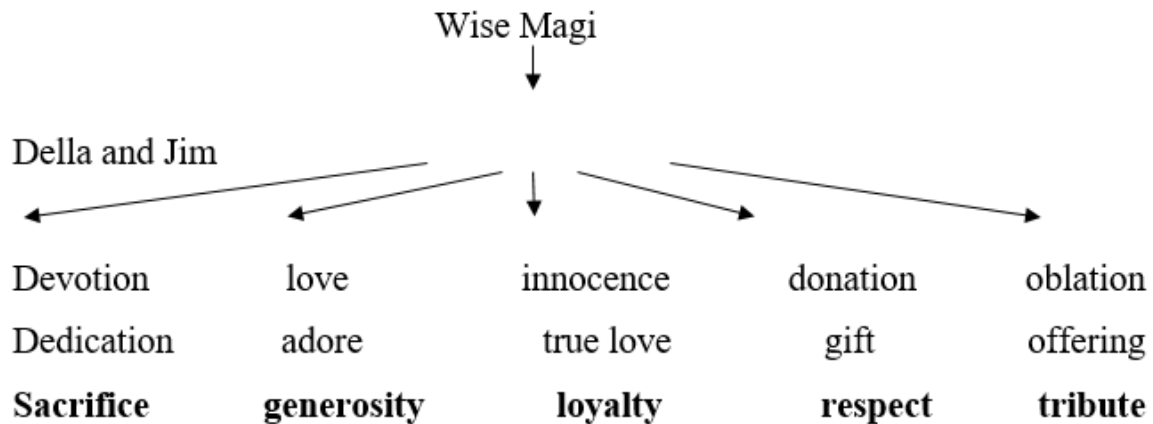
### **Intertextuality as a main signal of conceptualization.**

Intertextuality is a generally accepted term denoting interconnections and interrelations of the textbooks belonging to different authors and literal ages. It's a textbook order that reflects a peculiar quality of certain textbooks to relate with other textbooks or their fractions( Чернявская, 2009; Михайлова, 1999). The term itself was introduced by French linguist J. Kristeva in 1966. It should be noted that for the proposition of intertextuality the workshop by Russian linguist M. Bakhtin's were pivotal. According to Bakhtin's proposition of " dialogism " all textbooks are interrelated and regarded as a dialogue between the author and the anthology, on the one hand, and a dialogue of the authors of different textbooks- on the other. Dialogism is considered to be one of the essential parcels of the essential parcels of the textbook because the authors used to adopt plots, images, particular characteristics and indeed some words, expressions, fractions from other textbooks. There are two approaches to the problem of intertextuality broad and narrow. In broad sense, which is substantially accepted in the proposition of literature, any textbook is regarded as an intertext, which is defined as an intertext, which is defined as " a universal textbook " that reflects the world culture and history. As J. Kristeva claims " Any textbook is constructed of a mosaic of citations; any textbook is the immersion and metamorphosis of another "( Kristeva, 1980). Another well- known philosopher R. Barthes, developing Kristieva's generality, asserts that " The textbook is a towel of citations drawn from the innumerable centers of culture the pen can only imitate a gesture that's always anterior, noway original "( Barthes, 1977). Accepting the supposition that neither textbook can be regarded as original, he blazoned " the death of the Author ". still, this approach, as the experimenters note, allows to study only the ways of relations of different textbooks, not he textbook itself( Чернявская, 2009). The narrow approach to the problem of intertextuality has been accepted in linguistics. Intertextuality in this view is understood as an unequivocal or implicit citing of other textbooks( Arnold I.V., Fateeva N.A.), as a medium of co- presence to the other. In other words, the fractions of the precedent textbook are introduced into the philanthropist one with the help of certain canons – intertextual markers or signals. There are colorful kinds of intertextual eliminations title, epigraph, citation, plagiarism, reproduction, antonomasia, allusion, reiteration, etc. The textbook or its scrap containing any of these intertextual labels is regarded as an intertext, which on the one hand implies reference to the precedent textbook, on the other- becomes a constituent part of the philanthropist textbook. One of the most extensively used intertextual labels is allusion. According to I.R. Galperin, allusion is an " circular reference, by word or expression, to literal, erudite, mythological, biblical data or to the data 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 indicated to on the part of the anthology or listener "( Galperin, 1981:334). In other words, allusions spark different kinds of knowledge structures. Our compliances have shown that one of the most frequent intertextual eliminations is allusion. Allusion in the fictional textbook accomplishes the function of an " intertext ", decoding of which requires establishing factual connections with the original textbook. It's achieved by comparing and differing two textbooks, and revealing their analogous features. In this regard an demonstrative title is of the most interest because, conceptualizing the whole textbook, it promotes a net of associations and intertextual connections with other textbooks. 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 Magians who came to Bethlehem to worship recently born Jesus Christ. The story tells us about a poor youthful couple who on the dusk of Christmas presented each other with the gifts which, though appeared useless, came a symbol of their love, immolation and wisdom. The title of the story serves as a hint to a parallel between the youthful couple and the Magians who came from the East, brought out their gifts and presented them to the child. True love is equaled then to the wisdom of the Magi, and that has explicitly been shown in the textbook *The Magians as you know – were wise men – wonderfully wise men – Who*





brought gifts to the Babe in the manger. They constructed the art of giving Christmas presents. Being wise, their presents were no doubt wise bones, conceivably bearing the honor of exchange in case of duplication. And here I've lamely related to you the uneventful chronicle of two foolish children in a flat who most unwisely offered for each other the topmost 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 admit gifts, similar as they're wisest. far and wide they're wisest. They're the Magians (p. 36).

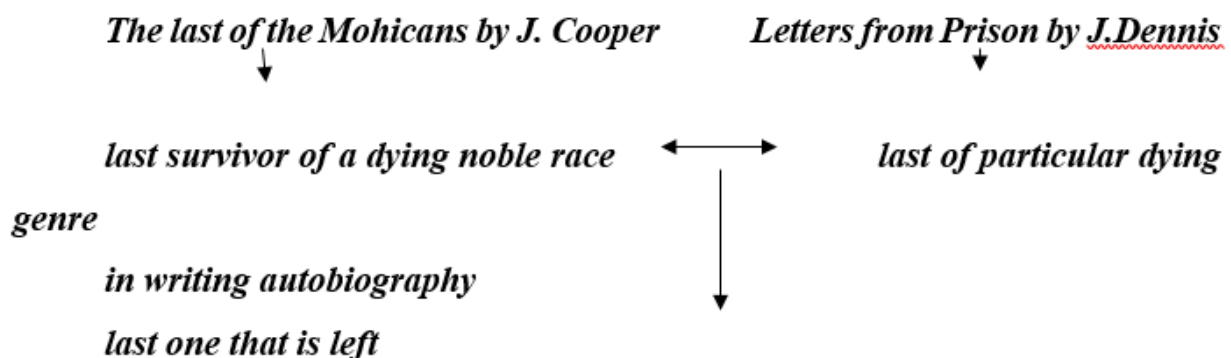


An allusion referring to literature is known as a literary allusion. The usage of such allusions is always successful because writers refer to famous works of well-known authors. The authors suppose that many readers know these writers and their works rather well, that is why it will not be so difficult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

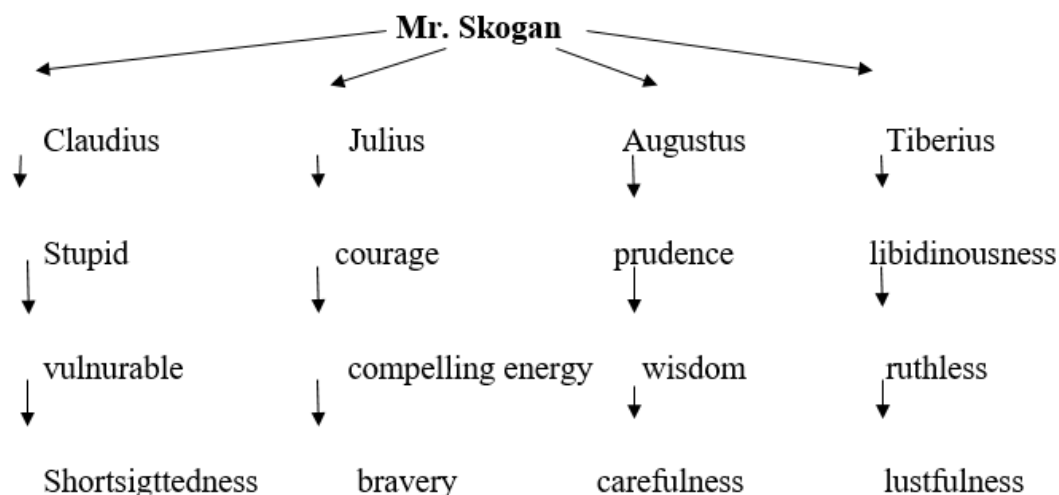
The literary allusion as phraseological unit in the foregoing context refers to American masterpiece of James Cooper “The last of the Mohicans” in which the last of the Mohican tribe is identified as Chingachgook, who lives to see his only son and heir, Uncas, killed in the war being waged for control 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:



Intertextuality is a veritably important, though voluntary, order of belles- letters and publicistic textbooks. There are textbooks which are devoid of any references, both unequivocal and implicit, to other textbooks. In other words, there's no ground to speak about intertextuality when there are no perceptible links between original and precedent textbooks. literal allusion is the coming considerably used type of allusion. This connects with the literal character of workshop. similar allusions are veritably easy for decrypting as they're concrete and precise but at the same time this is the reason that they're less



emotional and suggestive(P.Oksana). principally, a literal allusion would include any citation of a specific major event, person, place, time period, or other significant literal element. Let's examine demonstrative excerpt from Aldous Huxley's new 'unheroic Crome' - When I meet someone for the first time, I ask myself this question Given the Caesarian terrain, which of the Caesars would this person act Julius, Augustus, Tiberius, Caligula, Claudius, Nero? I take each particularity of character, each internal and emotional bias, each little oddity, and magnify them a thousand times. I'm potentially all of them,Mr. Skogan 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 lech and atrocity of Tiberius, of Caligula's idiocy, of Nero's cultural genius and enormous vanity, are all within me. maybe, too, it's 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 station was expressed towards characters. A characteristic point of allusions is that they form a confluence and highlight direct six precedent names in order to attract realistic attention. This allusion makes the anthology to flash back what character traits held by these notorious literal numbers. Without it, the anthology remains unclear about the characteristics thatMr. Skogan gives himself and two other characteristics which relate to Dennis and Ivor. Comparing Dennis with Nero and Ivor with Caligula, the idol focuses on the main distinguishing point of each character. Ancient authors describe Nero as selfish, cruel and demoralized man fascinated by his cultural hobbies more than public affairs. That's incompletely Denis, because Mr. Skogan emphasizes that Dennis constantly thinks about his work, about own affairs, and he's not interested in the problems of others. Another character is Ivor who was morbidly suspicious and cruel, like sovereign Caligula. This light- hearted man, latterly in the new treats his gal rather cruel. The topmost interest in this passage is the characterization ofMr. Skogan. We aimed to use inversion system to dissect implicitness of the allusions that were used in this precedent textbook in order to describe Mr. Skogan. So, grounded on the below mentioned verbal units, it's possible to introduce fresh generalities by using inversion system



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.

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.

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

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