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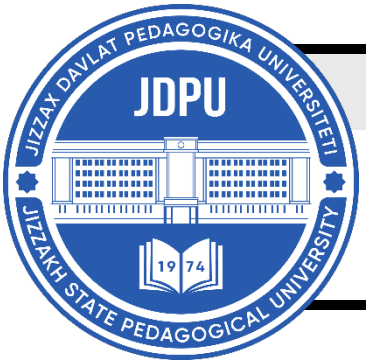

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PRAGMATIC CONTENT OF LINGUISTIC MEANS IN LITERARY TEXT

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ABOUT ARTICLE

Key words: linguistic personality, the content of the narration, linguistic means, expressive content.

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Abstract: As some scientists believe, texts do not have meanings, but in producing texts, people intended meanings. Through translator's attempts to the possible extent while reading literature we understand author's intent, that intent for the target audience by using the target language. Since pragmatics has been recently given a concerning growth and interest by many scholars and linguists, this study viewed pragmatics as a component of considerable importance in translation processes. This article considers the linguistic means used by the author, to give the text a special expressiveness and semantic depth, special attention is paid to the text as a product of the speech-thought activity of the subject.

INTRODUCTION

Language is used not simply to report events in the world. It is used also to convey the rich mental models that individuals and cultures bring to bear on the communication process. It is the claim of the pragmatic-based approach Farewell and Helmreich [3,75], that texts do not have meanings, but rather that in producing texts, people intended meanings. That is to say, the translator attempts to understand the author's intent in creating the source text for the original audience and then recreates, to the possible extent, that intent for the target audience by using the target language. Since pragmatics has been recently given a concerning growth and interest by many scholars and linguists, this study viewed pragmatics as a component of considerable importance in translation processes

Artistic text has its author's originality - the author's personal style. This is the characteristic features of the language of the works of one author, consisting in the choice of

characters, compositional features of the text, language of characters, speech features of the author's own text. The reflection of author's individual linguistic picture in the fiction text represents aspects of his linguistic personality. A work of fiction attracts the attention of researchers in the aspect of its anthropocentric essence, allowing us to see the writer as a linguistic personality and the artist, reflecting in his works the creative personality, the individual perception of the world through the prism of language[3,12]. In this research, it is defined that in the world scientific linguistic literature until this time the main concept is "language processes are connected with thinking, mentality processes" and it is proved that a language of fiction should be considered from the point of national character that transmits by words. Through the scientific views and opinions in the article, especially the main: to characterize a word as a means that delivers a national culture and ethnic features gives an opportunity to define the peculiarities of readers' perception. Our study focuses on the linguistic means used by the author, special attention is paid to the text as a product of the speech and thinking activity of the subject.

METHODOLOGY

Every artistic image in the text has own typical semantics and it takes place in the composite organized speech structure. From this point, in our work, we use a concept "lexical and semantic structure of a language representation of a figure" explained as a mutual cooperation and complex structure of lexical and semantically methods that verbalize an artistic image of a character in the text. In addition, a communicative and pragmatic content is important for our research. It is a set of the main features of artistic image clarified in the addressee's consciousness which determine an author's communicative and pragmatic principle with a certain communicative and pragmatic effect aim [3,24]. Linguistic means of expression are used to give the text special expressiveness and semantic depth. The author expresses his attitude to the content of the narrative, paying attention to those expressive details, events or phenomena that need to be highlighted [3,16]. The linguistic means used by the writer make the text not only expressive, but also formalize it, reveal the level of skill of the author, his manner of writing, culture of speech, style [2, 9]. Linguistic means of imagery, emotionality and expressiveness can be divided into the following groups:

- phonetic: sounds do not contain ideological content, but create a certain mood and emotion in readers, for example: sounds V, L, N, I, E are "light, soft", G, X, J, Y are "heavy, sad";

- derivational: nouns with suffixes -less, mis-. dis- create a negative effect, they complicate the perception of speech, a number of related words in a sentence often leads to speech errors, and can be used for expressiveness.

- Morphological: for emotional expressiveness it is desirable to use adjectives, since participles, verbs non-verbal parts of speech make speech to sound heavier;

DISCUSSION

Let us consider examples of the use of various linguistic means, stylistic devices on the example of the story "Beauty of the dead" by Herbert Bates. The author uses various expressive means and stylistic devices, such as epithets, metaphor, resemblance, oxymoron, irony, hyperbole, understatement, etc., to show the reader the idea of the story. The main character in this story is Mr. Grimshaw. He is a complex character, a little wordy, gloomy. His last name is quite significant. This technique is called stylistic antonomasia, that is, the use of a proper name to characterize a character who has one or more of the characteristics of the bearer of the name. The adjective "grim" means harsh, merciless, vile, joyless, sinister (there is a grim truth in this name); unpleasant, unattractive. The name of the main character here creates precisely the impression he gives the reader. We see his ruthlessness in the following author-antonymic phrase:

…he turned with satisfaction to look at his wife, who lay dying on the bed [1,20].

A special effect is achieved by the combination of words chosen by the author to describe this situation - *with satisfaction, lay dying*. Through the context of the description the image of the main character, his actions, way of life, manner of communication, behavior is revealed. The character trait, reflected in the name, is constantly manifested in the actions of the hero. A secondary character in this work is his wife. We do not know her name and the author does not let us know, and this is important because her name does not matter, because she is presented as a weak-willed, boring and feeble character. This is probably why Grimshaw does not care about the inner world of his wife, does not interpret her as a person.

One of the features of the style of fiction is that all elements of the artistic system of the artwork are subordinated to the solution of aesthetic problems. The word in a fiction text is a means of creating an image, conveying the artistic meaning of the work. These texts use all the variety of linguistic means existing in the language (we have already talked about them): means of artistic expression, stylistic (rhetorical) figures, and can be used both means of the literary language and phenomena outside the literary language - dialects, slang, profanity, means of other styles, etc. At the same time, the selection of language means is subordinate to the author's artistic intent.

The usage of epithets and personifications in the following passage is aimed to describe the Grimshaw couple's everyday life, their hoarding and poverty, loneliness and at the same time complete mutual understanding in short phrases. The author reveals the stingy nature of

the characters not only in the brief remarks the couple exchanges occasionally, but also in the description of Grimshaw's admiration for the furniture around him, while his wife dies silently in a cold room:

Grimshaw went out of the bedroom….between the rows of pictures and furniture and the many pieces of china suspended by wires from the frieze-rail. His eyes, greyish-yellow, protuberant and almost lidless, were the focal point of his scraggy face…. the snow was beating in thick white flakes at the windows. It was sitting untouched on the roofs and the street-trees…[1,25].

Understatement is a stylistic device that minimizes the significance of something. In this extarct, understatement is used in the dialogue of the characters to emphasize the mutual understanding of the characters, Grimshaw's stinginess toward his dying wife, and at the same time, her cowardice and lowliness:

'*Doctor said I'd gottagit a fire,' Grimshaw said, 'but you don't want a fire, do you? Have one if you want one,' he added quickly* [1,16].

The next part of the text also describes beauty, in particular female beauty and the inner world of the heroine. The story "How vainly men themselves amaze" is set in a French resort, where the protagonist Franklin meets a very beautiful middle-aged woman, Mrs. Palgrave. The young man falls in love, which is very flattering to Mrs. Palgrave. When Mrs. Palgrave leaves the resort, Franklin notices a beautiful nanny, a girl named Heidi, who looks after the Palgrave children and meets her. At first glance, Mrs. Palgrave seems to be a real beauty, which is shown by Bates through the usage of vivid epithets and metaphors.

Here are some examples from the text:

She was a beautifully boned woman, about forty, evenly tanned to a deep gold, her stomach flat, her navel a delicate shadowy shell[1,30].

The author emphasizes her hands and lips by using the alliteration of the -S- sound so that it is obvious that she takes great care of herself:

For the third time too she waved her orange-pink nails in the air in protest, smiling with lips of the same colour at the same time [1,30].

From this description the reader understands that her beauty is not natural, but created artificially by cosmetics. Bates also uses vivid colorism in describing her hair and clothing. It is very popular with writers to use the concept of color as a symbol in order to help the reader to understand better the images, characters, places, events, and ideas of the author. Color symbolism gives deeper meaning to the content to create something more memorable for the reader by attaching an emotional state, event, or even a character to the color:

… Franklin raced after it and took it back to the auburn-haired woman in the two-piece emerald swim-suit sitting at the foot of the dunes [1,29].

The author depicts her eyes using the symbolism of color:

...the pupils of them were like bright bird`s eggs, mottled and stenciled green and orange-brown. … she held him in a gaze without the flicker of an eyelid [1,36].

Writer particularly emphasizes her eyes as everyone knows that eyes are the mirror of the soul. This great use of epithets and comparisons reveals secret nature of the heroine: her eyes are "peculiar" because they tend to look more like the pupils of an animal. Therefore, the author alludes to her wild nature: she is dressed to "kill," and uses Franklin as a vampire.

Another feature of Bate's style is the constant dissection of the depicted subject into simple constituent elements, which can be manifested in a series of homogeneous sentence members; at the same time, such dissection is subordinated to a single idea. Thus the author develops his own style, practically refuses to use the proper figurative means of language. Author's style is characteristic of any major writer or poet. In the artistic text we also meet with the image of the author, which can be presented as an image - the narrator or the image of the hero, the narrator. This is a conventional image. To him the author attributes, "transfers" the authorship of his work, which may contain information about the writer's personality, facts of his life that do not correspond to the actual facts of the writer's biography. By this he emphasizes the non-identity of the author of the work and his image in the work.

In another work of the writer, "A Christmas Carol," special attention is paid to the sincerity of young people's relationships, the different spiritual values of representatives of the same generation, the dreams of a young girl and the harsh reality surrounding her. The young and talented music teacher Clara-or "Good Old Clara," as the bumbling Freddie Williamson calls her-is the story's protagonist, who is delicately contrasted with the lighthearted and outgoing sister Effie and the

Williamson's wealthy family. Bates uses various artistic techniques to describe the events of the story, such as contrasting the personalities of the characters in the story:

- Clara (*won many exams*), who is the full antipode of her sister Effie (*had never passed an examination*),
- A shy young man (*a young man was very nervous, kept rolling the ferrule, batting his lips… People were too shy to hum the notes, too shy, nervously he fumbled with umbrella)*– to the noisy, clumsy Freddie Williamson.. [1,54].

Every text is communicative, containing some message transmitted from the source to the recipient, some information that must be extracted from the message by the recipient and

understood by him. Perceiving the information received from the text, the recipient thereby enters into a certain personal relationship to the text, the so-called pragmatic relationship. These relationships can be intellectual or emotional: the text is a source of information which can cause a certain emotional reaction, to induce some action. The ability of the text to cause the recipient pragmatic relations to the reported information, to exercise pragmatic influence on the recipient is called the pragmatics of the text, the pragmatic aspect (pragmatic potential) of the text. The pragmatic potential of the text is identified by the content and form of the message and already exists independently of its creator of the text[7,64]. The pragmatic attitude of the recipient to the text depends not only on the pragmatics of the text, but also on the personality of the recipient (his general educational level, age, profession, etc.). Special problems are connected to the pragmatic aspect of texts intended for foreign-speaking recipients, in the case of various information and propaganda materials aimed at a foreign-speaking audience and advertising goods for export. Often the translator has to carry out a restructuring of the text of the translation focused on accessibility for the recipient of the translation. During this comprehending phase, the translator is bound to the source text pragmatics that he tries to decode appropriately and convey the true and intelligible meanings intended in the source text. However, in the process of translation, the translator is bound to manage the pragmatic differences between both source and target context[4]. In some cases, the pragmatic aim of translation includes achieving the desired effect on the recipients of the translation. The main pragmatic goal of translating fiction is to create a text in the translating language that has the ability to have a similar effect on the recipient of the translation. For example, after reading Shakespeare's work in a Russian translation, the Russian reader should feel the power of the original author's literary talent[6,53]. If the translator managed to achieve this, we can talk about the adequate reproduction of the communicative effect of the original. The main function of a scientific text, for example, is to explain, describe, or direct the manipulation of objects in the world around us. The pragmatic effect of a speech is to provide the necessary information to carry out a particular activity of a scientific or technical nature. If the recipient of the message is able to carry out the described experiment on its basis, for example, then the communicative effect of the text can be considered achieved. Sometimes the translation puts necessary information in a clearer and more accessible form, which ensures that information is used correctly by professionals - in which case the translation fulfills the basic pragmatic task even better than the original. The translator has to focus on the individual characteristics of the translator's recipient.

The most difficult task is to provide necessary reaction to the text of translation on the part of a particular recipient. This often requires pragmatic adaptation of the text, which goes beyond mere translation. For example, pragmatic adaptation is carried out when a text is translated into another language in an advertisement that is intended to sell a given product. The translator often has to compose a new parallel text in the target language. If the translator has additional goals that are independent of the main pragmatic task of translation (seeks to use the translation for some special purposes), there is a pragmatic extra-task, such as drawing attention to some of the ideas in the text, to the creative style of the author. When there is a pragmatic "extra-task'' the degree of translation is called pragmatic value. If there is sufficient pragmatic value, translation can be considered adequate even if there are significant deviations from communicative equivalence to the original. Pragmatic problems of another type arise in the process of interlingual communication. They are associated with the possibility of additional pragmatic tasks for the translator in relation to the recipient of the translation. In this regard, the translator may pursue additional goals, more or less independent of the main pragmatic task of translation, seek to use the result of the translation process for some special purposes.

CONCLUSION

Within this research a literary text is considered as completed, literary product, result of verbal creativity reflecting author's idea and pragmatic principles, expressed by language unities connected by proper theme. The dominants of the artistic style are imagery and aesthetic significance of each of its elements (even sounds). Hence the desire for freshness of the image, unbeaten expressions, a large number of tropes, a special artistic (corresponding to reality) accuracy, the use of special, characteristic only for this style of expressive means of speech - rhythm, rhyme, even in prose special harmonic organization of speech. Artistic style of speech is characterized by imagery, extensive use of figurative and expressive means of language. All language means in the artistic style of speech are subordinated to its main function - aesthetic.

To conclude, in our work, the text is defined as a means of communication, besides presenting information, also provides a transition of pragmatic and assessing information, i.e. it is considered as a category which effects. Literary text is a result or product which is completed, literary cultivated, directed to the definite purpose, also has lexical, grammatical, stylistic connection. We can say, text's pragmatic potential composes its pragmatic level, which are: lexical, syntactic, morphological, phonetic, stylistic levels. Connotation, while being a definite component of the semantic structure, it engages the definite pragmatic meaning. Thus,

by using various linguistic means, the author manages to influence his reader, to form images of characters, a certain kind of attitude towards them. The study of any writer's language allows not only to reveal and describe the specific linguistic techniques peculiar to a given author and creating an individual author's style, but also provides an opportunity to reconstruct extralinguistics, i.e. through the author's word to come to the author's vision of the world.

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