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LINGUISTIC MEANS OF DIFFERENT LEVELS IN THE IMPLEMENTATION OF THE CATEGORY OF EXPRESSIVENESS IN THE STORIES OF KATHERINE MANSFIELD

Annotation

This article describes expressive linguistic means to analyze short stories of Katherine Mansfield and implementing them in stylistic analysis. Some short stories of Katherine Mansfield were chosen to analyze as Bliss and other stories.

Key words: Stylistics, linguistic means, expressiveness, stylistic devices.

KETRIN MANSFILD HIKOYALARIDA EKSPRESSIVLIKNI IFODALASHDA TURLI LINGVISTIK VOSITALAR

Annotatsiya

Ushbu maqolada Kettrin Mansfildning qisqa hikoyalarini tahlil qilish va ularni stilistik tahlilda qo'llash uchun ekspressiv lingvistik vositalar tasvirlangan. Kettrin Mansfildning ba'zi qisqa hikoyalari, masalan, Bliss va boshqa hikoyalar tahlil qilish uchun tanlangan.

Kalit so'zlar: Stilistika, lingvistik vositalar, ekspressivlik, stilistik vositalar.

ЯЗЫКОВЫЕ СРЕДСТВА РАЗНОГО УРОВНЯ В РЕАЛИЗАЦИИ КАТЕГОРИИ ЭКСПРЕССИВНОСТИ В РАССКАЗАХ КЭТРИН МЭНСФИЛД

Аннотация

В данной статье описываются выразительные языковые средства для анализа рассказов Кэтрин Мэнсфилд и их применения в стилистическом анализе. Некоторые рассказы Кэтрин Мэнсфилд были выбраны для анализа как «Блисс» и другие рассказы.

Ключевые слова. Стилистика, языковые средства, выразительность, стилистические приемы.

Introduction. Considering the works of Katherine Mansfield, it is impossible to ignore the phonetic means of expressing expressiveness. As mentioned above, intonation is a unit of the phonetic level of the language and is transmitted in writing using graphical means.

Literature Review. According to most authors, graphic means perform an excretory-actualizing function and, in fact, emotionally expressive. Analyzing graphical tools, it is necessary to differentiate them into groups.

That is, the author creates words, as in these examples, copying the sounds that insects and ducks make. I. R. Galperin also makes direct onomatopoeia in addition to indirect[1].

Analysis. The use of defilation as a way of morphemic division of a word plays a huge role in the stories of Katherine Mansfield. An example of this is the following sentence: "And in the moonlight this bizarre figure with the flattened head crouching over the little wheel..." [2]. In this sentence, the author draws the reader's attention to the details, the word little is divided into two parts by a hyphen, which gives the word more emotionality, highlighting the size of the object. Another similar example would be the sentence: "I think I've come across the same idea in a lit-tle French review, quite unknown in England"[3].

In this passage, little French review expresses the superficiality of the action, that is, the action is performed to the least extent. "Matilda. Matilda. Come back immediately!". The immediate execution of the action shows the adverb immediately, the defilation of which helps the reader to catch the commanding tone of the speaker.

It is important to note that the hyphen is the most frequently used punctuation unit, contributing to the

strengthening of the expressiveness of the text. Separating some words and phrases with a hyphen allows the author to make his speech more emotional, to convey to the reader the subtleties that she wanted to convey.

"How - very - extraordinary" [4]

"On - on - past the finest villas in" [5]

These proposals demonstrate an example of defixation, with the help of which the effect is enhanced.

"She was the one who would be destroyed - not they - and they'd be no party to that"[6].

The hyphen in these cases is a means of highlighting and contrasting "not them, but her".

It is also important to say that the hyphen also carries an intonation load. When reading such sentences, the author involuntarily pauses, thereby automatically highlighting the statement, giving it a special emotionality.

In such a sentence, "What was there in the touch of that cool arm that could fan - fan - start blazing - blazing - the fire of bliss that Bertha did not know what to do with" one can find such expressive means as defilation and repetition of words.

The next graphic tool that we would like to mention in our work is changing the font. The author assigns a considerable role to this means of expressiveness in order to attract the reader's attention to important details or actions of the characters. So, for example, italics. However, this tool can carry a different load. So, in the sentence: "...and it was the last day in a way, her last day to really enjoy herself in". Katherine Mansfield conveys the feelings of the heroine using the adjective last, accentuating and hitting this word when

reading. In this sentence, this word will be used as a means of highlighting. A similar example would be:

"I couldn't have put my feet up or even taken off my hat" [7]. Couldn't acts as a particularly significant word in a sentence, the purpose of which is to highlight the denial of a fact.

Pronouns are often italicized to emphasize the belonging of the subject to the figure, or the figure itself.

"You're wanted on the telephone," said Nany, coming back in triumph and seizing her Little B" (Mansfield K. Bliss and other stories. England: Penguin Books, 1972. P.98).

"They are on board leaning over the rail arm in arm".

"She was that glove that he held in his fingers".

Katherine Mansfield also highlights words of foreign language origin in italics, the author intentionally does not translate, leaving them in the original.

The text contains a huge number of words and expressions, both from French and German. These words are presented to a greater extent in direct speech. The following statements can be given as an example.

"Ja, ein wenig, mehr als franz ssisch".

"In the pale, sweaty dagzops had not come in at that moment, carrying the tea-tray high on one hand...".

"Vous desirés, Monsieur?"

Font changes can occur not only in italics, but also font size changes and spelling of the text in capital letters can occur.

"How many thousands I see That sing aloud from every tree".

In this verse passage, a smaller font is used. This is used as a separation from the main text and to attract the reader's attention.

Or does one line stand out at all:

"Even the moon is aweary..."

It is important to note that the letters submitted by the author for reading in the works also differ in font size.

The following example is related to the spelling of particularly significant words in capital letters, which carries the function of highlighting and implies a change in intonation and the rhythm itself.

"But IT was just behind her, waiting at the door..."

In the work "Prelude", the author emphasizes the speech of Mrs. Samuel Josephs, which is also a graphic feature.

"Why not leave the children with be for the afternoon, Brs. Burnell?"

It should be noted that the writer deliberately distorts some words, swapping letters in a word, or completely replacing them, making the heroine's speech unique and characteristic only for her alone. It is important to note that the heroine replaces all the letters in words with "m" with "b", which is also her individual feature.

"It's all right, by dear!"

In his works, the author uses deliberate distortion of the spelling of words, making speech intentionally illiterate on the part of her hero, or rather a foreigner trying to get to the place he needs: "Please vich is ze vay to Leicestaire Square"[8].

Thus, plunging into the writer's work, one can notice that Katherine Mansfield attaches great importance not only to English, but also to other languages, such as French and German. In her works, most of the characters are foreigners, each with their own characteristics. The direct use of foreign vocabulary in the text, as well as the deformation of words, can be attributed not only to the graphic, but also to the lexical means of expressing expressiveness.

The next outstanding phonetic means to which special attention should be paid is onomatopoeia (onomatopoeia). Onomatopoeia is a concept in phonetics, where words and

phrases are formed in order to convey various phenomena through imitation or onomatopoeia.

The reflection of the sound phenomena of the environment in a literary work is a fairly well-known technique. It's no secret that reading the book, some moments cause certain associations, both positive and negative. Imitation of certain sounds is associated in a person with a certain image that is inherent in a particular phenomenon and object. For example:

"...over a bed of scarlet waxen flowers some big black insects 'zoom-zoomed'..."[9].

"'Qua. Qua - qua - qua - qua - 'answered the ducks".

"Zoom! Zoom! A bluebottle knocked against the ceiling".

The above quotes are an example of direct onomatopoeia. A feature of indirect onomatopoeia is the creation of an image through a combination of words, the sounds of which enhance the expressiveness of the utterance. Such an expression is not a direct "Ring-ting-a-ping-ping, ring-ting-a-ping-ping. It was the telephone". The sound combinations, as well as the rhythmic pattern, resemble a ringing phone. It is important to note that the writer provides an opportunity to use the reader's imagination, to present a picture before the author names the subject.

Indirect onomatopoeia is connected continuously with such a concept as alliteration. If we talk about this term in more detail, then alliteration is a special stylistic device, the purpose of which is to create an additional musical and melodic effect of the utterance. The essence of this phonetic means is a combination of certain consonant sounds that do not carry any semantic function.

"The children stopped screaming as suddenly as they had begun. They stood round the dead duck".

The repetition of the sound s and d, as well as the combination of the consonant sounds st, scr create a sense of tension of the situation, the horror experienced by the heroes of the work. The author creates an additional emotional impact on the reader due to such a technique as alliteration.

"...he turned his back on her and began brushing the cotton kimono".

"Now there were houses again, blue-shuttered against the heat, with bright burning gardens..."

Sound repetition enhances the expressiveness of the text also in the descriptions, highlighting them both phonetically, rhythmically and visually, allowing you to draw the reader's attention.

The author expresses his thoughts not only in prose, but also in small poems, where there is rhyme as a means of expression and a manifestation of parallelism. The poems are quite small in size and consist of no more than four lines, which is quite easily perceived by the reader. Basically, Katherine Mansfield uses cross-rhyme, and some of her poems are based on such a stylistic device as alliteration.

"Nature has gone to her rest, love,

See , we are along.

Give me your hand to press, love,

Lightly within my own".

The alliterative verse is distinguished by its special sonority, melodiousness and coherence. Repetition of such consonant sounds as l, r, g, s create a sonorous combination.

A rhetorical exclamation, decorated with an exclamation mark, is a graphic means of marking in the text. Katherine Mansfield does not bypass this tool and quite often uses it in her stories.

"Wasn't that a take in! Wasn't it now! Didn't he fox her? Good old Stan!"

Discussion. There is a note of indignation and indignation in this passage. On the letter, in order to express the gradation of the voice, that is, the increase in the strength

of the voice, the author uses an exclamation mark. Also, the difference in the strength of the voice can be seen in this example "Faster! Faster!"[10]. The author deliberately uses a double exclamation in the second case to emphasize that the latter option must be reproduced with more voice power than the first.

"What a picture!...Oh, the duck! Oh, the lambs! Oh, the sweets! Oh, the pets!"[11].

The exclamation fully conveys the emotions experienced by the ladies, namely, admiration. The combination of exclamation with repetition gives this passage great expressiveness.

Another graphic feature of Katherine Mansfield's stories can be considered the use of a large number of triples in the texts.

"Poor dear ... such trouble ... left foot. She thought ... neuritis ... Doctor Blyth ... flat foot ... massage. So many robins this year ... maid most satisfactory ... Indian Colonel ... every grain of rice separate ... very heavy fall of snow"[12].

The above passage shows the confusion of the heroine's thoughts, confusion, the author separates the semantic parts with an ellipsis, involuntarily slowing down the pace of thought, changing the rhythmic pattern of the passage,

making it more measured, deep and conscious. Another example would be the following sentence:

"Why, they were suffering ... those two ... really suffering"[13].

It can be noticed that those two are intentionally highlighted by the author and are a means of clarification in the sentence. The three-dot divides the sentence, focusing the reader's attention on the clarifying component.

Optional quotation marks are also a graphical means of expression.

"She summoned him to her side, called him 'boy,' leaned over..."[14].

Conclusion. It is no coincidence that the author put the word "boy" in quotation marks, under it lies the meaning that the writer wanted to convey to the reader. In this episode, the relationship of two lovers is revealed. They are far from children, but the feelings experienced by the hero are close to those experienced by a child. A child who feels the warmth of his mother.

Now it is possible to trace the connection of phonetic and graphic levels quite clearly. They are able to influence the pace of speech, rhythm and other characteristics, making the text the most expressive.

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