

IMPLICIT POETIC DETAILS IN FICTIONAL PROSE

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ABSTRACT:

The article deals with one of the core problems of text linguistics, investigation language peculiarities of fictional text. Implicitness as a text category is revealed by analyzing examples in original literary texts of different English and American writers. There are a multitude of language means which creates implicitness in literary text, among them poetic details and stylistic devices were studied as basic elements of creating implicitness in fictional prose.

Keywords: implicitness, implicit poetic details, stylistic devices, external, internal.

INTRODUCTION:

Implicitness is functional as a means of redundancy reduction. At the same time finding the right degree of explicitness or implicitness when writing is a difficult task which demands high-level mastery of textual knowledge and writing skills. It is also a difficult task to teach students to use the right degree of implicitness. This is especially so, since implicitness is not a well-defined term, but rather a cover term for a cluster of phenomena. In the article we will therefore try to (at least partly) operationalize "implicitness" by analyzing examples in original literary texts of different English and American writers.

Implicitness is created by a multitude of language means; among them a special emphasis should be put on implicit titles,

implicit poetic details, fictional dialogues, and certainly, stylistic devices. [1,67] Let's analyse the linguistic mechanism of implicitness in such a poetic detail as portrait description. In the linguistic sense "portrait" is a text fragment consisting of one or more sentences which serve one of the commutative aims - to characterize a personage or express his inner psychological state. To put it another way, portrait description is an implicit way of presenting personages' character. Correlation between two semantic layers "appearance" and "inner world" explains the mechanism of the implicit. [1,69] Appearance or the external features of objects are indicative of their internal characteristics. It is very well illustrated by the saying: *"The face is a window to the soul"*.

Fictional portrait is characterized by a two-level structure, one level of which, being the verbal description of personages' appearance, is explicit, the other, aimed to reveal "the inner world", is implicit [2, 25]. An interesting illustration of this is found in the description of the old man's appearance from E. Hemingway's "The Old Man and the Sea":

Everything about him was old except his eyes and they were the same colour as the sea and were cheerful and undefeated (p. 11).

The researches dealing with the problem of portraying focus attention on the portrait structure consisting of several constituents linked by hypo-hyponimic relations. It is of interest to note that many components of this structure assume a symbolic meaning. Thus, "a

squared chin” symbolizes a firm, strong-willed character. This detail is used by J. Galsworthy in the novel “The Man of Property” to characterize Soames Forsyte:

Soames with his set lips and his squared chin was not unlike a bulldog (p.128).

A squared chin is a characterological detail of all the members of the Forsyte family - typical representatives of the English bourgeois class. In the context of this description a complex interaction of two levels is observed. The first surface level is an explicit description of (the personage’s appearance (set lips, squared chin), which ironically emphasizes the likeness between Soames and a bulldog. The second-deep level implies the inner psychological characterization which is regarded as a process of predicating some qualities, properties, features, states to a personage. In this case Soames is depicted as a man of a strong, tenacious character, a man of property, who strives for material values, prosperous life, wealth and affluence.

In the novel Moll Flanders by D.Defoe compound epithets quick-eyed is used in the surface level of the text implicitly characterize the personage’s peculiar feature is depicted:

I run for it and got into my Governesses House, whither some quick-eyed People followed me; (D.D. p. 212).

In this extract quick-eyed People means people able to move fast or do something fast, done or happening in a short time.

It should be noted in passing, that with respect to inner characterization other components of portrait structure, such as “head”, “nose”, “shoulders”, “elbows” are no less important. It can be confirmed by a number of phraseological units and paroemia: *to keep one’s head above water (бороться с трудностями), a long head пронцательный; he that has a great nose thinks everybody is speaking of it (на воре шапка горит); his shoulders are broad enough (он достаточно решительный*

человек, чтобы взять на себя ответственность).

Certain linguists whose interests in linguistic theory have gone beyond the boundaries of grammar have observed the conscious transformation of a language fret into a stylistic device. Thus, A. A. Potebnya writes: “As far back as in Greece and Rome and with few exceptions up to the present time, the definition of a figurative use of a word has been based on the contrast between ordinary speech, in its own, natural, primary meaning, and transferred speech” [3,95]. The contrast which the author of the passage quoted points to, cannot always be clearly observed. In some stylistic devices it can be grasped immediately; in others it requires a keen eye and sufficient training to detect it. It must be emphasized that the contrast reveals itself most clearly when our mind perceives twofold meanings simultaneously. The meanings run parallel: one of them taking precedence over the other. For example:

The void of faces breaking at all points and falling asunder into busy groups (J.Joyce p. 293)

The word “break” has following meanings:

- a) Referential and b) Contextual
- 1) To ruin the chance for success of
- 2) To wreck the health, spirit, etc. of
- 3) To suffer a collapse of health, vitality, spirit, etc.
- 4) To change into a diphthong; said of vowels

In this sentence it is used in its contextual meaning. The **contextual** meaning takes precedence over the referential.

In the following context poetic details are used for character drawing.

“He was about middle height with sandy hair, a stubby mustache, a very red face and extremely cold blue eyes with faint white wrinkles at the corners that grooved merrily when he smiled.” (“The Short Happy Life of Francis Macomber.: 80)

This extract illustrates a number of poetic details. E. Hemingway's elaborately chosen words, i.e. "*sandy hair*", "*a very red face*", and "*extremely cold blue eyes*", *faint white wrinkles* give a detailed picture of a person.

Referring to the colour of hair, Hemingway does not simply talk about its colour or hairs but uses such word as "*sandy*"- that becomes an epithet. But, what is "*sandy*"? As a rule, it means something, consisting of sand or something, containing or resembling sand. However, in the context the word *Sandy*- is used of its colour nature that is the same hair colour of the character described.

In this example, we can find pairs of epithets presented by two epithets joined asyndetically as in "*cold blue eyes*". Supplied by such intensifier as "*extremely*" the combination forms two-step epithet wherein the process of qualifying passes two stages: the qualification of the object and the qualification of the qualification itself, i.e. "*extremely cold blue eyes*". By the phrase, "*extremely cold blue eyes*" *implicitly* describes the person is cold and indifferent devoid of any human feelings or emotions. Furthermore the author using "*faint white wrinkles at the corners that grooved merrily when he smiled*" *implicitly* shows us the personage's inner state.

The appearance is not the only thing that matters but writer is also concerned with transferring through the words *implicitly* the way character feels, his main features as well as some traits of his character. Therefore, these aspects are keenly and elaborately presented for the reader.

We must note Hemingway's usage of words, and their relation to the description of his characters. Attentive writer tries to show even the slightest qualities, e.g.:

"She was *extremely handsome* and well-kept woman of the beauty and social position which had, five years before, commanded five thousand dollars as the price of endorsing, with

photographs, a beauty product which she had never used." ("The Short Happy Life of Francis Macomber.: 80)

In this context, Hemingway tells about woman's beauty with the help of such phrase as "*extremely handsome*" (build on the model – "intensifier + adjective") stressing mainly her strict and vigour rather than feminine charm.

E. Hemingway masterfully uses poetic details and stylistic devices for creating fictional portrait of personage's appearance – explicitly, inner state or peculiar characteristics *implicitly*. "You keep your damned *scientific eyes* open." (Isl.: 332)

Here, in this sentence by the epithet "*scientific eyes*" it is implied that the characters were scientists doing a research work. It is interesting to note the use of the word "*scientific*", i.e. a hat belonging to the scientists or researchers:

"Someone has stolen my *scientific hat*." (Islands in the Stream.: 332)

This example illustrates how the writer uses an adjective metaphorically. According to the context: "When they were scientists no weapons showed and they wore machetes and wide straw hats such as Bahaman spongers wear. This crew referred to as "*sombreros científicos*". The larger they were the more scientific they were considered." (Islands in the Stream: 332)

Here is another Hemingway's description of the character:

" 'Karkov', a man of middle height with a *gray, heavy, sagging* face, *puffed* eye pouches and *pendulous* under-lip called to him in a *dyspeptic* voice". (For Whom the Bell Tolls.: 387)

As seen from this example writer is concerned not only with the outer features of his heroes. Their "inside" must be out; it is shown in the description of face (*sagging* face, a *pendulous* under-lip) and manner of speaking, voice in particular (a *dyspeptic* voice).

In comparison with the above-described "dramatic" person, the following is the example of a merry Hungarian man in uniform who was a divisional commander:

"Karkov went over to another man of about forty-eight, who was short, chunky *jovial-looking* with *pale blue eyes*, *thinning blond hair* and *a gay mouth* under a *bristly yellow moustache*." (For Whom the Bell Tolls.: 388)

Every feature of this man showed his being of a cheerful character – "jovial-looking" (a compound epithet) and "a *gay* mouth". This example abounds in such epithets as single (e.g. "a *gay* mouth") and pairs (e.g. "pale blue eyes", "thinning blond hair", "bristly yellow moustache") expressed not only by traditional adjectives and participles but also by qualitative adverbs ("bristly").

In conclusion implicitness is created by a multitude of language means; among them a special emphasis should be put on implicit poetic details, and stylistic devices. The analysis of vast practical data shows that poetic details and stylistic devices (metaphor, metonymy, epithet and simile) are the most universal means of characterizing personages, for

understanding their inner world, and their relationship.**LITERATURE**

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