

Expression Objection by Negative Methods in the Construction of Literary Discourse

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ABSTRACT

Within the framework of this article, expression of the category of objection in the improperly direct speech of heroes with the negative methods is analyzed in the pieces of literary works based on the masterpieces of Virginia Wolfe's "Mrs. Dalloway" and Evelyn Waugh's novel "Return to Brideshead".

Keywords: Heroes, rejection, technique, dramatic, memory, novel, framework, narration, denial, negation, cognition, expressive properties, ironic oppositions

INTRODUCTION

The choice of this work is due to its possible comparison with the novel by W. Wolfe "Mrs. Dalloway" (1992), which is also considered in this work. At this stage, it is necessary to dwell in more detail on the question of why the comparison of these two novels seems reasonable. As already emphasized earlier, in the novel "Mrs. Dalloway", which reflected the perception of contemporaries of the post-war period, the time of the collapse of spiritual values, events mainly take place in the memory of the heroes, in their memories, reflections; all dialogues, the spiritual life of the characters, their disputes are presented through improperly direct speech.

RESEARCH METHODOLOGY

In the article, analysis and synthesis, systematic approach, abstract-logical thinking and comparison methods were used as literary critics, rejecting the “stream of consciousness” technique, expressed “the disorder, chaos of life, the collapse of all values” through extremely lively dramatic dialogues and ironic oppositions.

MATERIALS AND METHODS

Moreover, Waugh (2012) and Wolfe (1992) notes "a superficial perception of Proust's associative technique without deep penetration into the mechanism of perception and awareness." *Return to Brideshead* was conceived and written as a novel about memory: the impetus for Charles Ryder to recall his youth and youth was the deployment of his unit at the Brideshead estate during World War. Thus, in both novels we are dealing with the discourse of heroes' memories, differently verbalized in the form of improperly direct speech by W. Wolfe and by means of the dialogical form of narration by Waugh (2012) That is why, within the framework of this study, it seems interesting to turn to the analysis of these works of art in order to study the functions of Negation, which it can perform in different “novel versions”.

Waugh (2012) worked on the novel "Return to Brideshead" (full title of the novel "Return to Brideshead: Sacred and Blasphemous Memories of Infantry Captain Charles Ryder") in 1944, when due to an injury he left the army. This work is a narrative of the decline of the old Catholic Marchmain family from the perspective of Charles Ryder, a longtime close friend of the family. The key theme in the novel is the theme of Catholicism. The main character of the novel, as mentioned above, is Charles Ryder, a hero-narrator who is friendly with the Marchmain family: first, during the period of acquaintance and sincere youthful friendship with Sebastian in Oxford, then with other members of this Catholic family, and ten years later, as an adult a person who has taken place as an artist, Charles has a serious feeling in Sebastian's sister - Julia.

In the assessment of this novel, there is no unanimity in terms of the interpretation of the religious theme, since it reflects the complex and contradictory attitude of I. Wo himself to the “ethical and aesthetic ideal embodied in the Marchmains described events, and through lively dialogues and discussions, he manages to convey the main conflicts in the work, without offering the reader a ready-made opinion (Ahmanova, 1957). At the same time, it should be noted that the work under consideration by Waugh (2012) is the only novel in his work from the first person. V.A. Kukhareno distinguishes two types of narration in the author's speech: from the first and from the third person. The narration in the first person ("Ich-Erzählung", "Ich-Roman") is led by one of the actors and responsibility for all assessments and opinions is shifted to the "I" of the narrator.

It should be noted that for the tasks of our work, it is important to consider negation as a means of constructing a dialogical discourse. At the same time, when analyzing this work, we could not help but turn to the peculiarities of the functioning of Negation in the discourse of the author (narrator-narrator) and in the speech of one of the characters (Anthony Blanche) who make up his speech portrait.

In the author's narration, as noted by I.V. Arnold, the creator of a work of art appeals to the reader from himself, and not through the speech of the characters, which makes it possible to establish the author's point of view on what is depicted, his vision of reality, his assessment of the described events and sensations. In this section, we turn to the functions that negation performs within this discourse.

I was therefore not indifferent to the fact of living under the roof of an adulterous couple, but I was old enough to hide my interest. Lord Marchmain's mistress, therefore, found me with a multitude of conflicting expectations about her, all of which were, for the moment, disappointed by her appearance. She was not a voluptuous Toulouse-Lautrec odalisque; she was not a 'little bit of fluff'; she was a middle-aged, well-preserved, well-dressed, well-mannered woman such as I had seen in countless public places and occasionally met. Nor did she seem marked by any

social stigma. On the day of her arrival we lunched at the Lido, where she was greeted at almost every table. (Waugh E. p. 97)

This example is an excerpt from the memoirs of Charles Ryder: while visiting Venice, Charles was staying at the house of his friend's father Sebastian Marchmain, who for unknown reasons left his family. In this passage, one of the functions of Negation is of particular interest to us - the Negation of expectations, the contradictory assumptions of the young narrator regarding the events and acquaintances of Sebastian Marchmain. The future artist tries to imagine what the lover of the marquis, for the sake of which he left his family, might look like. The narrator constantly turns in his mind to various rumors and speculations that invariably surround the Marchmain family. Through negation, the effect of unjustified expectation is achieved, the destruction of expectations ('defeat of expectations') of the narrator about how he imagined this woman: She was not a voluptuous Toulouse-Lautrec odalisque; she was not a 'little bit of fluff'; Nor did she seem marked by any social stigma. In the above examples, we should note the special prosodic design of the unreduced particle not, due to which the realization of the effect of unjustified expectation gets additional emphaticity.

In this passage, linguistic negation is presented quite diversely: lexically, lexico-morphologically and syntactically. In the case of the countless adjective, the caritative suffix -less participates in the formation of a motivated adjective, however, this negative unit is not actually a negation, but serves as a means of strengthening: "very many, especially more than you think is reasonable". In the case of not indifferent, one can observe a fusion of lexical and morphological negation, the negation of the opposite - litotes, as a result of which the meaning turns out to be positive. An important role as a syntactic means of linking with the previous context is played by the conjunction nor (Nor did she seem marked by any social stigma), which continues the expression of negation after sentences containing not; She was not a voluptuous Toulouse-Lautrec odalisque; she was not a 'little bit of fluff'. It should be emphasized that nor is a means of linking not only with the previous context, as shown above, but

also establishes a connection with the subsequent statement, as if adjusting the reader's expectations regarding upcoming events: On the day of her arrival we lunched at the Lido, where she was greeted at almost every table.

In the next passage in the speech of the author-narrator, Negation also serves the function of denying the expectations that have arisen in him in the previous discourse. It was bitter for Mrs Muspratt; she was not an ambitious woman; something very much less grand than Brideshead would have contented her heartily, but she did aspire to find some shelter for her children over Christmas. <...> She was not, as I have said, a woman of high ambition, but, having had her expectations so much raised, it was disconcerting to be brought so low so suddenly. (Waugh E. p. 297)

The passage in question is about Beryl Muspratt, the future wife of Julia and Sebastian's older brother, Bridey. The news of his engagement was so unexpected for the whole family that it could not but cause all sorts of speculation, attributing the most diverse qualities to Mrs. Muspratt. In this passage, Negation serves the function of correcting false assumptions that Charles and his readers had about this woman. The repetition of a sentence with prosodically highlighted negation (she was not an ambitious woman; She was not ... a woman of high ambition) allows the author to clarify what was said twice: to clarify the description of Beryl Maspratt (much less grand) and to point out her disappointed expectations (it was disconcerting to be brought so low so suddenly).

In the following excerpt from the author's speech, we observe what role linguistic negation can play in the creation of a coherent text.

At the beginning of May the engagement was announced. I saw the notice in the Continental Daily Mail and assumed that Rex had 'squared the old man'. But things did not go as were expected. The next news I had of them was in the middle of June, when I read that they had been married very quietly at the Savoy Chapel. No royalty was present; nor was the Prime Minister; nor were any of Julia's family. It sounded like a 'hole-in-the-corner' affair, but it was not for several years that I heard the full story. (Waugh E. p. 171-172)

Negation is used in the above passage to express the unfulfilled expectations of Rex Mottram, which were mentioned in the previous author's commentary on Rex's discourse: '... Anyway, I don't want to marry without doing the thing properly ... nothing hole-in-corner I have to see she isn't jockeyed out of her proper settlement. So as the Marchioness won't play ball I'm off to see the old man and square him '.

As it becomes clear from the author's commentary, Rex Mottram's intentions were not justified and everything turned out exactly the opposite. The negative sentence "But things did not go as were expected", used by the narrator to correct his earlier erroneous assumptions, can also be seen as an expectation of what will be said next. This Negation presupposes renewal of information, clarification, commentary, and thus contributes to the creation of coherence of the text, both previous and subsequent discourse (Aleksandrova, 1987).

In the sentence "No royalty was present; nor was the Prime Minister; nor were any of Julia's family "Negation is informative: by refuting false expectations, the text introduces information implied by the Negation that this wedding could be a significant event in the gossip, with the participation of members of the royal family, the head of parliament and the aristocracy (Kuharenko, 1988). The passage in question ends with the turn it is ... that (but it was not for several years that I heard the full story), with a Negation, which indicates the connection of this author's utterance with the subsequent discourse - a conversation between Charles and Julia ten years later during storms in the Atlantic.

In the next passage in the author's speech, denial acts as a refutation of Julia's previous statement, as well as false assumptions that the reader might have while reading the text. Julia 'It's frightening,' Julia once said, 'to think how completely you have forgotten Sebastian.'

Charles 'He was a forerunner.'

I had not forgotten Sebastian. He was with me daily in Julia; or rather it was Julia I had known in him, in those distant Arcadian days.

'That's cold comfort for a girl,' she said when I tried to explain. 'How do I know I shan't suddenly turn out to be somebody else? It's an easy way to chuck.'

I had not forgotten Sebastian; every stone of the house had a memory of him, and hearing him spoken of by Cordelia as someone she had seen a month ago, my lost friend filled my thoughts.... (Waugh E. p. 288)

The unreduced, emphatically and prosodically highlighted, negative form (he had not forgotten Sebastian) is used twice in this passage in a significant position at the beginning of a paragraph, which undoubtedly emphasizes its importance. This position of denial allows the author not only to refute Julia's statement, but also to expand the subsequent discourse, since denial, as already noted, invariably requires detailing, concretization, and explanation. In the development of this thought, the author manages to convey to the reader quite expressively the feelings that the hero-narrator felt at that moment: in spite of everything, wonderful memories of his youth and the past are still alive in his memory.

CONCLUSION

Thus, in the author's speech, denial, due to its cognitive and expressive properties, performs a number of important functions, among which, in its most general form, it is necessary to single out one main one - the expression of the deceived, unjustified expectations / assumptions of the hero-narrator. In this novel, we are dealing with the memories of Charles Ryder about his youth, we are presented with the world perceived by young people: the thoughts and feelings of the narrator during the period of "blissful doing nothing" are presented as objectively as possible - through the lively dialogues of Charles, Sebastian, Julia, Anthony. In the author's discourse, on the contrary, these events are comprehended from the height of the past years, commented, summed up, and with the help of negation a whole gamut of feelings of the narrator is expressed as he grows up: the first

surprises of Charles, inexperienced in life, the subsequent disappointments and forever lost illusions.

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