



## LANGUAGE MARKERS AS EXPRESSIONS OF AUTHORIAL LINGUISTIC PERSONALITY IN DISCOURSE

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Linguistic personality of the author is a central category of literary discourse, which correlates literary and cognitive field of the text, its addresser and addressee. The author's communicative-cognitive activity is directed towards constructing an "world picture", that reflects the author's individual worldview, knowledge about reality, value orientations, and aesthetic principles.

The linguistic personality of the author is implicitly manifested throughout the entire system of linguistic means used in the text: in the selection of lexical units, in stylistic, syntactic, and compositional organization of the text, as well as in the textual categories of evaluation and modality.

Alongside these implicit forms, one can identify explicit markers of authorial speech such as digressions, generalizations, reflections, evaluations, maxims, paradoxes, and conclusions. Traditionally, authorial speech includes such compositional-speech forms as narration, description, and reasoning.

Each of these forms reveals the linguistic personality of the author to a certain degree; however, the author's personality is most explicitly stands out as reasoning, which often performs a decisive role in shaping the conceptual content of the literary work.

Linguistic personality associated with the process of perception, which in the case of literary communication is characterized by: a) creative interpretation and transformation of literary picture of the world; b) addressee's ability to co-authorship; c) the possibility of multiple interpretations of the text, depending on the characteristics of the social-historical conditions, as well as the mentality and information thesaurus of the reader's linguistic personality. (Ashurova.D)

Perception is a complex cognitive process based on the interaction of numerous factors belonging to several disciplines: psychology, literary studies, philosophy, and aesthetics. It should be emphasized that perception also includes a linguistic dimension. This dimension lies in the fact that certain linguistic units within the text occupy positions of prominence and function as key signals-semantic landmarks and marked units that facilitate the adequate transmission and comprehension of meaning. These include keywords, various types of repetition, convergence of stylistic devices, symbols, and many other linguistic means. Particularly relevant in this regard are verbal signs with complex semantics, through which knowledge structures important for the conceptual information of the text are conveyed.

A significant role in the cognitive interpretation of the linguistic personality in literary discourse, especially in dialogues, is given by stylistic devices. Among them, special attention should be given to those devices that activate specific knowledge structures. These primarily include allusion, antonomasia, maxim, and stylistic uses of personal names.



As it is previously analyzed, allusion is highlighted as a device of foregrounding and as a verbalization of intertextuality. Here, we focus on the stylistic device of antonomasia.

According to Molchanova G.G, the stylistic device of antonomasia is based on the cognitive principle of conceptual integration. Conceptual integration, understood as the blending of two or more concepts originating from different domains, is one of the key notions in cognitive-functional linguistics. When viewed through the lens of Blended Spaces Theory, antonomasia becomes particularly widespread both in everyday speech and in literary texts. It is considered antonomasia a linguistic sign characterized by semantic complexity and functioning as a carrier of knowledge structures- demonstrating its cognitive nature and the necessity of applying cognitive approaches to its study.

Antonomasia arises from the interaction of two types of lexical meanings:

- denotative-logical meaning - using proper names as common nouns (e.g., He is a Mozart);

- nominative meaning - using common nouns as proper names (e.g., Dr. Rest, Dr. Diet, and Dr. Fresh Air).

Here are some examples:

- He has a bit of a Jekyll and Hyde, our Austin. I think Dorian is afraid of him.

- Is this a reason for it? (I. Murdoch, An Accidental Man)

Decoding this antonomasia requires the recipient to possess literary knowledge, namely familiarity with R. L. Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*. The protagonist is a dual-natured character in whom either the good (Dr. Jekyll) or the evil (Mr. Hyde) side prevails. The names Jekyll and Hyde are used here as common nouns in the meanings "good" and "evil."

- There is something in her, she's like Princess Diana - her look, her style, her taste in men.

- I do agree with you... (Cecelia Ahern, *Lucky in Love*)

- Do you think you are Casanova?

- It's funny to think this way; life becomes more interesting... (Bushell, *You-Me*)

The cognitive principle of semantic condensation is evident here: instead of extended descriptions, antonomasia triggers an instant associative process, activating connections between the personal names and their characteristic traits or behaviors. In the examples above, both literary knowledge (Casanova) and real-world cultural knowledge (Princess Diana) are activated.

Another stylistic device that reveals the cognitive essence of the linguistic personality is a maxim, whose conceptualization represents a cognitive process contributing to the formation of new conceptual meanings:

"... Failure is the foundation of success and success is the lurking place of failure; but who can tell when the turning point will come? He who strives after tenderness can become even as a little child. Gentleness brings victory to him who attacks and safety to him who defends. Mighty is he who conquers himself."

"Does it mean anything?"



Maxim as a stylistic device is characterized by cognitive-conceptual significance and serves as an important means of representing the author's individual worldview.

Thus, the analysis of the examples above leads to the conclusion that the cognitive aspect of the linguistic personality is manifested in both the use and the cognitive interpretation of special linguistic units. These include nominal vocabulary, emotionally evaluative words, and stylistic devices characterized by semantic complexity and conceptual integration.

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