

## THE GIVING OF MODERNISTIC TECHNIQUES IN VIRGINIA WOOLF'S NOVEL "MRS. DELOUEY

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### ABSTRACT

In a speech work, one of the semiotic means used "by definition", in accordance with a certain set of rules, is punctuation. Like any other sign, a punctuation mark is a two-sided entity, a function of two functions (an expression function and a content function).

**Keywords:** indented line; paragraph; super-phrasal unity; semantic unit; punctuation marks; rhythmic pattern, speech features of characters.

The English language is characterized by a close relationship between two aspects of linguistic expression - graphic and prosodic. It is established that each of the graphic forms has its own sound expression, inherent only to it, which is reproduced by the reader when this graphic form appears in the written text, and the expression function is in quite unambiguous accordance with the function of the content.

Punctuation marks in modern English are a semiotic system that allows the phrasing adopted by the author to be expressed in the written form of the language. This thesis is confirmed by research conducted in the field of syntagmatics and syntax of English speech and within the textual direction [3]. The textual direction considers punctuation as a component of a global work of speech in various functional styles of speech, primarily in works of fiction. To fully understand a literary text, it is necessary to take into account its sound, and it is punctuation marks that allow you to reflect this sound in the reader's inner speech.

Reliance on punctuation is especially important when reading an English-language text, since the semantic and stylistic basis of English punctuation gives the author of a work of art freedom in such a choice of punctuation marks that could most contribute to the expression of the ideological and artistic content of the work, the creation of artistic images. O.M. Adaeva on the extensive material of English-language texts that differ in the author's manner of writing and the artistic idea, convincingly demonstrated the importance of punctuation as a means of speech characterization of the hero. Reflecting the sound of speech, punctuation helps the reader to hear the voices of the characters, to distinguish the parties of the characters in the prosodic polyphony of the work. In addition, the graphic design, for example, with the help of a red line, contributes to a special rhythmic intonation organization of the text, which makes it possible to understand the life philosophy of the protagonist. It is an integral characteristic of the writer's idiosyncrasy, making the creative manner of writing unique and participating in the realization of the author's idea.

The object of this study - the red line - was considered in semiotic terms by the classics of Russian linguistics. Thus, A.M. Peshkovskiy showed that the "red line" acts as a kind of sign that implements this type of articulation of speech. L.V. Shcherba, as well as A.M. Peshkovskiy, approached the issue of supra-phrasal unity (paragraph) based on the "semiotics of formal linguistic means".

The role of the red line in a work of fiction has been revealed by a number of scientists who have shown that this sign is certainly part of the arsenal of means that implement the function of aesthetic impact, which is subordinated to the division of speech into super-phrasal units (paragraphs). In the works of N.S. Serkova [7, p. 46], the question is highlighted in detail that the division of prose, firstly, is focused on a concrete historical idea of the measure, balance, harmony and proportions developed by this artistic direction on the basis of the corresponding aesthetic categories. The division of a literary text into paragraphs is a part of the author's idea of the writer and designed for a certain stylistic effect. With the help of a red line, special ideological and artistic information is transmitted, a certain image is created; that is why it is never possible to predict in a work of fiction in which place the red line should be used. According to the author, one can only try to show the meaning of the red line, which it has in the realization of the general artistic idea, the author's intention and the creation of a certain tonality, rhythm, stylistic effects and emotional tension.

The prosodic complex corresponding to this punctuation sign in English was studied in the works of L.G. Kaminskene, N.P. Frankovskaya, N.B. Cibuli, M.M. Davydova. In particular, L.G. Kaminskene notes that the sign of the end of a paragraph acts as a full-fledged and independent linguistic means, and the length of the SFE, in turn, serves the rhythmic design of the text. In addition, it is shown that in a work of fiction, the division of the text is determined not only thematically, but also aesthetically, which is connected with the ideological and artistic intention of the author.

In the study conducted on the material of James Joyce's work "The Dubliners", the paragraph construction of stories is considered as one of the ways of expressing the ideological content of the text. In particular, analyzing the composition and structure of the story "Sisters", the authors show that the contrast in terms of the length of paragraphs allows you to express significant oppositions in the description of the characters, to ensure the transition from exposure to the development of action, to draw the reader's attention to the turning point of the story. The length of a paragraph acts for the reader as an indicator of the significance of the information contained in it; the circular paragraph structure creates the impression of cyclical, repetitive action and helps to convey the idea of stagnation, lack of movement, change.

Exploring artistic texts from the perspective of rhythmic textual theory, A.N. Morozova notes the special role of constructions with semantically combined terms when they are used in the initial and final positions of superphrasal unity, linking it with the development of the functional perspective of the text and the creation of rhetorical effects.

The purpose of this article is to consider the features of the use of the red line sign in the novel by Virginia Woolf "Mrs. Deloway", a work that belongs to the masterpieces of world literature and is of great interest in terms of studying the individual author's use of punctuation marks. In accordance with the methodology of linguopoetic analysis, we will focus, first of all, on the ideological and artistic content of this work.

The substantial outline of "Mrs. Dalloway" at first seems meager: it describes only one day in August 1923 in the life of the two main characters. Romantic socialite Clarissa Del-loway goes early in the morning to buy flowers for her party. Having met Peter Welsh by chance, his long-time admirer and first love,

Mrs. Dalloway realizes that with all the external well-being, she is unhappy because she did not take place as a person. Wolfe masterfully shows the loneliness of everyone and the general joyless fate of all. The experiences of the heroes noticed by her often seem insignificant, but a careful fixation of all the states of their soul grows into an impressive mosaic, which consists of many changeable impressions that strive to escape from observers - fragments of thoughts, random associations, fleeting impressions.

First of all, we note that this work does not contain the traditional division into chapters for this genre. The parts differing in semantic integrity are delimited using such a technique as skipping a line. Each of the parts is distinguished by a peculiar compositional solution, which can be traced at the super-phrasal level and is manifested in the way the paragraph division of the text is organized. An analysis of the first part of the novel can confirm this. This part covers the period of time during which the heroine hurries to the flower shop in the early morning, and contains mainly her reflections on life, friends, time.

The first thing that attracts attention is a wide range of variation in the length of paragraphs - from one and a half lines to thirty-two, with extended paragraphs predominating (the number of paragraphs from 8 to 32 lines is 56%). The use of short (one and a half to three lines) paragraphs is characterized by sufficient regularity, and this ordering allows us to assume that this compositional technique carries a certain functional load in the text.

Thus, paragraphs that are insignificant in volume stand out in relief against the background of the text, which is basically improper-direct speech. Speaking about improper-direct speech, it is necessary to clarify this concept. In the works of domestic and foreign researchers, improper direct speech is considered as:

1) the type of display of the hero's speech, in which the lexical and grammatical features of indirect speech are preserved, the vocabulary characteristic of the hero, but there is no author's remark that would introduce the character's speech

2) "controlled, mixed presentation", in which the voices of the hero and the author merge, but the signals of the "speech presence" of the hero are significantly inferior to the author's text (at the same time, non-direct speech exists in the form of non-author's narration, indirectly-direct speech and depicted speech and is opposed to the inner speech of the hero, which can be presented in the form of a "stream of consciousness", "small inclusions of inner speech" or "auto-dialog") a kind of artistic speech that cannot be unambiguously attributed to the author's narrative itself, neither to the direct speech or thoughts of the character, and in which "the voices of the author and the character merge together."

E.I. Zaitseva, who offers the last of the interpretations, firstly, emphasizes that improper direct speech can be attributed by different readers to both the author's plan and the character's plan, depending on the chosen timbre. Secondly, it is argued that inappropriate direct speech should be distinguished from other varieties of transmitted speech, occupying an intermediate position between the words of the author and the direct speech of the character. They are improper author's speech (when the author conveys thoughts, feelings, emotions, the image of the situation in the perception of the hero) and internal monologue (when the thoughts and feelings of the hero are depicted directly). In a broader sense, in comparison with E.I. Zaitseva, the term "improper-direct speech" is used by M.V. Aleksyuk, which includes in this terminological combination both an internal monologue and improper-author's speech, i.e. everything that



does not relate directly to the author or to the character. According to the author, it is these sections of the text reveal the emotional state of the hero, his inner experiences.

We find confirmation of this idea in the work we are considering. Below is a paragraph, framed in the form of inappropriate direct speech and reflecting the thoughts and feelings of the heroine.

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