

Some Features of Non-Mainstream Comic Techniques in Fiction

Tolibova Shokhzoda Bakhtiyorovna

Samarkand State University Russian Faculty English Department

Abstract— *Occasional neoplasms in the use of non-basic techniques of the comic in the literary text are considered. The article deals with occasional peculiarities in usage of non-basic comic devices.*

Keywords— phenomena, neologism, Conversion, Subjectively evaluative information, Zevgma, syntactic convergence, Word-formation productivity.

1. INTRODUCTION

In modern literature, authors quite often introduce occasional neoplasms into their texts. Entirely depending on the wealth of imagination and the peculiar attitude of the author, they realize a huge number of the most incredible associations[5; 43-53]. Language is a rather unique phenomenon, its study will never be complete. One of the main reasons for the development of the language is the constant replenishment of the vocabulary of the language with new lexical units. The cultural wealth of any nation and its unique traditions are reflected in the language. The more developed the various spheres of our life are, the more new words and expressions are born in the language.

2. MAIN PART

Language is a tool of cognition and reflection of the world. To be able to reflect the reality in the most complete and correct way, the language must be in constant development. Language development occurs at several levels: phonetic, morphological, syntactic, semantic. All phenomena related to the dynamics of changes, language development, first of all, should be attributed to this area, as the vocabulary of the language is its most open and prone to changes subsystem. Each period of time brings to the language multiple tumors that must meet the trends and demands of society. Often authors create new words using productive models that exist in the English language. It is worth noting that the abundance of such words and expressions makes it difficult to adequately translate into Russian. Since what in English sounds like an original linguistic find in Russian becomes violence against the language.

It is important to note that it is necessary to distinguish occasional formations and neologisms. To distinguish these terms, it is necessary to take into account the following criteria:

1. Belonging of the lexical unit to the language or speech. An important distinguishing feature of neologism from the occasional and potential words is based on the opposition of language and speech, observed by F. de Saussure. Neologism is considered a phenomenon of the language system [Feldman 1957: 34]. Potential and occasional words are defined as phenomena of speech that are not included in the language.
2. Word-formation productivity. Productivity is not an obligatory quality of neologisms: they can appear with the help of word-formative means of language, but can also be non-derivative units, for example, coming from other languages. As for occasional words, there are two approaches to their research: lexical and word-formation. Supporters of the lexical approach consider any word that is not included in the vocabulary of the language to be occasional. According to the word-formative approach, occasional and potential words are always derived, they are contextual derivatives "formed by the speaker in speech as needed", in contrast to the system derivatives constructed "in strict accordance with the word-formative laws of the language" and "fixed in explanatory and other dictionaries" [Hoods 2009 : 45]. In our study, we adhere to the second of these approaches.
3. Compliance with the laws of the language system. Here lies one of the most important differences between occasional and potential words. Potential words are produced on the model of highly productive word-formation types.
4. The word is already formed / can only appear. Occasionalisms and neologisms are specific units of the dictionary, already formed and used in speech by the author, or even already included in the language (neologisms).
5. Context dependence. Neologisms as facts of language are not tied to any context and can be used in isolation. Potential words are also the least context-sensitive and generally understood, even when used in isolation. This is explained by the fact that potential words are devoid of phraseological semantics, i.e. the meaning of such a derivative is derived entirely from the sum of the values of its components.

Conversion is a very productive way of word formation in English, but it is almost not applicable to the Russian language. Strict rules of the Russian language prevent the neoplasms from being translated so that they do not cut the ear.

Owing to neoplasms due to economically pronounced compression of the content, they are actually microtexts. And therefore, with their help, it is easier for the author to achieve a comic effect or express irony, since the humorous coloring of occasionalisms is noticeable even without knowledge of the surrounding context or situation.

Periphrase "[Greek perfrasis] - a syntactic-semantic figure consisting in replacing the one-word name of an object or action with a descriptive verbose expression "

[1; 735].

This is one of the most beloved tricks for creating a comic effect. This technique consists in the fact that the name of an object, a person, a phenomenon is replaced by an indication of its signs, as a rule, the most characteristic ones that enhance the visualization of speech.

The potential possibilities of a periphrase in itself in creating irony are quite large (especially nominative phrases similar in function to nicknames) [2; 232]. The British are famous for their penchant for euphemisms, softening of expressions or even silence. It is not uncommon for different authors to combine several different tricks to make the phrase lively and original.

For the style of works of the twentieth century, the use of introductory structures is extremely characteristic. They make it possible to create various, including humorous effects, to express the emotional attitude of authors and heroes to what is happening - regret, doubt, confidence. [6; 136].

The words and phrases of many English-speaking writers are almost equally represented as introductory elements. However, if words, to whatever part of speech they belong (whether modal words, adverbial adjectives, adverbs, verbs in the imperative mood, nouns), do not give expressions an ironic sound, then introductory phrases often carry an ironic modality - or author, or actors.

Among the introductory constructions found by modern writers, the majority are introductory sentences. Their semantic-stylistic function seems to us the following: for the writer, introductory sentences are an excellent means of embodying a satirical intention, achieving a certain humorous effect, which is the second plan of the narrative.

One of the most important stylistic functions of using plug-in sentences is the creation of two parallel speech plans: a narrative plan and a narrator's plan. Moreover, the humorous effect is achieved due to the contradiction between the neutral (and sometimes sublime) tone of the narrative and the caustic style of "remarks in brackets".

Introductory constructions (especially sentences) give the narrative a conversational connotation, make it lively, emotional, direct [7; 32]. Introductory sentences are a kind of emotional outburst that carries an extremely heavy load on the semantic plane, since the authors put additional information into them that is not disclosed in the context of the main sentence. A fairly common means of realizing irony and creating a comic effect is syntactic convergence. This concept was introduced in the works on the style of I.V. Arnold.

Syntactic convergence is understood as a special syntactic construction consisting of a subordinate word and two or more single-order elements related to subordination to the subordinate word. Means of different language levels can participate in the creation of convergence" [4; 232].

Often syntactic convergence is based on the use of the effect of deceived expectation.

Subjectively evaluative information is even more actively growing with the heterogeneous connection of subordinate elements with the subordinate word (zevgma).

Zevgma is characterized by omission, i.e. the predicate only stands at the beginning of the period, and then it is only implied.

When using a zevgma, the form becomes meaningful and communicatively significant, playing the role of an element that carries additional modal information. Our point of view on allusions corresponds to the interpretation proposed by I.V. Gubbenet: "Allusion is a very convenient term that indicates the presence of a reader's specific, namely, historical and philological background knowledge. We combine quotes and allusions, using the term "allusion" both in relation to allusions in the broad sense, that is, links to episodes, names, titles, and so on, of a mythological, historical or literary nature, as well as to "allusive quotes" [8; 48].

There is practically no clear boundary between the use of mixing speech styles as a means of achieving a comic effect and the use of parody for the same purpose. And if it is, then in most cases it is difficult to determine. [11; 48]

3. CONCLUSION

Although a parody is by definition "a special kind of works of verbal and artistic creation, characterized by stylistic secondary and non-independence" [12; 32] for many authors, it appears as a completely independent method of authorship.

The humorous effect is achieved by synthesizing and simultaneously contrasting the textual elements that existed before and the new context.

4. REFERENCES

- [1] Wikipedia. The free encyclopedia. - London, 2008
- [2] Borev Yu.B. About the comic. - M.: Art, 1997. -- 232 p.
- [3] Trekking S.I. Language types and means of realizing irony. - Kiev: Naukova Dumka, 2009. -- 128 p.
- [4] Arnold I.V. Stylistics of modern English. - L.: Prosecution, 1993. -- 304 p.
- [5] Kiseleva R.A. Stylistic functions of author's neologisms in modern English comic and satirical prose // Leningrad. Questions of the theory of English. and Russian languages. - Vologda, 1990. - T. 471. 43-53p.
- [6] Krasikova OV Introductory elements of the sentence as a stylistic-syntactic device in the works of Jerome K. Jerome // Specificity and evolution of functional styles. - Perm, 1999. --. 136-144p..
- [7] Skrebnev Yu.M. Stylistic functions of introductory elements in modern English. language: Abstract. dis. - L., 2008, 32 p.

[8] Gyubbenet I.V. To the problem of understanding literary and literary text (in English material). - M.: Publishing house Mosk. Univ., 2001 .-- 110 p.