

Pragmatics and Cognition: Intention and Conceptualization in Discourse

Shuhrat Sirojiddinov, Nozliya Normurodova

Abstract: *The study of linguistic personality (LP) in linguopragmatic approach effectively employs pragmatic intentions as a means of representing individual picture of LP by attracting attention, interesting the reader, exerting emotional impact, activizing knowledge structures, stimulating the addressee's creativity, representing the conceptual world picture. The linguopragmatic analysis is based on lexica-grammatical and linguostylistic ones, and it appears to be their logical continuation in respect of linguopragmatic interpretation of the received data. It is aimed at revealing verbal signals of formation of the pragmatic meanings and their substantial and functional interpretation, defining the pragmatic effect of speech communication. Proceeding from the notion of communicative-pragmatic situation, the analysis of LP is made in the following parameters: subject and aim of communication, social, psychological and individual characteristics of LPs, role and personal relations between LPs. The conducted research confirms the suggested hypothesis that the peculiarity of LP in literary discourse is revealed in a specific linguistic form of reflection of its semantic-stylistic, pragmatic, cognitive, national and cultural characteristics that represent a certain correlate of features of spiritual aspect of LP. The implied findings will be a path to build mental and conceptual correlations in defining LP's model.*

Keywords: *conceptual world picture, discourse, linguistic personality, pragmatic intention, thesaurus.*

I. INTRODUCTION

The modern linguistics is based on the principle of anthropocentric paradigm, which contains "human factor" in the study of language [1, 2]. The anthropocentric scientific paradigm puts forward the new approaches to the research of language which are implemented within a number of new disciplines, such as cognitive linguistics, linguopersonology, linguoculturology, text linguistics, linguopragmatics, communicative linguistics, etc.

It is acknowledged that new perspective trends in linguistics should be investigated through anthropocentric approach. General assumptions are the following:

- the basic notion of paradigm, it's historical development and classification are key figures in penetrating deep meaning of linguistic personality;

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- anthropocentric paradigm in the light of interdisciplinary approach, which includes cognitive linguistics, linguopragmatics, linguoculturology etc.

- new trends in linguistics are interconnected, interconditioned that imply extralinguistic factors of the language on the whole.

The literary review of linguistic personality from pragmatic point of view makes it inevitable to introduce the new term – "discourse". Discourse (from French "discourse" - "speech") is a coherent text with extralinguistic, pragmatic, sociocultural, psychological and other factors; it is a text used in conceptual aspect. It is the speech, which is considered as purposeful social activity, and as the component participating in interaction of people and mechanisms of their consciousness (cognitive processes). The notions of "text" and "discourse" are correlative, but not equivalent. Text is a part of discourse; it is created in the process of discourse. Despite the differences between the notions of text and discourse, they cannot be completely separated since they are closely correlated with one another in terms of their users (addresser and addressee, i.e. author and reader), relationship (text is a part or result of discourse) etc. Although different linguists define discourse in various ways, they all back up the claim that discourse is interpreted in the context and based on specific situation. It is the belief of majority prominent linguists that in the process of discourse analysis, particularly in literary review, linguistic, social, pragmatic, cultural, psychological factors of communication should be taken into consideration [1, 2].

At the present stage of development of linguistics, one of the new trends is linguopragmatics, which has the notion of "linguistic personality" (LP) as its key term. Theoretical basis of LP is based on the intersection of several disciplines, specifically, it adjoins stylistics, pragmatics, psychology, culturology, etc. This fact proves the complexity and ambiguity of approaches to revealing definition, structure, criteria and ways of the description of LP. The main task of our work is the research of complex semantic-stylistic, linguopragmatic and linguocognitive description and interpretation of LP in literary discourse. Thus, we define LP as a set of competences and characteristics of a person that determines their production and perception of speech texts which differ according to: a) the degree of semantic-stylistic language complexity; b) the features of linguistic representation of communicative-pragmatic factors for characterization of LP; c) the profundity in of reflection of intellectual sphere of personality; d) the extent of expression of universal, national and culture-specific values.

In our research, the following three-level model of LP, which is implemented on the material of literary discourse, is put forward:



- 1) Semantic-stylistic
- 2) Communicative –pragmatic
- 3) Linguocognitive

Stylistic means of expressing LP in literary discourse are characterized by a great number of stylistic means of emotional-evaluative, imagery and expressional character. The stylistically marked literary discourse assumes certain organization of semantic-stylistic means, which enables «foregrounding», and achievement of its efficiency.

The study of linguopragmatic features of LP is aimed at revealing social and professional/occupational status, role and personal relations between communicants, gender, age, local, national and racial characteristics, emotional condition of communicants, traits of character and cultural property of the personality.

The research of cognitive aspect of LP is targeted at the intellectual sphere of personality, at the process of human perception, which includes the knowledge about the world embodied in the thesaurus of LP.

Each of the aforementioned levels is characterized by a certain set of linguistic means to analysis of which the following chapters of the dissertation work are devoted. Based on interdisciplinary character of LP in discourse, we can assume that semantic-stylistic, linguocognitive and linguopragmatic aspects are to be investigated linear, as their interpretation is integral whole part of anthropocentric paradigm [3].

II. CONCEPTUAL BASIS

One of the significant issues relevant to linguopragmatic interpretation of LP in literary discourse is the notion of pragmatic intention. The study of LP in linguopragmatic approach puts forward the problem of pragmatic intention as one of the crucial means in the analyzing effectiveness of impact and perception of communication in the literary discourse. Pragmatic intention is defined as “verbalized in the text the addresser’s deliberate intention to exert influence on the addressee with the aim to cause some reconstruction in his/her world picture” [3, 4].

Several types of PI (pragmatic intention) can be distinguished and the impact of each can vary in certain context. Consequently, the language means, structural and semantic features in the literary discourse are selected based on the type and impact of PI. Thus, these language units help to determine pragmatic intentions implicitly or explicitly in pragmatic analysis. So, the following types of PI are distinguished:

- “The pragmatic intention “to attract attention” (attention-compelling intention);
- The pragmatic intention “to interest the reader”;
- The pragmatic intention “to exert an emotional impact”;
- The pragmatic intention “to activate knowledge structures” relevant to the conceptual information;
- The pragmatic intention “to stimulate the addressee’s creativity”;
- The pragmatic intention “to represent the conceptual world picture” [5]

The pragmatic intention “to attract the reader’s attention” or so-called attention compelling intention is realized by means of structural transformations, which specifically include various occasional transformations of words, phraseological units, syntactical structures. Deviation from

the standards of literary language being one of the widely encountered varieties of occasionalisms, is used as a device to realize pragmatic intention “to attract the reader’s attention” in literary discourse. Moreover, occasional transformations in word formation such as decomposition, rearrangement of the components, blending, clipping, the use of morphemes in isolation, violations in the morphemic word structure are extensively used to express this type of PI [6,7]. All the abovementioned transformations make the language units look unusual and nonstandard thereby attracting the reader’s attention. Sometimes occasionalisms occur as key words in literary discourse and are expressed by correlated derivative units. Moreover, multiple times used key words and created occasionalisms based on the keywords not only attracts the reader’s attention, but determines the whole concept, main theme of the literary discourse. The novel by Lauren Weisberger “The Devil Wears Prada” may be taken as an illustration in this respect. The word “fashion” is used repetitively 133 times throughout the whole novel which includes chain of correlated words: *fashion – fashionista – fashionable – unfashionable – old-fashioned – fashion-industry – fashion-oblivious– to fashion – fashion-conscious – (fashion slave, fashion victim)*

The repetitive use of “fashion” and its correlated derivative units can be observed within one single sentence as well:

“Just what does one wear to the first day working for the most fashionable fashion editor of the most fashionable fashion magazine in existence?” (page 18)

Moreover, the author uses one of the new terms and occasionalisms of 20th century related to fashion world:

“Along the perimeter were walls of shoes in every size and color and style, a virtual Willy Wonka’s factory for fashionistas, with dozens of slingbacks, stilettos, ballet flats, high-heeled boots, open-toe sandals, beaded heels.”

The word “fashionista” is recently created term, which refers to “a person who follows trends in the fashion industry obsessively and strives continually to adopt the latest fashions” [8]. According to Online Etymology Dictionary, originally it is the lexical combination of *fashion + -ista* (or -ist), which is a “word-forming element meaning one who does or makes” or according to some other sources it refers to -ista as in “Sandinista, a Nicaraguan authoritarian political party” [8]. Initially back in 1610-1850 it was used in the same sense as “fashionist” which meant “obsequious follower of modes and fashions” [9].

Such accumulation of correlated words and the use of occasionalisms based on it within the framework of the literary discourse attracts the reader’s attention as well as puts them forward as keywords usually embodied with conceptual information.

The pragmatic intention “to interest the reader” is close to the previous one and can be considered as its consequence. This type of pragmatic intention involves mostly the reader’s intellectual competence as well as psychological peculiarities of individual’s perception and makes him/her think over the meaning or so-called “semantic content” of the literary discourse. Various “structural and stylistic transformations, contextual changes of lexical meanings, implicit meanings, connotations and associations” are the essential means of pragmatic intention “to interest

the reader” [10]. • The following monologue from *As You Like It* by W. Shakespeare is illustrative in this respect:

*All the world's a stage,
And all the men and women merely players:
They have their exits and their entrances;
And one man in his time plays many parts,
His acts being seven ages.*

The expression “**All the world's a stage, And all the men and women merely players**” is a trite image and resembles the other hackneyed images such as “**The world's like a chessboard, and the chess pieces are the people**”. Since it is a simple and traditional image, it does not interest the reader that much. However, in the continuation the author adds the “renewal” by which accomplishes the effectiveness in the perception of this image on the reader's part. The image “**world - stage**” is extended with the metaphor containing several images such as “**exits, entrances, plays, acts, seven ages**”. In this example, the main emphasis is given not to the resemblance of world to the stage or players to men and women, but to convey the deep meaning that people are born, they play (gain) different roles, i.e. positions in the family and society, they go through seven ages (stages) of life (birth, infancy, childhood, adolescence, maturity, old age and death). As a result, this kind of new demonstration of a trite image increases the reader's interest and intensifies the pragmatic effect.

One of the specific peculiarities of literary discourse is the factor of emotiveness and its emotional impact on the reader. Therefore, authors tend to use the pragmatic intention “to exert an emotional impact on the reader”, which is, in its turn, closely connected and combined with the other types of pragmatic intention such as the pragmatic intention to interest the reader and the one to attract the addressee's attention. The pragmatic intention of emotional impact is mostly verbalized by the use of stylistic devices, particularly by convergence of stylistic devices, which is defined as “an accumulation of stylistic devices and expressive means within one fragment of the text. Stylistic means brought together enforce both logical and emotive emphasis of each other, thus attracting attention to certain parts of the text” [11]. The following fragment from *The Lovely Lady* by D.H. Lawrence can serve as a convincing example:

“She really had the secret of everlasting youth; that is to say, she could don her youth again like an eagle. But she was sparing of it. She was wise enough not to try being young for too many people. Her son Robert, in the evenings, and Sir Wilfrid Knipe sometimes in the afternoon to tea; then occasional visitors on Sunday, when Robert was home — for these she was her lovely and changeless self, that age could not wither, nor custom stale; so bright and kindly and yet subtly mocking, like Mona Lisa, who knew a thing or two. But Pauline knew more, so she needn't be smug at all. She could laugh that lovely, mocking Bacchante laugh of hers, which was at the same time never malicious, always good-naturedly tolerant, both of virtues and vices — the former, of course, taking much more tolerating. So she suggested, roguishly. Only with her niece Cecilia she did not trouble to keep up the glamour. Ciss was not very observant, anyhow; and, more than that, she was plain; more still, she was in love with Robert; and most of all, she was thirty, and dependent on her aunt Pauline. Oh, Cecilia — why make music for her?”

As we can observe, the appearance and character of LP is described by means of convergence of stylistic devices and expressive means. Nearly all types of stylistic means are used in this fragment by which strong emotional impact is achieved: lexical stylistic devices – personification, hyperbole, epithet, antonomasia; lexico-syntactical means – simile; syntactical stylistic means – rhetorical question, litotes, anaphora, framing repetition. Specifically here significant is the role of antonomasia and allusion, being one of the intertextual markers, which has reference to the history of well-known and prominent figures and personages of literary work. For instance, LP's resemblance to Mona Lisa points out Paulina's “**bright and kindly and yet subtly mocking**” personality while the use of Cleopatra's description “**age could not wither, nor custom stale**” from Shakespeare's *Antony and Cleopatra (Act II, Scene 2)* reveals her “**lovely and changeless**” beauty that seems to be everlasting. Such an abundance of stylistic means “creates the effect of emotional gradation, and serves the purport of a comprehensive, emotional, evaluative characterization” of the LP's personality and appearance [11,12].

The pragmatic intention “to activate the knowledge structures” is based on the term “activation” and stimulates the brain to activate his/her background knowledge during the process of reading and perception. Specific language units including various verbal signals, signs used with deliberate aim activate knowledge structures relevant to the conceptual information in the given context lead to the clear and effective interpretation on the reader's part. One of the widely used means of activating knowledge structures is antonomasia. Antonomasia is defined as “the interplay between the logical and nominal meanings of a word” [12, 13]. Before proceeding with the analysis of the example, it should be noted that two types of antonomasia are distinguished: 1) proper nouns are used in the notional meaning; and 2) common nouns acquire the status of proper nouns. Let's turn to an example from *The Lovely Lady* by D.H. Lawrence:

“...she was her lovely and changeless self, that age could not wither, nor custom stale; so bright and kindly and yet subtly mocking, like Mona Lisa, who knew a thing or two. But Pauline knew more, so she needn't be smug at all. She could laugh that lovely, mocking Bacchante laugh of hers, which was at the same time never malicious, always good-naturedly tolerant, both of virtues and vices — the former, of course, taking much more tolerating.”

In the above example, the use of antonomasia brings back a flow of associations and activates the “new” and “old” background information in the brain of the reader. For instance, in the above given fragment from *The Lovely Lady* historical knowledge (*Mona Lisa*) and literary/historical knowledge (*Bacchante laugh*) are activated. To be specific, the analysis of the frame, associative and contextual links as well as knowledge structure of “**Mona Lisa**” make it possible to point out the following conceptual features: *lovely, changeless, bright, kindly, mocking, unsurpassed beauty, charm, pretty, absolutely unreadable emotions, the hardest type to understand, hot from far away, but ugly up close, mysterious smile etc.*

In ancient history, Bacchantes, also known as Bassarids, were the female followers of Bacchus (Dionysus) the Greek God of wine, specifically its

intoxication and social influence. According to Collins English Dictionary, bacchante is regarded as “a drunken female reveller” [13]. This information provides a hint to personality of the described linguistic personality, Pauline Attenborough, who is addicted to alcohol and who suffers from psychological disorder. Throughout history we can find three sources of the word “bacchante”: 1) in Greek mythology (female followers of The Greek God Bacchus); 2) Bust of a laughing Bacchante by Augustin Jean Moreau-Vauthier (1981); 3) the novel *The Laughing Bacchante* by Dornford Yates (1949).

Thus, antonomasia is considered to be one of the effective means of pragmatic intention “to activize knowledge structures” as well as to reveal the individual picture, discrete personality, specific characteristics of LP in literary discourse. On a last note concerning this type of pragmatic intention it would be reasonable to mention that besides antonomasia there are other language units that are capable of representing frames and activizing knowledge structures in the text [14]. They are:

- key words (e.g. *fashion* in the *Devil Wears Prada*);
- repetitions (e.g. repetitive use of “*she*” *The Lovely Lady*);
- metaphors (e.g. *devil*, *old witch* in *The Lovely Lady*);
- allusions (e.g. *Bacchante laugh* in *The Lovely Lady*);
- symbols (e.g. *Prada* as *fashion industry*, *Devil* as *Miranda Priestly* and *other people who work in the fashion industry* in the *Devil Wears Prada*);
- euphemisms (e.g. *mentally challenged* instead of “stupid”, *personal assistant* instead of “secretary”, *chubby* instead of “fat” in the *Devil Wears Prada*).

The study of human factor in linguistics is considered to be as one of the essential groundwork for the emergence of pragmatic intention “to represent the conceptual world picture”. It can be explained by the fact that human factor in linguistics makes it inevitable to study the relationships between the conceptual and language world pictures, which play crucial role in interpreting the peculiarities of LP and other factors in literary discourse. It is interesting to note that all language means can be used to represent world picture. Specifically, much more emphasis is given to some specific verbal expressions that denote key notions. Moreover, due to its highly emotive and evaluative features, adjectives and adverbs perfectly represent the author’s conceptual world picture [14].

III. PROBLEM IDENTIFICATION AND DIRECTIONS

Before proceeding with the example, it should be noted that despite all language means take part in the formation of the world picture, allocating certain expressions to some extent appear to be conditional. At the same time, it is impossible to exclude the role of some particular linguistic expressions, designations, key notions that represent units of various nature and semantic complexity in the process of cognition, and these are the generalized concepts, major concepts, ideas which are presented by linguistic units provided by descriptive status. The linguistic units so-called "nominal lexicon" can act in the role of such units. We adhere to A.A Ufimtseva's opinion, according to which "in each language there distinguished the group of **common nouns** so-called nominal classes, which is significant from the point of view of semantics. Such names and their corresponding

nominations are created by linguistic definition; thus, behind them there is neither physical, nor biological, or any other substantial essence, and their formation is regulated by social reality, outlook, standards of human ethics and esthetics" [14, 15]. The nominal group of words are of greatest interest for us as they reflect internal and spiritual life of LP.

The story *The Lovely Lady* by D.H. Lawrence can serve as a good example in this respect. The plot of the story goes around the main trio: a mother – Pauline Attenborough, her adult son – Robert, and her equally adult orphan niece – Cecilia. The main point of the story is about Pauline’s two-sided identity, who looks lovely and cheerful outside, but is extremely self-absorbed, old inside and lives like a “vampire”, who looks everlasting young thanks to feeding on other people’s energies, and manipulates over his son’s life, as well, without leaving a chance to act or think independently on his part. Thus, the author uses a great number of lexicon contrasting one another based on LP’s nature, psychological and emotional state [15].

Let us turn to the analysis of these words with the purpose of identifying the role of nominal lexicon in perception of conceptual information and representation of the world picture. In this story semantic groups of words related to the description of inner, psychological state of the LP are used (*wonderful*, *heart-searching*, *confused*, *mute*, *hazel*, *odd*, *ironic*, *bitterness (of her heart)*, *inert*, *vacantly*, *strange*, *wonderfully-preserved*,). From the point of view of the content, the words indicating and expressing feeling prevail here are confusion, fear, anxiety, loneliness, distress, abnormality (*helpless*, *dread*, *grief*, *hysteria*, *horror*, *ghastly*,

Semantic field	
Deep layer (thesaurus associations)	Surface layer (contextual)
<i>bacchanalian</i> , <i>bacchant</i> , <i>carouser</i> , <i>merrymaker</i> , <i>ranter</i> , <i>reveler</i> , <i>roisterer</i> , <i>alluring</i> , <i>captivating</i> , <i>delicate</i> , <i>delightful</i> , <i>enchanted</i> , <i>gorgeous</i> , <i>graceful</i> , <i>pleasant</i> , <i>pleasing</i> , <i>pretty</i> , <i>splendid</i> , <i>stunning</i> , <i>sweet</i> , <i>nice</i> , <i>admirable</i> , <i>adorable</i> , <i>amiable</i> , <i>attractive</i> , <i>beauteous</i> , <i>good-looking</i> , <i>gratifying</i> , <i>lovely</i>	Lovely
<i>derisive</i> , <i>sarcastic</i> , <i>insulting</i> , <i>rude</i> , <i>unkind</i> , <i>uncivil</i> , <i>acidulous</i> , <i>burlesque</i> , <i>caricatural</i> , <i>ironical</i> , <i>ludicrous</i> , <i>satirical</i> , <i>cynical</i> , <i>non-believing</i> , <i>doubtful</i> , <i>contemptuous</i> , <i>misanthropic</i> , <i>pessimistic</i> , <i>sardonic</i> , <i>scoffing</i> , <i>scornful</i> , <i>skeptical</i>	Mocking
<i>aiding</i> , <i>assisting</i> , <i>decent</i> , <i>forgiving</i> , <i>friendly</i> , <i>gentle</i> , <i>good</i> , <i>harmless</i> , <i>helpful</i> , <i>kind</i> , <i>loving</i> , <i>moral</i> , <i>nice</i> , <i>pleasant</i> , <i>benevolent</i> , <i>sympathetic</i> , <i>thoughtful</i>	Not malicious
<i>easy-going</i> , <i>even-tempered</i> , <i>good-hearted</i> , <i>gracious</i> , <i>friendly</i> , <i>tolerant</i> , <i>warm-hearted</i> , <i>well-disposed</i> , <i>mild</i> , <i>softie</i>	Good-natured
<i>open-minded</i> , <i>broad-minded</i> , <i>excusing</i> , <i>kind-hearted</i> , <i>merciful</i> , <i>patient</i> , <i>soft</i> , <i>long-suffering</i> , <i>unprejudiced</i> , <i>understanding</i> , <i>sophisticated</i>	Tolerant

dreadful, awful, creepy). Apparently, adjectives and adverbs related to emotional and evaluative lexicon the role of which is hard to overestimate in representing conceptual world picture, are used here. Also, it is very important to emphasize that the above-named lexemes of emotional - evaluative character are perceived not separately, but as a part of larger formations (of lexico-semantic groups and lexico-semantic fields) that promotes the categorization of the emotions they convey [15].

IV. PROPOSED METHODOLOGY

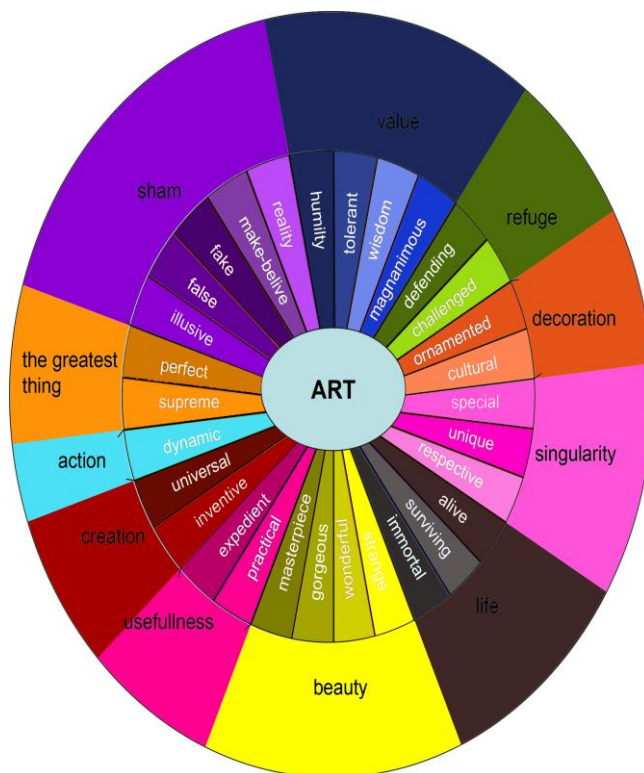
This conceptual analysis of the concept "ART" includes dictionary definition, contextual usage and associative links from Roget Thesaurus Dictionary. This case necessitates scientific development of this problem and determines its theoretical importance. The study of the problem of LP on the material of literary discourse in the integration of semantic-stylistic, communicative-pragmatic, cognitive, culturological characteristics makes it possible to construct the multilevel model of LP that reflects mental essence of this phenomenon.

Alongside the traditional methods the research uses new cognitive methods of analysis within the framework of an interdisciplinary and holistic approaches:

- the identification method, aimed at revealing, identifying and grouping stylistically marked linguistic units) on the material of lexical, phraseological and paremiological units on the basis of etymological data and stylistically marked components (*destructive charm, wordy silence, beautiful tyrant, to call a spade, spade; out of sight, out of mind*);
- the descriptive method, aimed at description and systematization of linguistic data in order to determine the essential characteristics of the analyzed linguistic material (*detailed analysis of vocabulary on all language levels*);
- the etymological analysis, aimed to reveal the origin and evolution acquiring information about the initial meaning of concept that have undergone semantic transformations (*dictionary denotative meaning*);
- the method of cognitive modeling, with the aim to penetrate into model deep semantics of concept (on the basis of certain knowledge structures: philosophical, theological, mythological, social, etc.);
- the method of conceptual analysis, aimed at cognitive interpretation of the concept and their functions in literary texts (*Art, Life, Word, Love, Religion, Fate ant etc.*);
- the method of cognitive-mapping, based on the definitional analysis of the word, its paradigmatic and syntagmatic links, phraseological derivations, stereotyped contexts in order to investigate the cognitive structure of concepts in the following scheme of ART concept.

V. RESEARCH RESULTS

The present stage of development of linguistics is



characterized by anthropocentric paradigm of scientific researches which are conducted within psycholinguistics, cognitive linguistics, linguoculturology, etc. One of the new trends of an anthropocentric scientific paradigm is linguopragmatics, the basic notion of which is considered to be LP. The notion of LP and its structure is widely discussed in linguistic literature. As many researchers note, the model of LP is not a constant, it is available for further additions, elaboration and specification [15]. On the basis of cognitive-discursive features of LP in literary discourse it is possible to define it as a polyconceptual phenomenon that has internal structure and external signs of realization. The model of LP consists of the following levels: a) semantic-stylistic; b) linguopragmatic; c) linguocognitive. It is important to emphasize that in our model, unlike many models presented in linguistic literature, each of the specified levels has two-sided character which reflects substantial characteristics of LP (semantic-stylistic, pragmatic, cognitive, cultural) and verbal means of their realization. In other words, each level is presented in the ratio of linguistic and mental structures.

The study of linguopragmatic features of LP is aimed at revealing social and professional status, the role and personal relations between LPs, age, local, national characteristics, emotional state of LPs, traits of character and cultural belongings of LP. Besides, pragmatic aspect includes the study of role relations which assume the analysis of speech behavior, role expectations, and factor of mutual understanding.

VI. CONCLUSION

To sum all above mentioned assumptions, we have proved that conducted research confirms the suggested hypothesis that the peculiarity of LP in literary discourse is revealed in a specific linguistic form of reflection of its semantic-stylistic, pragmatic, cognitive, national and cultural characteristics that represent a certain correlate of features of spiritual aspect of LP.

In the conceptual basis and proposed methodology of article the study of LP in linguopragmatic approach effectively employs pragmatic intentions as a means of representing individual picture of LP by attracting attention, interesting the reader, exerting emotional impact, activating knowledge structures, stimulating the addressee's creativity, representing the conceptual world picture.

Thus, the efforts put forth in the systemic description of LP makes a certain contribution to the development of anthropocentric linguistics, theories of discourse, problems of interpretation of literary discourse, and also new trends in linguistics (cognitive linguistics, pragmalinguistics, linguopersonology, linguoculturology). The disclosed and systematized parameters of LP in this research (semantic-stylistic, pragmatic, cognitive) and particularities of their verbalization are important for further scientific researches in this field.

In the capacity of further investigations of complex linguistic nature of LP it is possible to point out the following perspective directions of that phenomenon:

- the study of LP on material of various types of texts;
- ethnopsycholinguistic description of LP;
- individual and psychological parametrization of LP;
- the linguodidactic principles of the analysis of LP in the process of interpretation of literary text.

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