Любимая стихия римских поэтов – это любовь, в которой и Гораций находит утешение и защиту от ударов судьбы. С одной стороны, в лирике Горация звучат призывы наслаждаться вином и женщинами, предаваться удовольствиям (эпикурейские мотивы), с другой – не менее весомые советы соблюдать во всем меру, не предаваться крайностям, стоически переносить удары судьбы, держаться золотой середины. Призывы поэта к наслаждению нельзя воспринимать прямолинейно. Это эмоциональная реакция Горация на невозможность остановить бег времени и побороть судьбу и своеобразная дань популярной в античной литературе призыву ловить момент в быстротекущей жизни:

Что мне Фортуны дары, если ими нельзя наслаждаться. [3,с.331].

Однако в погоне за наслаждениями, призванными, по мнению Горация, обмануть судьбу, он предостерегает от того, чтобы не опускался человек на животный уровень.

Ученый М. Гаспаров пишет: «Облик лирического героя Горация дорисован. Это маленький человек среди большого мира, из конца в конец волнуемого непостижимыми ударами судьбы. В этом мире поэт выгораживает для себя кусочек бытия, смягчает власть судьбы над собой отказом от всего, что делает его зависимым от других людей и от завтрашнего дня»… [1,с.30].

Итак, в поэзии древнеримского поэта Горация в яркой форме выразились представления древних римлян о судьбе, которые в определенной мере повлияли и на мироощущение современного человека.

Основными характеристиками судьбы в стихах Горация являются ее всесилие и непредсказуемость, которые могут полностью господствовать над человеческими поступками, т.е. абсолютный фатализм.

Признавая всемогущество Фортуны, поэт всё же оставляет за человеком право свободного выбора, т.е. человек должен нести ответственность за свои действия, и в этом заключается своеобразие видения Горацием роли судьбы в жизни человека.

Одной из причин немилости судьбы к человеку поэт склонен видеть в людских страстях, грехах, и поэтому его призывы к избавлению от пороков и нравственному совершенствованию человека представляются очень важными и в наши дни.

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INDIVIDUAL STYLE OF DAN BROWN: FUNCTIONAL APPROACH
ІНДИВІДУАЛЬНИЙ СТИЛЬ ДЕНА БРАУНА: ФУНКЦІОНАЛЬНИЙ ПІДХІД

Summary: The article deals with the approaches of scientists to the definition of the term "individual style". The individual style is considered as a sum of linguistic and stylistic peculiarities inherent in the language of a certain writer. A functional approach to the study of D. Brown's individual style is considered as the study of the functioning of language units and categories in the context of the writer's literary text. In the individual style of D. Brown, the following dominant components were distinguished: intertextual forms (allusions, citations), as well as terminological vocabulary, realities. Dominant functions of allusions are evaluative-characterizing, occasional and expressive functions. Terminological vocabulary allows us to create an atmosphere of authenticity of the described events, convince readers of the scientific facts and reality of the facts, and the use of realities creates a national color.

Key words: individual style, intertextuality, terms, realities, functional approach.

Анотація: У статті аналізуються підходи науковців до визначення терміну «ідіостиль». Ідіостиль розглядається як сукупність мовних і стилістичних особливостей, властивих мові певного письменника. Функціональний підхід до вивчення ідіостилю Д. Брауна розглядаємо як вивчення функціонування мовних одиниць і категорій в умовах художнього тексту письменника. В ідіостилі Д. Брауна були виділені наступні домінантні складові: інтертекстуальні форми (алюзії, цитати), а також термінологічна лексика, реалії. Домінантними функціями алюзій є оцінно-характеризуюча, оказіональна та експресивна функції. Термінологічна лексика дозволяє створити атмосферу достовірності викладених подій, переконати читачів у науковості та реальності викладених фактів, а вживання реалій створюють національний колорит.

Ключові слова: ідіостиль, інтертекстуальність, терміни, реалії, функціональний підхід.

Formulation of the problem. For a long time, the language of the narrative and characters in the English-language literature did not differ substantially, and the number of stylistic techniques that enhance the imagery of the text was insignificant. Only until the beginning of the XIX century in the language of English literary prose there is a clear distinction between the language of the narrative and the language of the characters, and the language of the narrative was not only filled with means of artistic expression, but also began to reflect the individuality of the author [7, 295 pp.].

The interest to the author's linguistic person arose with the emergence of anthropocentric paradigm of research in linguistics, when the attention of scholars switched from the object to the subject of knowledge.

The applicability of the chosen research topic and its purpose is determined by the originality of the linguistic material which, at the moment, has not been studied in detail, as well as the interdisciplinary approach to studying (at the juncture of linguistics and literary studies), which allows the most complete disclosure of the original prose text, as well as its individual style components.

Analysis of recent research and publications. At present, the concept of individual style is at the focus of domestic linguists. Significant contribution to the study of this area was made by researchers V. Vinogradov, V. Grigoriev and G. Vinokur. According to V. Vinogradov, individual style is a historically conditioned, complex system of means and forms of verbal expression of the writer's thought [4, p. 169]. Researcher V. Grigoriev thinks that individual style is dynamic but integral individual styles of literary words [9, p. 42]. G. Vinokur offers the following definition of individual style: "A special tradition of using linguistic means, a special style of speech" [5, p. 25-26]. Thus, in linguistics, there are several approaches to defining the concept, but in our article this term will be considered as a collection of linguistic and stylistic peculiarities inherent in the language of a particular writer.

Unfortunately, in the research papers of the foreign linguists individual style is not studied, as well as there is no separate scientific direction for studying of the writer's style. It is studied within such linguistic areas as cognitive poetics and psycholinguistics, in which scholars are more interested in the perception of the text by the reader than the stylistic features of the writer.

Initially, the study of individual style was based on the material of poetic texts, as they are stronger in literary expression than prose texts and research, thus, becomes easier. For example, Yu. Akhmedov conducted a study of individual style of I. Severianin on the material of his poetry [2, 23 pp.], N. Volskaya and G. Verchenko also conducted research on the poetry material of M. Tsvetaeva [6, 165 pp.] and V. Vishnevsky [3, 200 pp.]. M. Pankratova used as a material the poetry by I. Lisnyanska [13, 190 p.].

Later the linguists began to study the individual styles of prose-writers. For example, T. Abdulayeva studied the individual style of M. Gogol on the material of his "Dead Souls" [1, 171 pp.], and V. Karnaukhova conducted a study of O. Green's individual style on the material of his novels [11, 186 pp.], Yu. Kamenskaya studied irony as a component of A. Chekhov's individual style on the materials of his numerous works [10, 173 pp.].

Therefore, most of the research is based on the material of the domestic writers' and poets' texts, but different approaches in the study of individual style can also be used on the material of foreign-language authors' texts. For example, I. Gorchakov studied works of the German writer I. Nol [8, 285 pp.], T. Fedosova – the works of K. Vonnegut and J. Fowles [16, 20 pp.], O. Petrova – works of U. M. Thackeray and C. Dickens [14, 172 pp.].

Allocation of previously unresolved parts of a common problem. In this article we will use a functional approach to the study of language, lexical-semantic study of the individual of the American writer D. Brown. We will analyze the allusion as an intertextuality form, as well as terminology, realities which, in our opinion, are most commonly found in the texts of modern English-language intelligence detectives of D. Brown "Angels and Demons", "Da Vinci Code", "Lost Symbol", "Inferno".

Purpose of the article is to describe D. Brown's individual style and define its features on the basis of the texts of modern intellectual detectives "Angels and Demons", "Da Vinci Code", "Lost Symbol", "Inferno".

Tasks: 1) to study the concept of individual style and the history of its research by linguists; 2) to study allusions, citations as forms of intertextuality, 3) to study terminology and the realities, and 4) to define the dominant components of D. Brown's individual style.

The object of research is D. Brown's individual style. The subject is the key components of the author's individual style, namely, the allusion and the citation as forms of intertextuality, terminology, realities.

The main material. Functional approach is based on the study of the functioning of language units and categories in the literary text. The subject of research, in this article, are lexical, stylistic units [12, 152 p.].

Distributive analysis in linguistics is used for the classification of linguistic units and the studying of

their properties on the basis of its division in the linguistic flow, so in the context [15, p. 679]. In particular, in our research this method is used to create refined classifications of implementing the category of intertextuality in modern English intellectual detective. For example, in the field of source there are the following varieties of allusions:

– historical «*Mal'akh watched the puddle expand, oozing across the floor, steaming and bubbling as it grew. ... The resulting gas, conveniently, was even more flammable than the liquid. Remember the **Hindenburg**»* [20, p. 146].

– Biblical («*He felt for an instant like a modern-day **Moses**»* [19, p. 107]);

– literary and art («*A regular **Don Quixote**, that one»* [19, p. 318]);

– mythological («***Pandora** is out of the box, and there's no putting her back in»* [18, p. 1589]);

– scientific («*Use the Lord's name in vain all you like, he laughed, «just don't slander any **quarks** or **mesons**»* [17, p. 10]);

– intermedial («*He decided to refrain from asking about **Captain Kirk's** use of photon torpedoes against the **Klingons**»* [17, p. 39]);

– numerological («*See this **three**-headed, man-eating Satan? It's a common image from the Middle Ages – an icon associated with the Black Death. The **three** gnashing mouths are symbolic of how efficiently the plague ate through the population»* [17, p. 208]).

– non-verbal art allusions («*Only her gaze was sharp, and the juxtaposition conjured images of a multilayered **Renoir portrait**»* [19, p. 55]);

– allusion-toponym («*He now looked like **Mount Vesuvius** about to erupt»* [19, с. 44]);

– allusions to other writings of the author («*… last year Langdon's visibility had increased a hundred-fold after his involvement in a widely publicized **incident at the Vatican**»* [19, p. 6]).

Among the dominant functions of allusions, it is possible to distinguish the following: evaluative-characterizing function, when the author points out the qualities of the characters or objects (simple furniture in the room, appearance of a sick scientist, interior of the house) with the help of an illusion: «*The room was spartan – hardwood floors, a pine dresser»* [19, p. 10]. «*... appearing to Sophie no more like a **knight** than **Sir Elton John**»* [19, p. 192]. «*Robert Langdon wandered barefoot through his deserted Massachusetts **Victorian** home»* [17, p. 4]; occasional function, when allusions are references to historical facts and personalities, to recreate the spirit of a particular era: the scientific invention of the ancient scientist Archimedes, the plague epidemic in Europe in the XIV century. For example: «*Hardly what I'd call a **eureka** moment»* [20, p. 139]. «*Without warning, a colossal image materialized in the sky above her – a fearsome **mask with a long, beaklike nose**»* [18, p. 139]; expressive function: «*... Langdon felt like **Alice** falling headlong into the rabbit hole»* [19, p. 363]. D. Brown uses the allusive simile "Alice" to convey the feelings of Robert Langdon, who understood the text of Jacques Sounier's latest message on the way to the Grail. The character of "Code da Vinci" could not believe that he finally reached the end, solved all the riddles and found the place where the Grail was hidden.

In the texts of modern English intelligence detectives, the following types of citations were singled out:

• pretext citations, for example, the epigraph to "Lost Symbol": «*To live in the world without becoming aware of the meaning of the world is like wandering about in a great library without touching the books».* **The Secret Teachings of All Ages** [20, p. 7].

• intertext unhidden citations: «A quote from <u>St. Gregory of Nyssa</u> emerged from his memory most unexpectedly. *As the soul becomes enlightened <...> it takes the beautiful shape of the dove*» [17, p. 202].

• intertext hidden citations in D. Brown's intellectual detectives are written implicitly. The following phrase is an intertext hidden quote from the Bible: «Whatever this capstone says whatever lost treasures this engraving might reveal *those secrets end tonight*» [20, p.169].

• accurate citation: «In the words of <u>Lynne McTaggart</u>: «*Living consciousness somehow is the influence that turns the possibility of something into something real. The most essential ingredient in creating our universe is the consciousness that observes it*» [20, p. 43].

• inaccurate citation: «<u>Galileo</u> was an Illuminatus. <...> He wrote once that *when he looked through his telescope at the spinning planets, he could hear God's voice in the music of the spheres*. He held that *science and religion were not enemies, but rather allies-two different languages telling the same story, a story of symmetry and balance <...> heaven and hell, night and day, hot and cold, God and Satan*» [17, p. 17].

• complete citation: «Generators, fueling the claim that *human consciousness*, as Noetic author <u>Lynne McTaggart</u> described it, *was a substance outside the confines of the body a highly ordered energy capable of changing the physical world*» [20, p. 42].

• fragmentary citation: «BOTH READ THE BIBLE DAY AND NIGHT, BUT THOU READ BLACK WHERE I READ WHITE». <...> <u>William Blake</u>» [20, p. 331].

Citations in the texts of D. Brown's intellectual detectives perform the following functions: characterological, the function of creating an ironic effect, generalizing, estimating, predictive, image function, informative-statement, informative and illustrative, text-structuring, expressive, game function, argumentative, persuasive, reference to authority, figurative and background.

In "Lost Symbol" D. Brown used a citation that performs an expressive function, since the character, Professor Robert Langdon, was horrified when he remembered the words of Peter Solomon's hijacker and realized what he meant, leaving the tattooed hand in the Captain's rotunda: «Langdon felt a sudden chill as he recalled the words of the man who had brought him here. *Professor, tonight you are receiving the invitation of your lifetime*» [20, p. 39].

The next citation is used as a language game device: «In a flash, Langdon understood the meaning of

Galloway's last request. *Tell Peter this: The Masonic Pyramid has always kept her secret... sincerely*» [20, p. 245]. In our opinion, one should turn to history in order to understand the author's plan. In the XV – XVI centuries the sculptors concealed the flaws in their works, slamming the cracks with hot wax, and then rubbed it with stone dust. This method was considered dishonest, insincere, and therefore every sculpture without wax, that is sin cera, was called "sincere". Engraving on the basis of the pyramid were hidden in the same way. When Katherine Solomon, according to the indicators on the top stone, "cooked" the pyramid, the wax thawed, revealing the inscription on the basis. Later, Colin Galloway ran through his hands on the pyramid and felt the marks.

In the texts of D. Brown's intellectual detectives, with the help of component analysis, the following examples of the terminological vocabulary were found: **architectural terms** (doric counterpart [17, p. 14], rientranze [17, p. 115], crypt [17, p. 120], belvedere [17, p. 166], aisle of basilica [17, p. 227]; **art terms** (Renaissance [19, p. 5], frescoed walls [19, p. 5], paintings of Poussin and Teniers [19, p. 12], iconography [19, p. 19], modernist Cubist movement [19, p. 83], sfumato style of painting [19, p. 85], Bosch painting [19, p. 132], cryptex [19, p. 167]; **medical terms** (Ebola virus [18, p. 1564], antiseptics [18, p. 1222], paroxysmal positional vertigo [18, p. 1237], amitriptyline, chlordiazepoxide [18, p. 1266], telegenic effluvium [18, p. 1279], bacterium, virus [18, p. 1368], cystic fibrosis [18, p. 1614], penicillin, anesthesia, X-rays [18, p. 1630]. D. Brown uses terms from different spheres of social activity to create an atmosphere of authenticity events in the intellectual detective and to persuade readers in the scientific and reality of the facts.

The material of linguistic and stylistic analysis is the special features of modern English intellectual detective text and means of implementing the category of intertextuality in the English intellectual detective. These are such linguistic units, as allusive epithet (*«The room was **spartan** – hardwood floors, a pine dresser»* [19, p. 10]); allusive simile (*«Maybe he really is acting as the **Samaritan**!»* [17, p. 219]); allusive metaphor (*«What in the world is a **Yale blue blood** doing on **the Crimson campus** before dawn?»* [20, p. 73]).

The author of the article used the interpretive method to define the semantic meaning of the realities, which allows to feel the national color and feel the atmosphere of intellectual detectives: vaporetto [18, p. 1070] – water vehicle (ital.), lampredotto [18, p. 28] – a meat dish from the cow's stomach in Florence (ital.) [18, p. 15], prosecco [18, p. 1071] – sparkling wine in Italy (ital.) [18, p. 391], limoncello [18, p. 1071] – lemon liqueur in Italy (ital.) [18, p. 391], seppie al nero [18, p. 1073] – calmar in its own ink (ital.).

Conclusions and offers. Hence, the individual style is a sum of linguistic and stylistic peculiarities inherent in the language of a certain writer, in our case D. Brown. The dominant components of D. Brown's individual style are: allusions, citations, terminology, realities. Most allusions in the analyzed texts of modern English intellectual detectives perform evaluative-char-

acterizing, occasional and expressive functions. Terminological vocabulary allows the author to create an authenticity atmosphere of the described events, convince readers in the scientific facts and reality of the facts, and the use of realities creates a national color.

The perspective of this topic may be further research of individual style components of D. Brown as the author of modern intellectual detectives.

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LINGUISTIC APPROACH IN INVESTIGATION OF HYPERBOLE IN THE ENGLISH AND UZBEK LITERARY TEXTS

Abstract. The article studies the theory of hyperbole in different contexts and in everyday conversation. The occurrence of hyperbole in ironic utterances and its relation with irony is analyzed thoroughly. The views of leading linguists of the world about hyperbole and its connection with other Stylistic Devices are analyzed as well.

Key words: hyperbole, types of hyperbole, stylistic device, literary text, function, origin, emotional meaning.

Аннотация. В статье изучается теория гиперболы в разных контекстах и в повседневной беседе. Появление гиперболы в иронических высказываниях и ее связь с иронией тщательно рассмотрены. А также, в статье анализируются взгляды ведущих лингвистов на гиперболу и ее связь с другими стилистическими приемами.

Ключевые слова: гипербола, типы гиперболы, стилистический приём, художественный текст, функция, происхождение, эмоциональное содержание.

Actuality of the theme of investigation. Our research work is dedicated to the nature of a stylistic device of hyperbole in English. We devote our life to science, that is why we tried to investigate this theme deeply and dealt with the connection of hyperbole with other stylistic devices. We found out the similarities and dissimilarities of hyperbole and showed the difference of types of hyperboles in English and Uzbek with samples. We devoted much time to the studies of hyperbole and were sure that this theme would be always under discussion and every time scientists felt great interest to it.

The tasks to be investigated:

1. The similarity and dissimilarity of hyperbole with other stylistic devices;

2. The function and the nature of hyperbole;

3. The origin and types of hyperbole.

The aim of the research is to analyze the stylistic nature of hyperbole, to investigate the origin and types of hyperbole, also to show the connection of hyperbole with other stylistic devices.

The scientific novelty of our research work is the basic interpretation of the origin of hyperboles. We tried to investigate, firstly, origination and its usage in the literary texts. We dealt with the process of developing of hyperbole from step by step. Another major scientific novelty is types of hyperbole. We've analyzed the linguistic and rhetorical types of hyperboles in English.

The method of research work is based on the componential and contextual analysis of words denoting stylistic features of hyperbole.

The main content of the article:

Hyperbole (also referred to as exaggeration or overstatement) has been studied in rhetoric and in literary contexts, but only relatively recently in banal, everyday contexts. It is often associated with irony, but the present article also examines it in the broader context of exaggerated assertions for a variety of types of interpersonal meaning.

Much useful insight into hyperbole may be found in the literature on irony and sarcasm, and, indeed, hyperbole seems to be a recurring phenomenon in ironic utterances. According to Gibbs both hyperbole and understatement are closely related to irony in traditional rhetoric ''in that each misrepresents the truth'' [1, 391] Also he found that irony and hyperbole co-occurred in discourse contexts where the goals were humour, emphasis and clarification. One linking characteristic between hyperbole and irony is what Kreuz and Roberts call 'nonveridicality', a discrepancy between an utterance and reality, what we refer to as counter factuality [2, 163]. Hyperbole, the non-veridicality condition and the ironic tone of voice (e.g. heavy stress, nasality) all contribute to ironic interpretations of utterances. In terms of linguistic items, Kreuz and Roberts offer a list of intensifying adverbs which, they claim, characteristically combine with a set of ''extreme positive adjectives'' [2, 25] to produce hyperbolic irony. The adverbs include absolutely, certainly, just, etc., and the adjectives include amazing, adorable, brilliant, etc., so that collocations such as just amazing, absolutely brilliant, and so on, will often occur with hyperbolic-ironic intent.