

EVALUATING CHARACTERISTIC FUNCTION OF CONVERGENCE IN LITERARY TEXT

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ABSTRACT

Truman Capote's novel *Breakfast at Tiffany's* was written without a rhyme or a reason. The author used real-life characters possessing different names. It is stated that the narrator just might have been Truman himself during his early years in New York. It is clear that Mr. Capote does not believe in traditional values. The writer himself did come from wealthy unorthodox family life and all stylistics devices with analyzes given in the novels have been studied in the article.

Keywords: convergence, narrator, evaluative characteristic, hyperbole, oxymoron, metaphor, enumeration.

Function to create imagery - this feature is one of the main functions in stylistic mainly in literary text, as it is the imagery distinguishes literary from non-literary text, so to describe these features, it is essential to touch upon meaning of the novel. The content of the story includes: other people Capote met in his experiences were also included, such as Mag Wildwood (a cunning southern bell from Arkansas who had stolen away Holly's would-be boyfriend, Rusty Trawler.), Sally Tomato (a stock mobster inclined to use innocent girls to fulfill his own needs.), O.J. Berman (a typical Hollywood agent picking up young girls from the mid-west promising them stardom.)

Joe Bell (a shy bar owner who conceals his feeling about the rambunctious Holly.), and Jose` Ybarra-Jaegar (an eccentric Brazilian politician who was involved with Holly for some time.) All of these characters here used to add depth and local color to the story. The theme of the novel is, friendship can make people take drastic measures in helping a friend, which is explained by the narrator's relationship with Holly.

The narrator goes out of his way to be with Holly, such as horseback riding even though he is uneasy about horses and stealing masks from a costume store. The narrator also tries to help Holly as much as possible by taking care of her one-eyed cat while she was gone and helping her escape from jail. This novel appears to be written for pleasure purposes. The following passage from Truman Capote's work «Breakfast at Tiffany» is an example of an evaluative characteristic function of convergence:[1,5]

Presently one of these became prominent. He was a middle aged child that had never shed its baby fat, though some gifted tailor had almost succeeded in camouflaging his plump and spankable bottom. There wasn't a suspicion of bone in his body; his face, a zero filled in with pretty miniature features, had an unused, a virginal quality: it was as if he'd been born, then expanded, his skin remaining unlined as a blown-up balloon, and his mouth, though ready for squalls and tantrums, a spoiled sweet puckering. But it was not appearance that singled him out; preserved infants aren't all that rare. It was, rather, his conduct; for he was behaving as though the party were his: like an energetic octopus, he was shaking martinis, making introductions, manipulating the phonograph.

Creating a humorous effect and repulsive feeling to the described hero, the author uses many stylistic devices that allows us to talk about convergence: **an oxymoron**: a middle aged child; **hyperbole**: plum, spankable bottom; an unused, a virginal quality; **personification**: a zero filled in with pretty miniature features; his mouth, though ready for squalls and tantrums; **metaphor**: spoiled sweet puckering; **comparison**: as a blown-up balloon; and his mouth (...) a spoiled sweet puckering; like an energetic octopus; **Enumeration**: was shaking martinis, making introductions, manipulating the phonograph[1,2].

Function to create imagery - this feature is one of the main functions in stylistic mainly in literary text, as it is the imagery distinguishes literary from non-literary text. In this regard, let's consider the following passage:

Oh, how fascinating it was! How she enjoyed it! How she loved sitting here, watching it all! It was like a play. It was exactly like a play. Who could believe the sky at the back wasn't painted? But it wasn't till a little brown dog trotted on solemn and then slowly trotted off, like a little "theatre" dog, a little dog that had been drugged, that Miss Brill discovered what it was that made it so exciting. They were all on the stage. They weren't only the audience, not only looking on; they were acting. Even she had a part and came every Sunday. No doubt somebody would have noticed if she hadn't been there; she was part of the performance after all. How strange she'd never

thought of it like that before! And yet it explained why she made such a point of starting from home at just the same time each week - so as not to be late for the performance - and it also explained why she had quite a queer, shy feeling at telling her English pupils how she spent her Sunday afternoons. No wonder! Miss Brill nearly laughed out loud. She was on the stage. She thought of the old invalid gentleman to whom she read the newspaper four afternoons a week while he slept in the garden. She had got quite used to the frail head on the cotton pillow, the hollowed eyes, the open mouth and the high pinched nose. If he'd been dead she mightn't have noticed for weeks; she wouldn't have minded. But suddenly he knew he was having the paper read to him by an actress! "An actress!" The old head lifted; two points of light quivered in the old eyes. "An actress - are ye?" And Miss Brill smoothed the newspaper as though it were the manuscript of her part and said gently; "Yes, I have been an actress for a long time."

This passage, being emotionally saturated, at the same time is a high degree of imagery. The imagery of this passage except metaphor creates convergence comparisons stylistic devices: **similes**: *smoothed the newspaper as though it were the manuscript of her part; like a little "theatre" dog; repeat: It was like a play. It was exactly like a play;* **metonymy**: the old head lifted. Syntactical SDs used in the text makes it highly emotive: **exclamatory sentences** : *Oh, how fascinating it was!; How she enjoyed it!; How she loved sitting here, watching it all!; How strange she'd never thought of it like that before!;* **one-term proposals** : *No wonder!; An actress!;* **rhetorical questions** : *Who could believe the sky at the back wasn't painted?* Is mainly conceptual metaphor Park is Theatre, expressed in the text next to the **metaphorical phrase**: *It was like a play; like a little "theatre" dog; they were all on the stage; they were acting; she was part of the performance; he was having the paper read to him by an actress!; as though it were the manuscript of her part.*

Compositional structure function of the text - this function promotes the release of certain parts of the text which is the culmination according to the author's view. It should be noted that this function works closely with the emotional and expressive features and estimated convergence. So, the story of E. Caldwell "Wild Flowers" ends convergence of stylistic devices, which marks both the culmination and denouement of the story.

He could not make her answer. Putting her face down against hers, he felt her cold cheek. He put his hands on her forehead, and that was cold too. Then he found her wrists and held them in his fingers while he pressed his ear tightly against her breast...

The Negro was trying to talk to him, but Vern could not hear a word he was saying. He did know that something had happened, and that Nellie's face and hands were cold, and that he could not feel her heart beat. He knew, but he could not make himself believe that it was really true.

He fell down on the ground, his face pressed against the pine needles, while his fingers dug into the soft damp earth. He could hear voices above him, and he could hear the words the voices said, but nothing had any meaning. Sometime – a long time away – he would ask about their baby – about Nellie's – about their baby. He knew it would be a long time before he could ask anything like that, though. It would be a long time before words would have any meaning in them again.

In the above passage, the convergence of stylistic devices in the text is represented by a number of **repetitions**, **parallel structures**, **paraphrase**, **gradation** (he could not make / hear / feel; cold cheeks, face and hands cold; could hear the words, could hear voices; and; her; his; a long time, it would be a long time; he felt her, he knew, he put his hands, he found her, he did know; he would ask about their baby - about Nellie's - about their baby). This convergence of stylistic devices used for forming another stylistic device - a climax that enhances stylistic effect of emotional stress, contributing to disclosure of all the tragic situation of death of the heroine and hero of the emotional state - grief, despair, and pain. [3,4]

The following example from a story by John Galsworthy "Broken Boot" also illustrates the role of stylistic convergence in the compositional structure of the text:

God! What a look... A topping life! A dog's life! Cadging – cadging – cadging for work! A life of draughty waiting, of concealed beggary, of terrible depression, of want of food!

Convergence of stylistic devices represented by a number of stylistic devices, such as **exclamatory sentences**, **the antithesis**: A topping life! A dog's life!, **Repetition**: Cadging - cadging - cadging, **Gradation**: A life of draughty waiting, of concealed beggary, of terrible depression, of want of food!, Contributing to the creation of all the climax of the story.

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