

STYLISTIC PECULIARITIES IN JANE AUSTEN'S NOVEL "PRIDE AND PREJUDICE"

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Jane Austen's language is in harmony with her entire rationalist style of writing. It is clear and precise, with extremely subtle shading of individual word definitions. At the same time it is simple. Jane Austen avoids complicated and confusing constructions, her sentence construction is succinct, elegant and unambiguous; she is very restrained in the use of all kinds of stylistic figures; she does not tolerate literary stamps and ambiguities. Nevertheless, there are a number of the author's favorite techniques, both artistic and compositional, such as the construction of a phrase on negation or double negation:

"That is not an unnatural surmise," said Fitzwilliam, "but it is a lessening of the honor of my cousin's triumph very sadly" or "It was not to be supposed that any other people could be meant than those with whom she was connected. There could not exist in the world two men over whom Mr. Darcy could have such boundless influence".

Thus, the artistic stylistic techniques most frequently used by Austen include the following:

1. epithet

"He had ruined for a while every hope of happiness for the most affectionate, generous heart in the world; and no one could say how lasting an evil he might have inflicted"; "You need not be frightened. I never heard any harm of her; and I dare say she is one of the most tractable creatures in the world";

2. exclamation

"This is quite shocking! He deserves to be publicly disgraced"; "How strange!" cried Elizabeth. How abominable! I wonder that the very pride of this Mr. Darcy has not made him just to you! If from no better motive, that he should not have been too proud to be dishonest – for dishonesty I must call it"; "Indeed!"; "Good heavens!" cried Elizabeth; "but how could THAT be? How could he will be disregarded? Why did you not seek legal redress?"

3. rhetorical question

"I am thinking of what you have been telling me," said she. "Your cousin's conduct does not suit my feelings. Why was he to be the judge?"; "Good heavens!" cried Elizabeth; "but how could THAT be? How could his will be disregarded? Why did you not seek legal redress?"

4. metaphor

“He had ruined for a while every hope of happiness for the most affectionate, generous heart in the world; and no one could say how lasting an evil he might have inflicted”;

5. parallelism

“But, she continued, recollecting herself, as we know none of the particulars, it is not fair to condemn him. It is not to be supposed that there was much affection in the case”

6. litotes

“Only look at her. She is quite a little creature. Who would have thought that she could be so thin and small?”

Here are examples of the main fictional techniques used by the writer, looking at the stylistic markup:

“I wish I could call her amiable. It gives me pain to speak ill of a Darcy. But she is too much like her brother – very, very proud. As a child, she was affectionate and pleasing, and extremely fond of me; and I have devoted hours and hours to her amusement. But she is nothing to me now. She is a handsome girl, about fifteen or sixteen, and, I understand, highly accomplished. Since her father's death, her home has been London, where a lady lives with her, and superintends her education.”

It is also worth noting that in this passage two adjacent sentences are built on the principle of antithesis. First, the character talks about the sweet girl and his affection for her (“As a child, she was affectionate and pleasing, and extremely fond of me; and I have devoted hours and hours to her amusement”), but then claims that “she is nothing to me now” (“But she is nothing to me now”).

Or, for example, consider the following passage from *Pride and Prejudice* in terms of fiction:

“Mr. Darcy can please where he chooses. He does not want abilities. He can be a conversable companion if he thinks it worth his while. Among those who are at all his equals in consequence, he is a very different man from what he is to the less prosperous. His pride never deserts him; but with the rich he is liberal-minded, just, sincere, rational, honorable, and perhaps agreeable – allowing something for fortune and figure.”

7. Personification; irony

The whist party soon afterwards breaking up, the players gathered round the other table and Mr. Collins took his station between his cousin Elizabeth and Mrs. Phillips. The usual inquiries as to his success were made by the latter. It had not been very great; he had lost every point; but when Mrs. Phillips began to express her concern thereupon, he assured her with much earnest gravity that it was not of the least importance, that he considered the money as a mere trifle, and begged that she would not make herself uneasy.

8. hyperbole;

The word “earnest” is a synonym for this word in the dictionary (an important or weighty nature; grave); it is interesting to note that this word combination includes the lexeme “earnest”, associated with the semantic field “money” in the English language.

Whatever he said, was said well; and whatever he did, done gracefully. Elizabeth went away with her head full of him. She could think of nothing but of Mr. Wickham, and of what he had told her, all the way home; but there was not time for her even to mention his name as they went, for neither Lydia nor Mr. Collins were once silent.

9. parallelism

Lydia talked incessantly of lottery tickets, of the fish she had lost and the fish she had won; and Mr. Collins in describing the civility of Mr. and Mrs. Phillips, protesting that he did not in the least regard his losses at whist, enumerating all the dishes at supper, and repeatedly fearing that he crowded his cousins, had more to say than he could well manage before the carriage stopped at Longbourn House.

10. repetition

“Laugh as much as you choose, but you will not laugh me out of my opinion. My dearest Lizzy, do but consider in what a disgraceful light it places Mr. Darcy, to be treating his father's favorite in such a manner, one whom his father had promised to provide for. It is impossible. No man of common humanity, no man who had any value for his character, could be capable of it. Can his most intimate friends be so excessively deceived in him? Oh! No.”

11. phraseology; metaphor; parallelism; exclamation

Thus, within the framework of this passage we can observe an indiscriminate, moderate combination of various means of artistic representation.