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SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

International Scientific Journal
Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2021 Issue: 08 Volume: 100

Published: 27.08.2021 <http://T-Science.org>

QR – Issue



QR – Article



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LINGUOPOETIC MEANS AND WAYS OF INTRODUCING THE IMAGE OF THE MAIN CHARACTER IN M. MITCHELL'S NOVEL “GONE WITH THE WIND”

Abstract: *The linguo-poetic analysis of the artistic-compositional and verbal-speech means of introducing the image of Scarlett O'Hara in M. Mitchell's novel "Gone with the Wind" is given. The author proves the high significance of the character's primary image from the point of view of its further disclosure in the work.*

Key words: *linguopoetics, artistic image, introduction of the image, composition, plot.*

Language: *English*

Citation: *Marupova, A. A. (2021). Linguopoetic means and ways of introducing the image of the main character in M. Mitchell's novel “Gone with the wind”. ISJ Theoretical & Applied Science, 08 (100), 313-317.*

Soi: <http://s-o-i.org/1.1/TAS-08-100-55> **Doi:**  <https://dx.doi.org/10.15863/TAS.2021.08.100.55>

Scopus ASCC: *1200.*

Introduction

The term "introduction" (from Lat. Introductio - "introduction") is borrowed by literary scholars from biology, where it means the resettlement of individuals of animals or plants into a foreign ecosystem. In this article, the introduction of a character is understood as the introduction by the author into the work of an actor, the creation of his primary image, through which the reader forms the first ideas about him [4, p. 231].

There are cases when the introduction of the protagonist coincides with the exposition or the plot of the novel, however, the writer often introduces the main character at later stages of the plot deployment, resorting to the so-called compositional retardation and thereby making the hero's "appearance" more expected and effective. The classic way of introducing a character is his detailed portrait characterization, accompanied by the author's comments. The more complete and detailed the description of the appearance, the clearer the ideas and the richer the reader's conclusions at the first "acquaintance". Another common method is the introduction into the narrative of the direct speech of the hero, his lines in dialogues with secondary characters. In this case, the reader has the right to form his opinion about the hero on the basis of his speech portrait, namely lexical content, pronunciation features, etc.

Arguing about the strong positions of the text, V.A. Kukhareenko, first of all, refers to them the end and the beginning of the work. At the same time, the researcher emphasizes that the way of representing the character landmark determines the subsequent compositional deployment of the text, the predominant form of presentation (explicit or implicit), as well as the way of expressing the author's modality [5, p. 122-123].

Regardless of the methods and means of introducing the character, which differ in different works, the leading goal of the introduction is to form the reader's first impressions of the hero, which will subsequently be refined, expanded and changed.

M. Mitchell introduces the image of the main character in the first chapter of the novel. On the porch of Tara - the O'Hara family estate - Scarlett talks to her good friends - the Tarleton twins. The author begins the story directly from describing the appearance of the main character, drawing attention to the traits inherited from both parents: Scarlett O'Hara was not beautiful, but men seldom realized it when caught by her charm as the Tarleton twins were. In her face were too sharply blended the delicate features of her mother, a Coast aristocrat of French descent, and the heavy ones of her florid Irish father. But it was an arresting face, pointed of chin, square of jaw. Her eyes were pale green without a touch of hazel, starred with

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bristly black lashes and slightly tilted at the ends. Above them, her thick black brows slanted upward, cutting a startling oblique line in her magnolia-white skin-that skin so prized by Southern women and so carefully guarded with bonnets, veils and mittens against hot Georgia sun [3, p. 3]

Describing the appearance of his heroine for the first time, M. Mitchell emphasizes the following details: light green slightly slanted eyes (Her eyes were pale green ... slightly tilted at the ends), snow-white skin (magnolia-white skin), thin waist (the seventeen- inch waist, the smallest in three counties) and a well-formed bust (breasts well matured). As can be seen from the example, from the very first lines of the novel, the author draws the reader's attention to the contradictory character of the heroine. Everything in her appearance seems to say: "She is not as simple as it seems". A similar impression is formed by the author due to the convergence of such stylistic means as antithesis (delicate features of her mother - heavy ones of her florid Irish father), predicate inversion in the second sentence and epithet (sharply blended) in combination with the adverb of measure too.

In the next paragraph, the author very briefly designates the temporal (that bright April afternoon of 1861) and spatial (Tara, herfather'splantation) categories within which the narrative is carried out. However, two significant conclusions can be drawn from them: firstly, the events of the novel touch upon the most difficult period of the Civil War for the history of the United States, and, secondly, the main character represents the southerners who suffered a heavy defeat and were completely defeated in the war.

Then M. Mitchell returns to a detailed description of Scarlett's luxurious and expensive toilet: Her new green flowered-muslin dress spread its twelve yards of billowing material over her hoops and exactly matched the flatheeled green morocco slippers her father had recently brought her from Atlanta. The dress set off to perfection the seventeen-inch waist, the smallest in three counties, and the tightly fitting basque showed breasts well matured for her sixteen years. But for all the modesty of her spreading skirts, the demureness of hair netted smoothly into a chignon and the quietness of small white hands folded in her lap, her true self was poorly concealed. The green eyes in the carefully sweet face were turbulent, willful, lusty with life, distinctly at variance with her decorous demeanor. Her manners had been imposed upon her by her mother's gentle admonitions and the sterner discipline of her mammy; her eyes were her own [ibid].

In this passage, attention is drawn to the repeated use of the adjective green (green flowered-muslin dress, flat-heeled green morocco slippers, green eyes). Traditionally, green is associated with nature, youth, liveliness and inexperience of nature. Obviously, all of these features are fully inherent in the heroine, which is also emphasized by the mention of her young

age. However, green also has negative values. So, it can symbolize jealousy, anger and failure: Abundant in nature, green signifies growth, renewal, health, and environment. On the flip side, green is jealousy or envy (green-eyed monster) and inexperience [6].

The category of sociocultural affiliation is also implemented in this paragraph: the rich outfit of the heroine emphasizes that she belongs to the upper class.

It is important to note that the heroine's green eyes are a constant and most significant feature of her appearance. M. Mitchell endows Scarlett's eyes with a number of epithets (turbulent, willful, lusty with life, distinctly), emphasizing the fact that it is the eyes that betray the true essence of the heroine. While the manners of the young lady were the result of upbringing on the part of the mother and mother, the eyes are "her own." A simple sentence (... her eyes were her own) in a compound, parts of which are separated from each other by a semicolon, creates the effect of unjustified expectation. Hinting that Scarlett's character was far from being as pleasant and attractive as her appearance, the author, nevertheless, avoids any specifics. The reader can only guess so far about what the "restless, bright and lively" eyes of the main character hide. The author repeatedly notes this expressive artistic detail throughout the novel.

It is noteworthy that the image of the heroine is in harmony with the image of nature, which is succinctly conveyed by the author in one sentence: Outside, the late afternoon sun slanted down in the yard, throwing into gleaming brightness the dogwood trees that were solid masses of white blossoms against the background of new green [3, p. 4].

The attentive reader will find an undeniable similarity between the young spring vegetation and the main character. So, the crowns of flowering trees are snow-white, like Scarlett's skin, carefully protected from the hot Georgia sun, and framed by young green foliage, just like Scarlett is dressed in a green dress with a floral print. Through such an implicit comparison, the writer manages to convey the emotional state of the main character, who is in harmony with herself and nature.

In dialogue with the twins, Scarlett discovers such traits of her character as willfulness and pride. She quite sternly, albeit flirtatiously, interrupts all conversations about the war (which are so fascinating for her guests), since they are boring to her: "You know there isn't going to be any war," said Scarlett, bored. "It's all just talk. Why, Ashley Wilkes and his father told Pa just last week that our commissioners in Washington would come to-to-an-amicable agreement with Mr. Lincoln about the Confederacy. And anyway, the Yankees are too scared of us to fight. There won't be any war, and I'm tired of hearing about it".

Obviously, Scarlett is so carefree and youthfully naive that she does not even for a minute admit the

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thought that a war might start. For a young girl, war is nothing more than a boring topic that constantly occupies all the men of the county, distracting them from her person. This behavior indicates egocentrism, the desire to constantly be in the spotlight, not caring about the interests of others. Obviously, the heroine cannot be called a shrewd and attentive companion, as well as an amiable hostess.

It becomes clear to the reader how much talk about war has tired Scarlett, thanks to such an expressive syntactic tool as frame repetition (there isn't going to be any war; there won't be any war). In the above paragraph, attention is also drawn to the fact that the girl does not immediately recall the expression amicable agreement, which she apparently happened to hear in her father's conversation with Ashley Wilkes and which, due to her extreme disinterest and lack of general erudition, she can hardly remember.

The author also emphasizes the low level of education of the heroine in the following example: Stuart and Brent considered their latest expulsion a fine joke, and Scarlett, who had not willingly opened a book since leaving the Fayetteville Female Academy the year before, thought it just as amusing as they did [Ibid, p. 5].

As can be seen from this passage, the heroine is completely content with the basic education she received in a private school for girls and does not want to bother herself with further improving her mind. Just like the twins, Scarlett perceives learning as a burdensome and unnecessary activity, as indicated in the example given by the phrase a fine joke and the adjective amusing, which the author uses to describe the carefree attitude of friends to such a shameful event as expulsion from the university.

The speech part of the main character, presented in the first chapter, reflects her character: sharp, emotional, impetuous. Let us illustrate the above with the following example:

"If you say 'war' just once more, I'll go in the house and shut the door. I've never gotten so tired of any one word in my life as 'war,' unless it's 'secession.' Pa talks war morning, noon and night, and all the gentlemen who come to see him shout about Fort Sumter and States' Rights and Abe Lincoln till I get so bored I could scream! And that's all the boys talk about, too, that and their old Troop. There hasn't been any fun at any party this spring because the boys can't talk about anything else. I'm mighty glad Georgia waited till after Christmas before it seceded or it would have ruined the Christmas parties, too. If you say 'war' again, I'll go in the house".

In this passage, the expressiveness and expressiveness of a young girl's speech is achieved through the use of hyperbole in combination with gradation (Pa talks war morning, noon and night), an exclamation clause (... till I get so bored I could scream!), Lexemes with emotional and expressive coloring (shout, scream, ruin). Also interesting is the

expressive repetition of all the boys talk about - the boys can't talk about anything else, based on the grammatical opposition of the negative and affirmative forms of the sentence. In addition, noteworthy is the fact that in this paragraph the author again resorts to frame repetition, which reinforces the description of the heroine's emotional arousal.

So, Scarlett stops talking about the war and involves the young men in a discussion of a delicate question for them about how their mother took the news of the next expulsion of her sons from the university. Based on this, one can judge what topics our heroine is really interested in: gossip, discussion of the private life of neighbors and acquaintances. Not surprisingly, Scarlett is so genuinely encouraged at Stewart's mention of a "secret." She immediately senses that the twins will tell her some new gossip. Nevertheless, the excitement immediately disappears as soon as the twins reveal a "secret" about the upcoming engagement of Ashley Wilkes and his cousin Melanie Hamilton.

The author is still silent about the reason why this news is unpleasant to Scarlett, but the reader can easily guess about it himself thanks to the following description: Scarlett's face did not change but her lips went white - like a person who has received a stunning blow without warning and who, in the first moments of shock, does not realize what has happened. So still was her face as she stared at Stuart that he, never analytic, took it for granted that she was merely surprised and very interested [3, p.12].

The detailed comparison in the first sentence of the paragraph has a strong emotional impact on the reader and at the same time explains the inner state of the heroine, who in the first moments of shock cannot realize what happened. The noun blow in English means bad effect, an action or event that causes difficulty or sadness for someone [2]. Combined with the epithet stunning (shocking or very impressive) [1], it makes the reader understand that the news was not just unpleasant for Scarlett - it literally struck her on the spot. The overwhelming effect of the news is emphasized by the inversion at the beginning of the next sentence (So still was her face ...). Noting that Stuart Tarlton was never analytic, the author points out the falsity of the young man's conclusions (merely surprised and very interested) and forces the reader to reason from the opposite: the news was not just interesting and surprising for Scarlett - it had a personal meaning. As a result, the reader easily unravels the mystery of the changes in the main character: a young girl is in love with Ashley.

It is noteworthy that already in the first chapter of the novel the category of the author's relation finds expression. So, the reader can make the first conclusions about the attitude of the writer to her heroine thanks to the author's remarks to the dialogue between Scarlett and the twins. Let's look at two examples:

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1) Scarlett made a mouth of bored impatience. [3, p. 6]. The inverted epithet, with the help of which the author characterizes Scarlett's manner of conducting a conversation with young people, emphasizes the ironic attitude towards her absurd and infantile character. 2) She meant what she said, for she could never long endure any conversation of which she was not the chief subject [Ibid, p. 7].

The verb endure in English means to suffer something difficult, unpleasant or painful [1]. In this sentence, he gives the words of the author an ironic connotation. Obviously, in this example, the writer already more sharply ridicules the excessive narcissism and selfishness of the heroine, who is not interested in anything other than her own person.

Analysis of the linguistic features of the author's style when introducing the image of the main character showed that the language of the novel "Gone with the Wind" is characterized, first of all, by imagery and accuracy, which are achieved, first of all, thanks to numerous adjectives and adverbs.

One of the most striking features of the author's style of M. Mitchell is the desire for accurate and accurate detailed descriptions, which is largely facilitated by the frequent use of complex adjectives: magnolia-white, flowered-muslin, flat-heeled, mint-garnished, mustard-colored, black-spotted, sweet-tempered, hot-tempered, far-off, fresh-cut, pink-tipped, blood-colored, age-old, high-pitched, home-coming, jetblack, black-haired, red-haired, red-headed, two-faced, green-eyed. A significant group is also made up of evaluative and amplifying adjectives: beautiful, pretty, smart, good, fine, amusing, boring, silly (sillier), awful, remarkable, charming. Finally, the largest group of adjectives for M. Mitchell is made up of adjective colors: green (6), red (6), black (5), white (3), yellow (2), blue, hazel, pink, pinkish, scarlet, maroon. It is also noteworthy that the author uses the comparative degree of the adjective red - redder twice. It is obvious that the image of the surrounding world in different colors is also a feature of the author's style - it gives the text brightness and poetry. Numerous adverbs that the author uses when introducing the image of the heroine and which mainly belong to the book style of speech also contribute to the creation of a vivid, memorable image: distinctly, negligently, willingly, bristly, swiftly, savagely, indignantly, uproariously, triumphantly, jubilantly, reluctantly, breathlessly, expectantly, fervently, constitutionally, half-heartedly, abruptly, tremendously.

The predominance of concrete nouns over abstract nouns in the first chapter forms the corresponding "picture of the world" of the given work and reflects the vision and perception of this "picture" by the main heroine herself. Specific nouns, among which two groups are distinguished by frequency - words denoting objects associated with the life of planters (porch (2), plantation, cotton (2),

breeches, trees, blossoms, horses (2), driveway, animals (2), hounds, liquor, slaves, sun (4), hills (2), furrows, fields (3), woods), and body parts and details of a person's appearance (face (7), eyes (4), hair (2), lashes (2), legs (2), skin (2), muscles (2), chin, jaw, waist, breasts, lap, body, knee, head, nose, lips) - demonstrate the heroine's interest, first of all, in quite material, practical things.

As for the syntactic structure of the text, first of all, it is necessary to note the global division of the first chapter of the novel into the author's speech and dialogue, which have a different structure. So, the direct speech of the characters has a mostly unbalanced, arbitrary structure and free construction: most often there are simple sentences, often elliptical, which contributes to the skillful recreation of lively, colloquial speech (Look, Scarlett. About tomorrow; You a wall flower !; Miss Who?). The author's speech, on the contrary, is distinguished by a complex syntactic structure. So, in descriptive fragments, the following syntactic pattern is quite common: with the help of the inversion of the expanded circumstance, the beginning of the sentence is accentuated, it is complicated by the introduction of separate applications and definitions, as a result of which the ending of the sentence is accentuated. Thanks to this structure, the author creates a waiting effect that allows you to keep the reader's attention even with long descriptions.

There are many examples of such a structure in the first chapter, we give three of the most striking:

1) Seated with Stuart and Brent Tarleton in the cool shade of the porch of Tara, her father's plantation, that bright April afternoon of 1861, she made a pretty picture. (3)

2) Although born to the ease of plantation life, waited on hand and foot since infancy, the faces of the three on the porch were neither slack nor soft. (4)

3) But for all the modesty of her spreading skirts, the demureness of hair netted smoothly into a chignon and the quietness of small white hands folded in her lap, her true self was poorly concealed [3, p. 3].

The narrative parts of the chapter did not reveal any repetitive syntactic structures, but it should be noted that, in general, the syntax of the first chapter is characterized by the predominance of complex sentences over simple ones, an almost complete absence of nominative and incomplete sentences, the presence of a large number of isolations and introductory constructions.

Thus, in the introduction of the image, which takes place in the first chapter, M. Mitchell gives a lot of information about his heroine. The reader will find out age, social status, and also receive a fairly detailed description of Scarlett's appearance. The first remarks of the character's speech part paint a portrait of a self-confident, wayward young girl, in whom the natural principle prevails over the norms of behavior imposed from the outside. In addition, at the very beginning of

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the story, we learn her heart secret - love for Ashley, which will remain the main passion of the heroine throughout the novel. From the first pages of the work, through the description of the behavior of the main character, we note such characteristics as selfishness

and indomitable character. The category of the author's attitude to the character is also reflected in this chapter when describing the appearance of the heroine, as well as in the author's remarks to her remarks.

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