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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**LINGUISTIC AND STYLISTIC FEATURES OF JANE
AUSTEN'S NOVELS**

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GENERAL CHARACTERISTICS OF THE RESEARCH

The actuality and the usage rate of the research work..

The creative life of the famous English writer Jane Austen dates back to the end of the 18th century and the beginning of the 19th century, which is characterized by the transition from enlightenment to romanticism and realism in English literature. These two literary movements not only ruled together, but also had a strong influence on each other. One of the greatest services of the female writer, who wrote and created in such a period, was to bring to life the life and customs, the way of speaking of the English provincial society. J. Austen's novels gained so much popularity that they still attract the attention of a large number of readers. The writer enriched the English realist prose with new themes, motives, and style of writing. Therefore, her novels are considered as a new branch of English literature of the 1930s.

Since J. Austen's creativity is of special importance both in terms of literary criticism and linguistics, it is often the object of research in both literary criticism and linguistics. W. Scott was the first to study the author's novels from the point of view of literary criticism. He noted that a new style of novel appeared in English literature and that J. Austen was ahead of her predecessors. Additionally, she wrote numerous works, articles, monographs, reviews, dissertations, etc. on various aspects of J. Austen's creativity, both from the point of view of literary criticism and linguistics. J. Morgan, N. Auerbach, R. Aldington, D. Brown, W. Allen, L. Lerner, M. Bradbury, R. Farrer, A. Kettle, V. Nabokov, L. Hartley, M. Mardik, E. Zimmerman, M. Masfield, A. Litz, K. Moeller, N. Pey, E. Moers, S. Hilbert, M. Kirkham, V. Woolf, T. A. Amelina, O. N. Shchepina, L. A. Baranova, N. M. Mikhalekaya, V. V. Ivashova, V. V. Chichetko, N. M. Demurova, Y. I. Klimenko, Y. Ganieva and many other scientists have written research papers about the novels of the writer. Nevertheless, as J. Austen's novels were studied over and over, the interest in them does not diminish,

on the contrary, new interesting problems, linguistic and literary issues emerge.

It is noteworthy that in the artistic landscape of the world created by J. Austen, a concrete episode about events, people or characters, invented in conformity with important points such as space, time, plot line, or taken from real life, is verbalized on the basis of 19th century Victorian English. The cognitive approach allows us to identify a number of concepts within this worldview, among which the concepts of “mansion”, “family”, “property”, “aristocratic society”, “marriage” are more vividly described. J. Austen is called the “first lady” of English literature. Most of her heroes and characters are women. From this perspective, J. Austen’s creativity is based on the dialogues “woman-woman”, “woman-man”, “wife-husband”, “sister-sister”, “mother-daughter”, “girlfriend-girlfriend”, and “girl-woman relative”. The specific feature of these dialogues is that the main theme, which is a red line in the dialogues, is to get married, to characterize young boys and girls, and to exchange views on their characters. The commonality or closeness of the subject, the fact that at least one of the participants in the dialogic speech is a girl or a woman, the presentation of rich and specific dialogic speech material make the linguistic study of J. Austen’s novels extremely relevant. At the same time, one of the peculiarities of J. Austen’s creative life is the inner speeches of women and the letters they write. This aspect also increases the importance of the analysis of the writer’s language.

The relevance of the study of J. Austen’s novels is also closely linked to her style. It has long been proven that this English writer was able to create a unique style of language in her time, or rather in the Victorian era of the XIX century. The most characteristic feature of this style is that the dialogues and monologues of the characters play a leading role in creating specific connections between the author’s language and the speech of the characters, in characterizing the characters, describing their portraits, as well as revealing the nature of relations between members. The

writer often entrusts the description and narration of events to the main characters.

J. Austen's creativity has been studied neither in Azerbaijani literature nor Azerbaijani linguistics. Although the author's novels have been translated into most languages, the fact that the same novels have been translated into some languages by different translators and that the language of these translations has been studied comparatively, only one of her novels, "Pride and Prejudice", has been translated into Azerbaijani. There are no ordinary scientific articles written in Azerbaijan about the language and style of the famous novelist. This once again confirms the relevance of the research.

The research object is the novels of Jane Austen.

The research subject is to reveal the lexical, grammatical and stylistic features of the language of Jane Austen's novels, as well as to clarify the author's speech in her novels, the speech characteristics of the characters, the stylistic figures used, the dialogue and monologue of the characters.

The aim (purpose) and objectives of the research. The main purpose of the research is to study the language and style of Jane Austen's novels. In order to achieve this purpose, the following objectives are envisaged in the dissertation:

- To periodize the novels of J. Austen and study them as an object of linguistic research;
- To clarify the characteristics of the author's speech in J. Austen's novels;
- To explore the issues of connection of the author's speech with the speech of the characters, as well as the features of the transition from the author's speech to dialogue and monologue, especially internal speech;
- To determine the basis of terminological concepts related to the worldview, to define the conceptual field and basic concepts of J. Austen's novels;
- To study the concept of "mansion" by analyzing the Austen period in the historical and cultural context, to clarify the

verbalization features of its connection with the English national-cultural perception and way of thinking;

- To study the lexical and stylistic features of J. Austen's novels;

- To study the features of the development of stylistic figures in J. Austen's novels;

- To study the features of irony in J. Austen's style;

- To study the speech characteristics of J. Austen's characters;

- To study the stylistic and grammatical features of the writer's language;

- To study the epistolary style of J. Austen.

Research methods and techniques. The main purpose of the dissertation and the issues set for provided the research on a complex methodological basis. Methods of contextual and semantic analysis, semantic-lexical analysis, and content analysis were used in the research.

Research materials. Materials from J. Austen's novels "Pride and Prejudice," "Sense and Sensibility," "Mansfield Park," "Emma," "Lady Susan," "Northanger Abbey," "Love and Friendship," and "Lesley Castle" were used for the research.

Scientific novelty of the research. For the first time in Azerbaijani linguistics, the linguistic and stylistic features of Jane Austen's novels were studied and researches were carried out on the grounds of the texts of the author's separate novels. For the first time, the factor of a certain historical period and the speech features of the members of the provincial aristocratic society typical for this period were studied. The traditions, behaviors, and lifestyles of the provincial society in which the study is formed influence their speech, thoughts, and ideas, but also regulate their speech behavior. A set of similar topics, the speech of characters representing the same or similar societies, the relationships between them are reflected in the language material through various linguistic means. This material is studied from different perspectives and an attempt is made to identify the lexical units included in the gentry's lexicon of

the nineteenth-century. The scientific novelty of the research includes the perception of Austen's novels as a single macro-text, the restoration of aesthetically important fragments of the author's worldview. Within the system of revealed values, the concept of "mansion" and its specific realization in the research, as well as aspects of verbalization are studied. The choice of this concept is due to the fact that in one of the main novels of the writer it played a decisive role in the system of relations of the provincial aristocracy.

Working hypotheses of the research:

1. J. Austen's language and style are characterized by the fact that she was the first female writer of English literature, and the main characters she created were women.

2. J. Austen describes the life and customs of the nineteenth-century provincial aristocratic society, whose characters have a speech behavior normalized by this society.

3. J. Austen's style is rich in general stylistic figures. Their application in the novel serves to reveal the emotionality of the heroes and the impact of this feature on their speeches, the personalities of the characters through speeches rich in such means.

Theoretical significance of the research. For the first time in Azerbaijani linguistics, the language and stylistic features of J. Austen's novels have been studied. Theoretically, the main significance of this research is the application of a complex approach to the texts of novels written on the same period and a similar topic and the study of the features of the development of lexical units in the language of the described provincial aristocratic society. The analysis shows that the speech words used by the English provincial aristocracy in the 19th century formed a certain lexical layer. In the dissertation, the language of the novels was studied at the grammatical level and the grammatical means and stylistic features of J. Austen's novels were revealed. For the first time, the language material of the letter-novel genre was studied separately, the structural classification of the letters was given, and similarities and differences between them were identified.

Practical significance of the research. The research can be used in lectures and seminars on the vocabulary and grammar of 19th century English. The material obtained in this research can be found in the dictionary of the English gentry's lexicon, as well as its application in the compilation of the list of standard expressions used in this social idiolect. The dissertation is also of great importance to compile methodological materials on the stylistics, as well as on the language of the author. The research also gives enough material to organize special seminars on the conceptual field and concepts in the literary text.

The main provisions of the defense are as follows:

1. The creative life of J. Austen can be periodized on the basis of various criteria. Her creativity is related to the novel genre, which is divided into novel and epistolary-novel types.

2. One of the specific features of the language of J. Austen is that the characters she creates are constructed according to the accepted language norms of the time.

3. In all of J. Austen's novels, lexical devices used by nineteenth-century provincial aristocratic society are observed. A number of etiquette patterns typical of the aristocratic society of the province are identical to the etiquette patterns of modern English.

4. The stylistic figures used in the language of J. Austen serve to accurately describe the general atmosphere in the novels, to understand the emotional-expressive state of the heroes and to reveal the portraits and characters of the heroes through the speech of the characters.

5. J. Austen's language uses anaphora, epiphora, lexical and syntactic repetitions, metaphor, hyperbole, epithet and a number of other stylistic figures.

6. In the novels dedicated to the life and customs of the members of the provincial aristocracy of nineteenth-century England, a special place is given to the lexicon of the gentry and the patterns of speech typical of the language of the social class.

7. The life and customs of the provincial aristocracy of nineteenth-century England led to the formation of a certain

conceptual field. In this conceptual field, “family”, “property”, “mansion” and a number of other concepts are more prominent. The concept of mansion is the leading concept.

8. J. Austen’s epistolary style has specific features. These stylistic features are most evident in the novels written by the author in the epistolary style.

Approbation of the research. The title of the dissertation was approved at the meeting of the Scientific Council of Nakhchivan State University on September 28, 2018 (protocol №01) and registered on February 14, 2019 in the Scientific Council on Philological Problems of the Coordinating Council of Scientific Research of the Republic of Azerbaijan.

The main provisions of the dissertation were presented at scientific conferences and published in scientific journal in Azerbaijan and abroad. 11 articles and conference materials (4 abroad) were published in connection with the dissertation.

The name of the organization where the dissertation has been accomplished. The dissertation was completed at the "Roman-Germanic languages" department of Nakhchivan State University.

The structure of the research. “Introduction” 6 pages - 10 651 signs, Chapter I 26 pages - 49 685 signs, Chapter II 42 pages - 81 579 signs, Chapter III 46 pages - 87 094 signs, “Result” 5 pages - 8 621 signs, used literature 15 pages - 21 107 characters. Total volume 152 pages - 260 330 characters.

MAIN CONTENT OF THE RESEARCH

The “Introduction” part of the dissertation substantiates the relevance of the topic, scientific novelty, and theoretical and practical significance of the research. It also provides information on the research object, subject, purpose and objectives, methods, degree, hypothesis, provisions submitted for defense, approbation of the dissertation.

Section 1, entitled “**Jane Austen’s Creative Life as an Object of Linguistic Analysis,**” consists of two subsections. The

first subsection deals with the study of the text as an object of linguistic research in general. It gives a brief overview of the concept of “linguistic analysis”, the versatility of this concept, and the different approaches to it. Linguistic analysis of the text by Afad Gurbanov, V.Z. Demyankov, T.G. Vinocur, T.A. van Dijk, S. K. Golovkina and S.N. Smolnikov and others, definition of communicative integrity of the text, description of conceptual-variable components of the text, attitude to the structure of complex syntactic whole, meaning and functional connection of formal-grammatical and semantic-pragmatic aspects, etc. opinions and considerations on the issues are considered.

Until the 1980s, Azerbaijani linguistics preferred to conduct a number of research works on the language of individual writers and poets, as well as the language of concrete works and written monuments. Such researches are still being conducted today. Kamal Abdullayev (Dada Gorgud), Azad Mammadov, Afgan Abdullayev, Rahila Maharramova (Sabir’s language), Roza Eyvazova (Kishvari’s “Divan” language), Yusif Seyidov (Samad Vurgun’s language) and others in their research determined the communicative completeness of the text, described conceptual-variable components of the text, revealed the formal-grammatical and semantic-pragmatic aspects of the text and conducted researches and analyses on syntax as well as stylistics as a traditional linguistic analysis.

To understand the difference between a literary language and a vernacular, we can use the example of a person’s way of thinking. Just as there is a difference between scientific thinking and artistic thinking, there is a similar difference between literary language and fiction language, which is the form of expression of this thinking. Belinsky called art “thinking in characters” or “figurative thinking”. It is clear that the form of expression of thought through characters, that is, language, will be rapid and artistic. This is different from a common language, even a living spoken language. We can

sometimes see the signs of artistic elements in the living language, in the scientific language, and in the literary language.”¹

The traditional linguistic analysis of a literary text approaches the field of literary analysis with caution, as it takes language units in isolation from the text, and cannot penetrate its depths with the help of a linguistic arsenal. Consequently, the content, theme, composition, plot, leitmotif, keywords, fable, etc. concepts, as well as the organization of the text, its structure, system of relations, segmentation, completeness, and informativeness were beyond the scope of linguistic analysis. This is confirmed by the explanation of the provision of linguistic analysis of the whole system of language.

The inability of a sentence being a text is due to the stability of the information and the fact that it does not change over time and space. It can be assumed that there is no dynamics, no development in one sentence. “A text is a set whose elements (components) are interrelated in a certain way. Individual complete sentences manifest themselves as components of the text. At the same time, the completeness of individual elements or components in the text is relative. It means that the same sentence model needs to be approached differently within and outside the text. ... The text, being a highly organized syntactic unit, has the power to change the semantic and associative structure of the sentence in any form.”²

The connection between the elements of the text is cohesive. Cohesion is often interpreted as a connection between a sentence and larger elements of the text. Discourse also has these connections, and they appear in connection with additional extralinguistic factors in comparison with the text.

If the study of language as a system of signs is not enough to analyze communication or communicative interactions of individuals, then the types of pragmatic judgments revealed in the theory of speech acts do not reveal the full nature of the speaker's speech strategy and, thus, questions such as “How to achieve the

¹ Gurbanov A. (1986), 36.

² Abdullayev (1998), 224.

highest efficiency of speech?”, “What tools should be used depending on the purpose? are not yet answered.

V.Z. Demyankov considers that “it is important to consider separately any part of the text that includes more than one sentence or independent parts of a sentence. According to him, “it is possible to concentrate on one concept in the text, and the text as a whole is the sum of the contents formed on the basis of these concepts. The main elements of the text are: 1) the circumstances accompanying the event; 2) the background clarifying the event; 3) information identifying the event with the discourse; 4) value of the participants of the event.”³

The organization of the text depends on various pragmatic factors. Separating its components involves dividing the text into segments. Segmentation or division into components is based on thematic and functional principles. Thematic organization includes structural preparation, introduction, and completion of the discussion of the topic. The functional organization of the text includes interactive speech activities and speech organization activities. Language activity related to communication creates a meta-actional level.

Coherence, which combines not only formal-grammatical but also semantic-pragmatic (thematic and functional) aspects of the text, is based on logic and inference. For example, when responding with a nod or a shake, the connection is not made by grammatical or lexical means. Here the connection is obtained by logical conclusions. One of the interlocutors understands why the other is nodding or shaking his head. This is an accepted gesture. It has both affirmative and negative forms of agreement.

In the text, the issues of cohesion and coherence have a special place in the system of logical relations. From this point of view, the study of coherence and cohesion also draws attention in the process of studying the system of logical relations of the text. This

³ Demyankov V.Z. Anglo, 7.

makes it relevant to study the system of content and logical relations of the text based on pragmatic factors.

The signals of the author's concept manifest themselves in classical compositional speech forms. This includes description, narration, and reasoning, and they take logic and speech as universal texts. The description of such conceptual-variable components of the text has recently been carried out not only by lexical, morphological, syntactic means, but also by the involvement of semantic-syntactic elements. Description and narration are mainly dictation information related to the plot.

Hence, we have considered in general the segmentation of the literary text on various grounds, and confirmed the need for a linguistic analysis of these literary examples on specific issues.

In the modern period, when literary languages are fully formed, there is a narrowing of the functional spheres of language. However, new forms of text are emerging. The widespread use of the Internet and the transmission-reception of information through the Internet have led to the emergence of the concepts of Internet language and, accordingly, Internet texts. Due to their functional-communicative features, Internet texts combine the features of fast speech. There is a tendency to shorten words, to combine words, and to use abbreviations productively.

The second subsection examines the philological study of Jane Austen's novels. Numerous historical and literary works, literary critical articles, linguistic analysis, researches on stylistic issues were written on the creative life of Jane Austen and philological study of her novels (A.A. Paliy, A.J. Kononova, G.K. Chasterton, K.S. Philips, V.Woolf, K.A. Makrushina, E.V. Povzun, A. Duckworth, G. Grant, etc.). A.A. Paliy studied the life, novels, and poetics of Jane Austen. A.J. Kononova, taking into account the style, themes and problems of J. Austen's novels, divided her creative life into four periods: 1) the early period (1878-1795); 2) the second period (1796-1799); 3) the third period (1800-1814); 4) the fourth period (1814-1817). Drawing attention to the author's first literary works, G.K. Chasterton showed that they aroused the highest

level of psychological interest in the reader, that her first novels laid the foundation for J. Austen's critical critique of life and human relations, and that they were the source of her important writing style.

K.S. Phillips divided the study of Jane Austen's creative materials into two parts. The first part is the writer's vocabulary, and the second part is the sentence structure. That is, these studies covered lexical and grammatical levels.

Jane Austen, one of the classics of English and world literature, has captured the attention of a wide range of readers with her novels and other literary works on morality and spirituality, love, pride and passion, as well as attracting the attention of many writers, linguists and psychologists. Numerous historical and literary works, literary critical articles, linguistic analysis and stylistic researches have been written on Jane Austen and the philological study of her literary works. A.A.Paliy's monograph on the poetics of the writer gives an extensive bibliography of works on the life of Jane Austen and philological research of her creative works [Paliy, 198-211]. Before embarking on a philological analysis of the author's literary works, it is necessary to take a brief look at Jane Austen's creativity. Traditionally, J. Austen's creative life is divided into two main stages. The first stage is considered to be the period of writing the novels "Sense and Sensibility", "Pride and Prejudice", and "Northanger Abbey", and the second stage was the later "Mansfield Park", "Emma", and "Persuasion" [Paliy, 32; Ganieva (2009), 25].

A.J. Kononova, taking into account the style, themes and problems of J. Austen's novels, divided her creativity into four periods: 1) early period (1878-1795); During this period, J. Austen created "Juvenilia", "The History of England", "Love and Friendship" and some other novels; 2) the second period (1796-1799); 3) the third period (1800-1814); 4) the fourth period (1814-1817) [Kononova, 48-50]. In our opinion, this approach to the periodization of J. Austen's novels is more expedient in terms of covering a number of factors. This is confirmed by some changes in the author's novels during these periods. The main characteristic of

the early or the first period is that the writer chooses the subject for her novels from the stories and novels written by others.

In the early days of her creativity, J. Austen preferred the traditional subjects of sentimental novels. Such novels tell the love stories of two young people who face many problems.

One of the features of the stylistic evolution of J. Austen's novels is the change of titles she selected for her novels. During this period, the author's novels "Elinor and Marianne" was later called "Sense and Sensibility" and "First Impressions" – "Pride and Prejudice".

One of the main features of the second period of J. Austen's style is that the author describes the reality from a realistic point of view and differs the positive characters from the negative ones not by the presence or absence of certain qualities, but by their ability to hide negative emotions, control negative qualities, admit their mistakes and learn from the consequences of these mistakes.

J. Austen tried to describe the class stratification of Victorian England down to the smallest detail. The writer uses satire to describe class consciousness, and the character she chooses for this purpose is Collins. This man spends most of his time flattering Lady Catherine de Bourgh, the well-known lady of the upper class, who is his guardian.

In Jane Austen's novels, she prefers dialogues: her heroes and characters communicate with each other in different speech situations in different places and times, and take part in conversations on various topics. Of course, this communication is not only in dialogue, but also in polylogue. The above makes the linguistic analysis of the author's novels at the level of dialogue and polylogue relevant. Undoubtedly, it is also important to clarify the textological characteristics of the volume-pragmatic division of novels.

Section 2, entitled "**Language Features of Jane Austen's Novels,**" consists of four subsections.

The first subsection explores the features of Jane Austen's language in the novel "Pride and Prejudice". In literary texts, mainly in prose, the author's speech takes an important role in the

organization and construction of the text, in the semantic connection of volume-pragmatic units of text, in the description of speech situations, non-verbal means of expression, in the introduction of new speech and dialogues, in the reveal of personalities of the characters, and in the definition of reality, events, space, and time.

The author's commentary is the author's position and assessment, the main function of which is to directly manage the reader's perceptual activity in comparison with other compositional elements. The author's commentary also performs evaluation, information and characterization functions.

Although numerous studies have been conducted on J. Austen's "Pride and Prejudice", the author's commentary on this novel has not been studied consistently enough. However, the use of the author's commentary in all functions is obvious in the novel.

There are three main plot lines in the novel. The first line is a lyrical-dramatic presentation line, focusing on Elizabeth, Darcy, Jane and Bingley. The second line is a mock-humorous line, revealing the comic characters Mrs. Bennet, the satirical characters Lady Catherine de Bourgh and Collins. The third line is based on the adventurous-flamboyant relationship, with Lydia Bennet and Wickham.

The novel "Pride and Prejudice" begins with the author's commentary and the author's speech: *"It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife. However, little known the feelings or views of such a man may be on his first entering a neighborhood, this truth is so well fixed in the minds of the surrounding families, that he is considered the rightful property of someone or other of their daughters."*

The theme of "search for a husband", which is part of the life and family relations of nineteenth-century Victorian English society, is given through the authors speech. The writer puts this problem in the form of an antonymous attitude: the young man is looking for a wife, and he is hunted by a neighbor's daughter. The author does not describe the problem and the process of "search for a husband" as her own discovery, but presents it as a well-known event in the

society's own perception, and this fact is confirmed by Mrs. Bennet's speech in the dialogue immediately after the author's speech: "*Oh! Single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!*" [p.8].

A special author's speech is composed on behalf of the first person, in which case the author herself is one of the participants in the novel. In this case, the participant is not given a specific designation as a person. She acts as an outside observer in the text.

The second subsection is about the lexical features of J. Austen's novels. It is noted that in the literary text, lexical units acquire new meanings in relation to each other and other elements of the text, acquire stylistic qualities related to the general content, and form an emotional and expressive background. The influence of linguistic and extra-linguistic factors on lexemes plays a key role in shaping the author's intended environment by revealing them in context. The literal meaning of a word is its potential meaning.

Speeches of aristocratic society are distinguished by their richness of jargon and slang words. It is believed that aristocratic jargon was created by well-known writers of the time. Members of the aristocratic society read the novels of these writers, memorized their favorite speech patterns and used them in their conversations. Many words and phrases became part of *the gentry's lexicon* and thus became slang words understood only by members of society.

Words such as "a dagger", "a thunder – bolt" are among the slang words used in the language of aristocratic society. Expressions such as "worn", "commonplace", "hackneyed", "to set one's cap at a man", "to make a conquest" (of), which are typical for the gentry's speech, are also characteristic of the gentry's language. In her novels, J. Austen uses many words typical of the gentry's language. For example: *piquet, ciricle, cig, sedan chair, abode, ere = beore, hither-urither, office (duty), deck - decorate, fain (dress), etc.*

In the English aristocratic societies of the late eighteenth and early twentieth centuries, expressions such as "have the goodness", "to recover the presence of mind", "I shall be obliged to you", "to commit extravagance", "to recover the presence of mind", "to have a

compassion on my nerves”, “to have the presumption to aspire” have also been widely used.

Section 3 studies the grammatical features of Jane Austen’s language. In J. Austen’s novels, it is obvious to create imagery, expressiveness, harmony, simplicity by using all levels of language in a unique way in stylistic moments, and thus increase the ideological and aesthetic impact of the novel. The structural and grammatical features of the sentences used in her language are no exception in this regard, once again confirming the diversity of the author’s style. The specific features of the use of different verbs in sentence structure allow us to evaluate such sentence forms as a grammatical stylistic quality. Such stylistic points need to be analyzed and researched on the basis of examples.

Structural-grammatical research on individual novels by J. Austen shows that the author uses action verbs in the form of the present and past tense forms of the verb “to be”, applies a new technique in sentence construction: “It was a plain that he was that moment arrived” (“Pride and Prejudice”). In the complex sentence, the past tense form of the verb “to be” “was” is used as the verb of both the main and subordinate sentences: was plain; was arrived. Another of the specific features of the sentence is that in the general structure both the past tense form of the verb “*to be*” (*was*) and the auxiliary part of speech *that* was used twice. The repetition of two words in a complex sentence of only 9 words, at first glance, seems to complicate the sentence. On the contrary, it reinforces the connection between simple sentences, creates a sound harmony, and transfers the actualization of “*that moment*” to “*arrived*”, which takes over the actualization of “that moment” by preceding the main part of the message. It is not the time of arrival, but the arrival itself that is relevant. However, the adverb “that moment” has also gained informative value with an emphasis on the stress. As a result, “that moment” gained the meaning of not “that moment”, but “that very moment”. Such sentence structure technique enhances the effect of the text, making it readable.

The writer creates memorable, selective structures not only by using the forms of the verb “to be”, but also by correcting various combinations of the verb “do” and including them in the sentence. In her syntactic constructions, she often uses the verb “do” in conjunction with “away”: *All Elizabeth’s anger against him had been done away*. The phrase “done away” in the English sentence has a specific meaning. If we want to explain this phrase in the Azerbaijani language, it can be translated as “qəzəbi soyudu”. The sentence reports that Elizabeth’s anger has cooled down. This anger is “destroyed”. It is clear that anger is a kind of emotion, and the psychological effects of anger cannot be overcome immediately. It is no coincidence that the phrase “qəzəbi soyumaq” (*to cool down one’s anger*) is used in Azerbaijani. It should be understood that anger gradually decreases from its peak form, cools down, but even in the case of cooling, it (anger) does not disappear completely. With the writer’s skill in choosing the form “done away” anger is imagined as a substance, a materialized object. Accordingly, this substance is destroyed. That is, it existed, but disappeared in an instant. It should be noted that the translation of “destroyed” does not mean the meaning of “done away” by J. Austen. Because in the verb “destroy”, the associative meaning “scattering” is felt, “disappearance” does not occur.

Stylistic features are also revealed in the use of gerunds in the writer’s language. When talking about sports competitions or sports events, J. Austen adds the indefinite article “a” before the gerund: “I had no notion but he would go **a** shooting or something or other.”

The dissertation extensively studies the grammatical features of J. Austen’s individual novels.

The fourth subsection examines the textual features of irony in Jane Austen’s novels. It is noted that the irony of the literary text as a literary and linguistic phenomenon is the negative assessment of interpersonal relationships, human activity, the nature of reality, and the partial expression of such an assessment in an implicit form. Various figures, images and characters are created in the literary text. While presenting different characters, images and

figures to the reader, the author tries to reveal their inner world, characteristic traits, and in many cases also clarifies her own attitude towards them. Some aspects of the personality of the character are conveyed through irony in a humorous form. In this sense, irony is close to humor, satire, and comedy in general.

The irony is not only in the author's speech, but also in the speech of the characters. This is quite natural. Because the attitude of the participants to each other of the events also plays a decisive role in revealing the general content of the text.

The following part of the dialogue between Mrs. Bennet and her husband in "Pride and Prejudice" is ironic:

– Is he married or single?

– Oh! Single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!

– How so? How can it affect them?

– My dear Mr. Bennet," replied his wife, "how can you be so tiresome! You must know that I am thinking of his marrying one of them".

– Is that his design in settling here?

– Design! Nonsense, how can you talk so! But it is very likely that he may fall in love with one of them".

At first glance, Mr. Bennet's question "Is he married or single?" does not raise any additional comments. However, the connection with the theme of the search for a spouse at the beginning of the novel reveals the implicit meaning of irony. In other words, Mr. Bennet is directly interested in the young people who move to the area where they live, whether they are married or single. However, this ironic meaning fades into the background in Mr. Bennet's later speeches. At the same time, it is ironic that Mrs. Bennet's interest in this young man is linked to the marriage of one of her daughters. Finally, the question that Mr. Bennet addressed his wife "Is that his design in settling here?" is irony as well. He asks if his wife has a plan for the young man who moved into the neighborhood, and it is as if he is making fun of Mrs. Bennet. Irony

is also strong in Mrs. Bennet's remarks: "Design! Nonsense, how can you talk so! ". Since the wife does not understand the implication or irony in her husband's question, she comes to the conclusion that her husband is so naive, and in response, she turns him into an object of irony.

J. Austen creates irony through various means of language, and at the same time takes into account the situation of speech in her novels.

"Happy for all her maternal feelings was the day on which Mrs. Bennet got rid of her two most deserving daughters".

The epithet used in this example is intended to create irony. The author notes that Mrs. Bennet's happiest day was her separation from her two daughters. Separation and happiness have contradictory meanings.

Section 3, entitled "Cognitive-stylistic features of Jane Austen's language", also consists of 4 subsections.

The first subsection identifies the main organizers of the concept of "mansion" in Jane Austen's novels. It is noted that in the novels by J. Austen, space can be divided into sub-concepts such as "house", "property", "mansion", "palace", and "castle". Among these concepts, "mansion" plays a key role. Researchers note that the formation of certain types of discourse of different concepts also includes literary texts.

Here, the concept of space is expressed by the words house / home. However, these lexemes seem to have a limited meaning by expressing the place of residence. That is, the house as well as home can be located in the city. The concept of Country House includes *cottage, chateau, dacha, estate, hall, lodge, manor, manorial estate, manse, mansion, parsonage, residence, stately home, villa, shooting box, summer house, country seat, farmhouse, rectory, etc.*

The space is directly connected with nature and the village. Country House is a more appropriate combination to express a concept of space in this respect. This combination, in turn, actualizes various semantic components. This includes: 1) residential building: *house, mansion, residence, dwelling*; 2) rural area: *country,*

countryside, outside of the city, second home; 3) size, spaciousness: *large, big, etc.*; 4) property: *belonged, belonging, owned*; 5) traditionalism: *traditional, aristocratic, historical, owned for many years*; 6) family: *family, daughter, wife, son*; 7) wealth: *wealthy*; 8) appearance: *impressive, etc.*

The second subsection examines the stylistic features of the speeches of the characters in Jane Austen's novels. In the novels, a more accurate portrait of the main characters is created. The speech portrait of the character is formed by the author's narration through dialogue and inner speech of other characters, as well as the character himself. The image of a character is revealed by his appearance, speech features, actions, behavior, social status, attitude to events, as well as to others. J. Austen uses words, phrases and sentences with stylistic features in the speeches of her heroes. The author takes into account the inner qualities of each character, the way of thinking, the social status, and uses the appropriate means of expression of language when constructing his speech. J. Austen's style is characterized by the expected extended word order of the English language. If we analyze the punctuation schemes in J. Austen's novels, we can see that she uses full stop (.) less among the main punctuation marks. This is due to the fact that her novels are characterized by non-specific indirect speech and often the addition of indirect speech to such a form of speech. Jane Austen uses a lot of neutral phrases, and these phrases are based on the lexicon of the spoken language, which is more typical for the relevant period: to be conceited, to be of a respectable family, to be a fine lady, to be convinced, to be handsome, to be in the habit of doing smth., to be pleased, to please, to be disposed, to approve smb., to be entitled to do smth., to purchase an establish, to marry a man, to inherit property, to think well of smb., to have a fortune, to be proud, to be anxious, to be entitled to estate, to be doubtful, to be educated, to consider smth., to be provided with smth..

The third subsection studies stylistic figures in Jane Austen's novels. Jane Austen's novels are rich in unique stylistic figures. Although the writer prefers irony, she uses other complex

stylistic means in her novels. In our opinion, metaphor is also widely used in the novels of J. Austen, and this stylistic means is more often recorded in the novel “Persuasion”. Most of the utterances and expressions here are metaphorically underlined.

The imagery, expressiveness, literary and artistic aesthetic value of a novel depends to a large extent on the use of syntactic figures. In order to create bright and memorable characters, J. Austen identified living and inanimate objects with nature, man, abstract ideas and man. Metaphor refers to the interaction of living nature with man, inanimate nature with man, and inanimate nature with living nature. In J. Austen’s novels, such comparable sides are different and become different pairs that interact. For example, in the comparison of abstract ideas and nature, “youth” and “beauty” are expressed by the season “spring”: *a second spring of youth and beauty*. It is known that spring is a season and refers to nature. Jane Austen creates a metaphor with the expression “a spring of youth and beauty”, referring to the inherent nature of youth and beauty. Youth has characteristics such as awakening and evolution. This is a period of life in which a person’s strength and capabilities increase. Spring is also a period of awakening of nature. Trees grow, grass grows, flowers bloom, and the beauty of nature is presented in metaphorical language, linking human life with the period of youth and beauty.

The fourth subsection deals with the epistolary style in Jane Austen’s novels. Epistolary style occupies a special place among functional styles; many researchers do not distinguish it as a separate style, but identify it with the style of everyday language. The peculiarities of Jane Austen’s epistolary style are also due to the variety of forms in which she uses the letter. We can distinguish the mentioned features as follows:

- the novel is written entirely in the form of letters;
- letters are used in the novel and various letters are referred to;
- the novel refers to the letter.

J. Austen’s first novel, written only in the form of letters, consists of 41 letters. The first letter was written by the protagonist, Susan Vernon, to her brother. Due to its structure, the first parameter

that attracts attention in the letter is its title. It is written in capital letters from whom to whom the letter was written. The sentences in the letters are mostly complex. There are independent and subordinate clauses, as well as mixed complex sentence types. Independent clauses are connected by an “oath”. Of course, there are also simple clauses in the letters. For example; “*Sir James did make proposals to me for Frederica; I take London in my way to that insupportable spot, a country village; it is time for me to be gone.*”

However, the lack of simple clauses is evident in the letters in this novel.

In the “Conclusion” part of the dissertation, the results of the research are summarized as follows:

1. Jane Austen, one of the classics of English and world literature, has attracted the attention of a wide range of readers, as well as many writers, linguists and psychologists, with her novels on morality and spirituality, love, pride and passion. Numerous historical and literary works, literary critical articles, linguistic analysis and stylistic researches have been written on the philological study of Jane Austen’s novels.

2. Taking into account the style, themes and problems of J. Austen’s novels, her novels are divided into four periods: 1) the early period (1778-1795); 2) the second period (1796-1799); 3) the third period (1800-1814); 4) the fourth period (1814-1817). This approach to the periodization of J. Austen’s novels is more expedient in terms of covering a number of factors. The main characteristic of the early or first period is that the writer chooses the plots for novels from the stories and novels written by others. In the early days of her career as a writer, J. Austen preferred the traditional subjects of sentimental novels.

3. The second period has a special place in the creative life of J. Austen, and it is during this period that she was formed and became famous as a writer. It was in the second period that she managed to improve her creative style by moving from the epistolary novel to the narrative. The writer has already tried to reveal the identity of her heroes not by their individual personalities, but by

creating a complex, multifaceted character. She also goes from describing the world in which good and evil struggle in the person of negative and positive characters with obvious antagonistic qualities, to clarifying the error of asserting the existence of absolute bad and absolute good people in life, just as there is no clear boundary between good and evil. At the end of her career, Jane Austen rises to the highest level of psychological realism. This was not the case with many writers at the same time.

4. In Jane Austen's novels, she prefers dialogic speech. Her characters communicate with each other in different speech situations in different places and times and take part in conversations on different topics.

5. Jane Austen's novels use sentence types that are not typical for the period, which confirms the author's involvement in the normalization of the English language. This fact, on the one hand, reflects the structural features of the English language of the writer's time, on the other hand, reflects the specifics of the individual stylistic features of J. Austen's language.

6. In the novels of J. Austen, one of the well-known representatives of English mansion novels, space can be divided into subconcepts such as "house", "property", "mansion", "palace", "castle". Among these concepts, "mansion" is the basic or nuclear concept. Words belonging to different thematic-semantic groups are gathered around the concept of mansion. The external appearance of the mansion includes thematic group of the words such as *gardens, park(s), parkland, furniture, sofa, pictures, antiques, library; magnificent, luxurious, expensive, beautiful, great, stately, spacious, big; set, situated, designed, demonstrated, abounded, surrounded, worn, destroyed*. In J. Austen's novels on provincial aristocracy, the conceptual features of mansion are revealed in various speech contexts. The use of such features at different points of speech is specific to Jane Austen's style. Various lexical devices are concentrated around the concept of mansion, with "house" and "home" in the center.

7. Taboo words, expressions and swear words had a special place in the speech of 19th century English aristocrats. One of the characteristic features of the speech of members of English aristocratic societies is related to the assessment of events. Aristocrats either understate or overstate the event. Understatement is a way for high-class people to control their emotions in different psychological situations.

8. Jane Austen's novels are rich in unique stylistic figures. Although the writer prefers irony, she uses other complex stylistic means in her novels.

9. The author builds metaphors on the basis of perception techniques. Naming a character on the basis of another character and describing him with the qualities of another character is an important device in metaphor. Metaphor always requires the existence of two sides, and one of these two sides is the main quality, the other the attribute.

10. Jane Austen enlivens and personalizes nature with metaphors, as well as adds romance, sadness and fragility to the description of events and the mood of the characters. Metaphors also affect the reader and play a role in shaping his attitude to the character.

11. In J. Austen's novels, it is obvious to create imagery, expressiveness, harmony and increase the ideological and aesthetic impact of the novel by using all levels of language in a unique way in stylistic moments. The structural and grammatical features of the sentences used in her language are no exception in this regard. Features of the use of different verbs in the sentence structure allow us to evaluate their forms as a grammatical-stylistic quality.

12. Certain aspects are also revealed in the use of prepositions, adjectives and conjunctions in the language of the writer. The omission of the prepositions is used by the author to convey the main idea more clearly.

13. In the language of the characters, there are cases when adjectives are replaced by adverbs. J. Austen skillfully uses the

creation of stylistic complexes of the use of both proper and common names with the appropriate articles.

14. Epistolary texts are also an integral part of national culture. Features of Jane Austen's epistolary style are related to the variety of forms of letter use: 1) the novel is written entirely in the form of letters; 2) letters are used in the novel and various letters are referred to; 3) the novel refers to the letter.

In the dissertation, 186 scientific and theoretical literature sources and Internet resources in Azerbaijani, Russian and English languages were used.

The main content of the dissertation is reflected in the following theses and articles by the author:

1. Features of the author's language in the novel "Pride and Prejudice" // – Baku: Tədqiqlər. Institute of Linguistics named after Nasimi of ANAS. –2019. № 2, –p. 168-174

2. On the periodization of Jane Austen's work // – Baku: Philological issues. Institute of Manuscripts of ANAS, –2019. № 8, – p. 329-334

3. Jentry lexicon in the works of Jane Austen // 3. Asia Pacific International Congress On Contemporary Studies (Asia Pacific International Congress of Modern Studies). Seoul, South Korea, – 1-2 June, 2020, p. 87-92

4. The main organizers of the concept “country house” in Jane Austen's creative work // – Киров, Инновационное Образовательное Пространство: теория и практика обучения иностранным языкам и русскому языку как иностранному в высшей школе. Серия «Научная психолого-педагогическая школа “ЧИР-среда”», – 2020. Выпуск 12, – p.101-110

5. Features of the expression of irony in the creativity Of J. Austen // – Warszawa, Polska: Colloquium-journal, Philological sciences, – 2020. №22 (74), – Część 1, p. 36-38

6. Irony and its types // – Baku: Language and literature.

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7. Grammatical features of Jane Austen's novels // - Baku: Eurasia Civilization. Baku Eurasian University, – 2021. Vol. 10, № 2(47), – p. 130-135

8. Text paragraphs (conference) in Jane Austen's novel "Love and Friendship" // Materials of the Republican scientific conference "Strategy for the development of the humanities", – Bakı: – 6-7 March 2021, –2021, – p. 316- 318

9. Speech characteristics in the work of Jane Austen // II International Baku Conference on Scientific Research. Odlar Yurdu University, – Bakı: – 28-30 April 2021, – 2021, –sp. 491-494

10. Epistolary style in the works of Jane Austen // International Gobekli-tepe social and human sciences congress-II. – Turkey. Shanliurfa, Harran University: Proceedings book, –May 6-8, 2021, p. 595-601

11. Stylistic features of the speech of the heroes in the works of Jane Austen // – Baku: Philological issues, Institute of Manuscripts of ANAS, – 2021. №5, – p. 101-109

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