Spectrum Journal of Innovation, Reforms and Development
Volume 02, May, 2022 | ISSN (E): 2751-1731
Website: www.sjird.journalspark.org

THE ROLE OF A PAUSE IN THE INTERPRETATION OF CHARACTER SUBTEXTS IN A. BARICCO'S NOVEL "OCEAN SEA"

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Abstract
This article discusses the pause as a communicatively significant component of dialogic fragments, as well as its role in the interpretation of character subtexts in the works of A. Baricco. By interpreting the reasons for silence, one can obtain important additional information about the characters and reveal their emotional and psychological state. The material of the study is A. Baricco's novel "Ocean Sea".

Keywords: text, interpretation, pause, communication, Italian literature

Introduction

When analyzing a text, a pause is of particular importance. It is used as an original artistic technique to designate areas of meaningful silence. The presence or absence of a pause in the dialogues equally carries a semantic load, forms the subtext of the novel, determine the system of characters, typifying it. A pause is a non-verbal equivalent of the hidden emotional impulses and experiences of the characters. Its main role is to reveal the inner intentions of the communicants, to expose the authenticity or imaginary nature of their interest in the dialogue and interlocutor.

The gesture and the pause are the most important among the types of non-verbal expression in Baricco's works of fiction; moreover, in most cases they are associated with each other and are used together. Within the framework of this article, it is interesting to analyze the role of a pause in the novel "Ocean Sea".

Pause (from the latin word pausa, from the greek word pausis - termination) is a temporary stop in the sound that breaks the flow of speech, caused by various reasons and performing various functions.

According to the definition of O. M. Lyubimskaya, a pause is any temporary stop in the speech of the characters, which is not filled with any of their active actions [Lyubimskaya, 2017:121]. We also agree with the opinion of M.A. Vasilik, who notes that being able to listen to a pause, interpret the reasons for silence, one can obtain important additional information in the process of communication [Vasilik, 2017]. Indeed, the pause is closely related to character subtexts, as it is a communicatively significant unit of communication.

As O.M. Lyubimskaya notes, the communicative role of the pause helps to define typological images in the artistic system [Lyubimskaya, 2017:120]. In character subtexts, the presence or

absence of a pause determines the relationship between characters who demonstrate their involvement in the subject of conversation.

The main purpose of the pause in Baricco's novel is to reveal the emotional and psychological state of the character. Analyzing the first situation, in which a dialogue takes place between Baron Kervol and Padre Plush, it's possible to notice that the author does not need to describe the characters involved in the dialogue, because it is clear from the back story.

Padre Plush's reaction to the Baron's words is silence or monosyllabic words. This is due to the fact that the baron uses rhetorical phrases and truth repeated day by day, which the padre, who has been raising the baron's daughter Elizevin for 15 years, knows very well.

There is also a slight pause after the baron's words. It can be understood that the baron wants to talk to the padre about something important, but he needs to gather his thoughts, decide where to start the dialogue:

- Padre Plush...
-Yes, baron.
-Tomorrow my daughter turns fifteen.
- ...
-It has been eight years since I placed her in your care.
- ...
-And you didn't heal her.
- No [Baricco, 2001:23].

It is interesting to follow the further development of the dialogue. Padre Plush's reaction to the baron's words is only silence. He does not respond to the baron's remarks, because, having a low social status, he does not dare to object to him. The baron's remarks continue with rhetorical phrases:

- She's going to get married.
- ...
-She has to leave this castle and see the world.
- ... [Baricco, 2001:23].

The baron uses the pause for the second time during the dialogue. In this situation you can notice an emotional upsurge:

-She is going to have children and...
- ...
-Sooner or later, she will finally have to start an independent life.

Then the author uses the pause technique again, both characters are silent, the emotional upsurge intensifies:

- ...
- ...
- ... [Baricco, 2001:23].

A pause is necessary for the baron to finally say those very words:

-Padre Plush, my daughter must get well.
- Yes.
-Find someone who can heal her. And bring him here [Baricco, 2001:23].

Let's analyze the second situation which occurs at the reception of Dr. Utterdel. There is a dialogue between the doctor and Baron Carvol. The doctor performs his duties and gives instructions for the treatment of the girl:

-Take her to Daschenbach, there is an ideal beach for swimming in a wave. Three days. One dive in the morning, one in the afternoon. Ask Dr. Taverner, he will take care of everything. Here is a letter of recommendation. Take it.

The reaction of the baron and his gesture are interesting: "The baron took the letter without even looking at it." This gesture makes us understand that the content of the letter is not important to the baron, he is against such treatment of his daughter:

-It will destroy her, - he said.

The doctor's next words is his linguistic self-characterization: he can answer and object to the baron, regardless of his social status:

- Maybe. But unlikely. [Baricco, 2001:49].

Further, the author uses the pause technique: the baron does not answer the doctor's words, since he needs time to think.

This is also evidenced by the author's speech: "Only great healers are so cynically accurate. Utterdel was the greatest." The Baron does not trust the doctor to treat his daughter in this way, but he is the best doctor.

After a short pause, Dr. Atterdel continues the dialogue. His tone is decisive:

-Judge for yourself, baron: you are free to keep your girl here for years; she will forever walk on white carpets and sleep among flying people. But one day a feeling that you cannot predict will take her away. And then - amen. Either you take risks, follow my instructions and trust in the Lord. The sea will bring your daughter back to you. It's possible that she will come dead. But if she comes alive, she will be really alive.

The Baron's reaction to the word "dead" is a gesture: "The Baron froze with a letter in his hand, halfway between himself and the black doctor." Using a pause, the author makes it clear the psychological state of the baron: confusion, anxiety, grief, despair. His answer to the doctor emphasizes his state of mind: a father who has been raising his daughter for 15 years is not ready to lose her, unlike the doctor:

- You do not have kids.
- It does not matter.
- However, you do not.

With the help of a gesture, one can understand the decision of the baron regarding his daughter, he does not agree to endanger her: "He looked at the letter and put it on the table".

-Elisevyn will stay at home [Baricco, 2001:49].

Further, A. Baricco uses a pause technique that does not last long: "It became quiet for a moment, only for a moment."

The next replica belongs to Padre Plush. His intonation is resolute, energetic:

-No way.

The author's speech helps to understand the psychological state of Padre Plush, who "for the first time in sixteen years dared to object to the Baron in regard to the life of Elizevin. He felt

a heady delight, as if he had just jumped out of a window. He always had a kind of practical streak in him, and once in the air, he decided to learn to fly".

Then the dialogue turns into a monologue, since all subsequent remarks belong only to the padre. They have no pauses. The absence of a pause also helps to comprehend the inner state of mind of the hero. The author makes us understand what kind of intonation Padre Plush speaks with: resolute, convincing and energetic:

– Elizevin will go to the sea. I'll take her myself. We'll spend as much time as we need there, months, years, until the girl can control herself. And she will come back alive. Any other decision would be stupidity, worse, cowardice. Yes, Elizewyn is afraid, but we mustn't be afraid, and neither am I. Elisevin doesn't care about death. She wants to live. And her wish will come true. [Baricco, 2001:50].

The goal of the monologue was achieved: the baron agreed to send his daughter for treatment. So, comparing two situations, one can see that A. Baricco skillfully creates the prospect of their development through the use of the pause technique. In the first situation A. Baricco creates the image of Plush as a modest person who does not dare to argue with the baron, but in the second situation his emotional state changes: his speech does not contain pauses.

Thus, the pause is communicatively significant in the interpretation of character subtexts. Its main role in A. Baricco's novel "Ocean Sea" is to give an additional description of the character's portrait, reveal his psychological and emotional state, deep emotional experiences, and also determine the relationship between the characters.

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