

IMPLICATURE IN AMERICAN LITERATURE: COGNITIVE-PRAGMATIC ASPECTS

**Rakhmatova Mekhriniso**

*PhD, Docent , Bukhara State University, Uzbekistan*

[2000niso@gmail.com](mailto:2000niso@gmail.com)

**Abstract:** *Introduction The importance of implicature in communication and literature lies in its ability to enhance communication and understanding by conveying meaning beyond the surface level of words. It adds nuance, complexity, and layers of meaning to language, allowing for more sophisticated social interactions and more richly textured literary works.*

**Key words.** *Implicature, American prose, resistance literature, young-adult fiction, thriller, dystopian fiction, adventure, science fiction*

**Introduction.** Implicature is an essential component of communication and literature that adds layers of meaning and complexity to both spoken and written texts. In communication, implicature plays a crucial role in conveying the intended message of the speaker or writer, as it is often used to imply information that cannot or should not be explicitly stated. This allows speakers and writers to communicate ideas implicitly, allowing for more nuanced and flexible social interactions.

In literature, implicature is used by authors to convey meaning beyond what is explicitly stated. It allows writers to convey subtext, irony, humor, and other literary effects that add depth and richness to the text. A reader's understanding of these implicit meanings relies on their ability to recognize and interpret implicature, which requires a sensitivity to context, social norms, and linguistic cues.

Overall, the importance of implicature in communication and literature lies in its ability to enhance communication and understanding by conveying meaning beyond the surface level of words. It adds nuance, complexity, and layers of meaning to language, allowing for more sophisticated social interactions and more richly textured literary works.

The importance of resistance literature in the USA can be attributed to reasons as stated below. It gives a voice to the marginalized and oppressed: Resistance literature often portrays the experiences of those who are considered outside the mainstream, such as minorities, the working class, and women. By highlighting their struggles and their perspectives, it gives these groups a voice and helps to bring attention to their issues. Resistance

Literature encourages critical thinking: Resistance literature encourages readers to question authority and the status quo. It often offers alternative perspectives on established ideas and values and encourages readers to think critically about the world around them. It inspires social change: Resistance literature often advocates for social change by exposing the flaws and injustices of the current system. It can inspire readers to take action and work towards achieving greater equality and justice. It celebrates diversity: Resistance literature often celebrates the diversity of the human experience and challenges stereotypes and prejudices. It helps readers to understand and appreciate different cultures, experiences, and perspectives. It serves as a record of history: Resistance literature often documents significant cultural and political moments in history. It can provide insight into the social and political climate of a particular time period and can be an important resource for future generations [14].

Overall, resistance literature plays an important role in challenging dominant ideologies and promoting social justice, equality, and diversity.

1. "The Great Gatsby" by F. Scott Fitzgerald: In this novel, the character Nick Carraway often implies meaning through his narration. For example, he describes Gatsby's parties as "a succession of elaborate tea-parties" to imply that they were not as lively as they appeared on the surface.

2. "The Catcher in the Rye" by J.D. Salinger: The main character, Holden Caulfield, often uses irony to convey his true thoughts and feelings. For example, he says, "I'm the most terrific liar you ever saw in your life" to imply that he values honesty above all else.

3. "To Kill a Mockingbird" by Harper Lee: The character of Atticus Finch often uses understatement to convey his disapproval of racism and injustice. For example, he says, "There's a lot of ugly things in this world, son. I wish I could keep 'em all away from you" to imply that he is deeply troubled by the prevalence of racism in their society.

4. "The Adventures of Huckleberry Finn" by Mark Twain: In this novel, Twain uses irony to critique the hypocrisy of Southern society. For example, when Huck and Jim are forced to disguise themselves as women, Huck comments that Jim "was most as enough of a lady as any of them" to imply that the societal expectations of gender roles were arbitrary and meaningless.

These examples are just a few of the many ways that implicature is used in American literature to convey deeper meaning and add layers of complexity to the text

An American author and television writer Suzanne Collins is the author of bestseller. She started working as a children's writer in Television Shows. And wrote books for children [1,3].

Her most famous bestseller is Hunger Games books (trilogy). "Hunger Games" is the first book of HUNGER GAMES trilogy which is best-seller book known worldwide. This action packed and thought provoking trilogy includes a lot of genres in it, like young-adult fiction, science fiction, thriller, dystopian fiction, adventure. However, the genre of book I am writing about, which is the first one, is mostly dystopia and adventure science fiction.

The reason of Hunger Games to be dystopian is apparent from the name of the country, *Panem*. The author called the country like that not because she liked it, but for the reason that *Panem* is the word derived from Latin which means "bread. It refers to the fact that the residents of the country are starving and have little things to eat [10,4]. And also, should be noted that gladiatorial games existed in Ancient Rome that were called *panem et circences* (bread and circuses) it bears the resemblances of the games in the book which is called *hunger games*. The phrase refers to the Roman Caesars' strategy of quelling public discontent by providing the people with plenty of food and entertainment. It is defined as a science fiction due to the newest futuristic technologies and settings like Hovercraft and Teleporting devices. The author, Suzanne Collins is trying to describe the situations of the authorities being rude and playing with lives of residents; the way some people forgetting the world around, how authorities make them not to pay attention to the *poverty and violence* going on around. The totalitarian government of Panem is who holds all the power over the districts. The citizens have no say over their lives or what the government will impose on them. The message of the novel is that not any violence can succeed due to the reason that every brutality leaves scars on whatever it can be, the scars cause revolution which is inevitable. Worthy to mention, no revolution blows over without personal sacrifice. And only patience and love can ease the pain of it Atmosphere: The tone of narration begins to be scary and dark. This is to be kept whole novel. The brutal atmosphere could have made people serious and dangerous, however they all keep on together. People knowingly try not to change as they know that it is the only thing Capitol, the authorities, is waiting for. It is clearly shown in the words of one of the main characters - Peeta Mellark:

*"I don't want them to change me in there. Turn me into some kind of monster that I'm not." [1,234]*

Peeta recognizes this atmosphere and chooses to preserve his own identity, regardless of the games' atmosphere. He is mainly concerned with how the environment will impact who he actually is as a human being. The atmosphere created in *The Hunger Games* is one of desperation and debasement

**Materials and method.** Major character: Katniss Everdeen Other names – Catnip, Girl on Fire, Sweetheart, The Mockingjay, The Victor of the 74<sup>th</sup> Hunger Games. Author wanted her to be the main protagonist in the novel, however I consider Peeta to be the one. Because Katniss doesn't try to fight for improvement of the world she is living in, she only wants to stay alive as well as save her family. Katniss is a girl living in the 12<sup>th</sup> district – the poorest area in Panem, she has a typical characteristic of her area of Seam. She is described to have "straight black hair, olive skin, and grey eyes" she makes her hair a single braid at her back. She is thin of normal height, but strong for her size, as she has to go hunting with Gale to outskirts of district 12 so that she can feed her family. Her father died when she was 11 after which mother fell into deep depression and all the responsibilities including taking care of her small sister, mother; finding food for family, doing all the house chores were left on the shoulders of Katniss. During the time of Hunger Games she was 17 years old. Katniss owns a character of survivalist that makes her strong, independent and lethal and allow her to think outside the box. She is the one who puts the lives of others' first and even ready to sacrifice her own only to preserve others'. An example for that may be the culmination situation where everything begins which is when Katniss volunteered to go to the fatal games for her sister Prim. Because she had to go through so many hardships and almost all her time is spent to feed her family she appears to be strongly distrustful and fails to understand some social cues. For example she doesn't recognize Gale's hints at his growing affection for her, or when she fails to realize that she and Madge Undersee are actually close friends as well as when she threatens Peeta for not being honest and till the end of book she doesn't realize that Peeta was not acting or lying.

Peeta Mellark Other names – The Boy with Bread, The Baker's Boy, Lover Boy, Star-crossed Lover. I consider him to be the real protagonist in the novel. For the reason that he tries to keep his real self and not change as Capitol wants him to. Peeta works in the family business of bakery. His name itself means the type of bread "pita". He is of "medium height, stocky build" and has "ashy blond hair that falls in waves over his forehead." And has blue eyes. He is "broad-shouldered and strong." He is 17 years old and described to be kind, generous and charming. Firstly,

because of his sense of humor, Katniss do not take him seriously but then she understands his determination and seriousness.

Haymitch Abernathy stock character. Haymitch is only one Hunger Games winner of 12<sup>th</sup> district and the mentor of 74<sup>th</sup> Hunger Games' 12<sup>th</sup> districts' tributes. He is harsh, indelicate, manipulative and mostly severely drunk; paunchy and middle-aged. However despite his being drunk he can control his condition. As he says to Peeta and Katniss – let him drink as much as he wants and he will be sober enough to help them. Effie Trinket “*Happy Hunger Games, and may the odds be ever in your favor.*” Effie is escort of 12<sup>th</sup> district, stock character, born and raised in the capitol, not understanding the political views of Katniss and Peeta she enjoys watching Hunger Games just like other residents of Capitol. Her colorful clothes and wigs make her unforgettable. She is given as a model of wealth and power of the government and that is the reason of her being silly woman who places a good deal of emphasis on etiquette and propriety.

**Results.** Minor characters: Primrose Everdeen: Prim was totally opposite of Katniss both physically and by character despite the fact that they were sisters. She was blonde and had a talent of healing. She was naïve and gentle. Gale Hawthorne: Gale owns the same character and appearance as Katniss, having olive skin, black hair and grey eyes. From early age they hunted together and became best friends. Cinna: To me Cinna doesn't seem to be Capitol-raised because at the moment when everyone congratulated Katniss he just said that he is sorry that she became a tribute. For his being not like Capitol people Katniss thinks that he is not experienced enough, however he says that he asked to be 12<sup>th</sup> district stylist himself. Rue: Rue was the youngest tribute in the games, being 12 years old (just like Katniss's sister). She looked like an Afro American girl with thick dark curly hair. She was the ally of Katniss at the beginning of the games, due to the reason that she brought back the memories of Prim to Katniss.

President Snow is an antagonist in the novel. He is the ruler of the Panem. Cruel, manipulative and cold. He is the small man with white hair; his breath smells like a blood and roses he always holds, because he has illness of bleeding sores.

**Discussion.** The first book of trilogy – The Hunger Games is about nation of Panem located in a place once known as North America. Panem is shining Capitol surrounded by 12 districts. The districts are kept in fear and forced to serve to the Capitol. Starving people have no courage to go against the Capitol that forces every district to send a male and female

tribute of the age from 12 to 18 in order to participate in the annual Hunger Games, a game till death being transmitted on live TV.

Katniss Everdeen at her sixteen's, understands that she is pushing herself to a death sentence by volunteering to take her sister's place as a tribute. However it doesn't mean that she is going to die as she is a good hunter and survival is her second nature. During the acts she opens for herself new people, especially people of Capitol and their trouble less lives.

She tries her best to win the games and she will be able to do it. Which means the end of the novel/idea, but beginning of another forcing the reader to starve to read the second book of trilogy.

### LIST OF USED LITERATURE:

1. Collins S. "The Hunger Games" (the first book of trilogy). New York: 2008 –P.384
2. Collins S. The Ballad of Songbirds and Snakes New York: 2020 –P.331
3. Collins S. Catching Fire. New York: Scholastic inc, 2009 –P.364
4. Mentz S. *Romance for sale in early modern England: the rise of prose fiction*. Routledge. 2017
5. Musinova, R. M. (2021). AESTHETIC VALUE IN ENGLISH, UZBEK AND TAJIK NATIONAL CULTURES. *Academicia Globe: Inderscience Research*, 2 (05), 380-389  
<https://scholar.google.com/scholar?cluster=5865546397028567962&hl=en&oi=scholar>
6. Rakhmatova, M. M. (2019). Linguistic features of the concept "beauty" in English, Uzbek and Tajik national cultures. *ISJ Theoretical & Applied Science*, 10 (78), 764-770.  
<https://www.academia.edu/download/74293713/10-78-145.pdf>
7. Rakhmatova, M. M. REFLECTION OF AESTHETIC VALUES IN THE LANGUAGE: UZBEK "GOZAL" AND ENGLISH "BEAUTIFUL".
8. <http://ns1.impactjournals.us/download/archives/--1528289608-6%20hum%20-%20REFLECTION%20OF%20AESTHETIC%20VALUES%20IN%20THE%20LANGUAGE%20UZBEK%20%20GZAL%20%20and%20ENGLISH%20BEAUTIFUL.pdf>
8. Rakhmatova, M. M. (1908). Cross-cultural understanding of values in language. *Міжнародний науковий журнал Інтернаука*,(1 (1)), 136-137.  
<https://scholar.google.com/scholar?cluster=1206335781268135809&hl=en&oi=scholar>



9. Rakhmatova, M. M. (2017). CROSS-CULTURAL UNDERSTANDING OF VALUES IN LANGUAGE. *Міжнародний науковий журнал Інтернаука*, 1(1), 136-137. <https://www.elibrary.ru/item.asp?id=29674238>
10. Rakhmatova M.M., & Ziyodullayeva M.E. (2015). THE WAYS OF TEACHING HOW TO SPEAK AND THE ROLE OF TEACHER IN THAT PROCESS. *World science*, 3 (4 (4)), 43-45. <https://cyberleninka.ru/article/n/the-ways-of-teaching-how-to-speak-and-the-role-of-teacher-in-that-process>
11. Rakhmatova, M. M. (2019). Aesthetic judgement: language as a mirror to reflect "Beauty". *ISJ Theoretical & Applied Science*, 10 (78), 282-288 <https://scholar.google.com/scholar?oi=bibs&cluster=7989120469675654079&btnI=1&hl=ru>
12. Musinovna, R. M. (2022). Academic Integrity: Teaching and Learning Challenges. *Integration Conference on Integration of Pragmalinguistics, Functional Translation Studies and Language Teaching Processes*, 30–33. <https://conferenceseries.info/index.php/online/article/view/35>
13. Rakhmatova, M. (2016). DISCUSSION ON VALUES, CULTURE, AND LANGUAGES. In *International Scientific and Practical Conference World science* (Vol. 2, No. 11, pp. 40-42). ROST <https://elibrary.ru/item.asp?id=27198684>
13. Рахматова, М. М. (2018). ВЫРАЖЕНИЕ КОНЦЕПТА "НЕКРАСИВОСТЬ (ХУНУКЛИК)" В ХУДОЖЕСТВЕННЫХ ТЕКСТАХ В УЗБЕКСКОЙ ЛИНГВОКУЛЬТУРЕ И ЕГО ЛЕКСИКО-СЕМАНТИЧЕСКИЙ АНАЛИЗ. *Теория и практика современной науки*, (3), 295-299
14. <https://www.elibrary.ru/item.asp?id=34883609>
15. Rakhmatova, M. (2022). Академическая честность и плагиат: проблемы воспитания. *ЦЕНТР НАУЧНЫХ ПУБЛИКАЦИЙ (buxdu. uz)*, 15(15). [http://journal.buxdu.uz/index.php/journals\\_buxdu/article/view/6966](http://journal.buxdu.uz/index.php/journals_buxdu/article/view/6966)
16. Mehriniso Raxmatova Musinovna, & Mekhriniso Charieva Jakhonovna. (2022). SOCIO-CULTURAL PRAGMATICS AS A METHOD OF PEDAGOGICALLY INTERPRETING INTERCULTURAL EXPERIENCES. *Conferencea*, 148–150. <https://conferencea.org/index.php/conferences/article/view/322>
17. Mekhriniso Musinovna Rakhmatova, & Nilufar Furkatovna Botirova. (2022). NEW APPROACHES IN LATINO AMERICAN POETRY: CHICANO POETRY. *Open Access Repository*, 8(04), 92–94 <https://oarepo.org/index.php/oa/article/view/549>
18. Rakhmatova Mekhriniso Muhsinovna, & Usmonov Amon Aminovich. (2022). THE IMPLEMENTATION OF CORPUS-BASED TECHNIQUES TO ANALYZE LITERARY WORKS. *Open Access Repository*, 8(04), 8891. <https://oarepo.org/index.php/oa/article/view/548>

19. Rakhmatova, M. M., & Inoyatova, D. I. (2022). Conceptual and Figurative Structure of the Concept of "Ugliness". *Open Access Repository*, 8(04), 58-61. <https://oarepo.org/index.php/oa/article/view/556>

20. Musinovna, R. M. (2022, January). Xorijiy Tillar Va Akademik Halollik Tamoyillarini O'zaro Bog'liqlikda O'rganish Muammolari. In *Integration Conference on Integration of Pragmalinguistics, Functional Translation Studies and Language Teaching Processes* (pp. 27-29). <https://conferenceseries.info/index.php/online/article/view/33>

21. Musinovna, R. M. AESTHETIC VALUE IN ENGLISH, UZBEK AND TAJIK NATIONAL CULTURES.

<https://media.neliti.com/media/publications/357902-aesthetic-value-in-english-uzbek-and-taj-778db25d.pdf>