The ways of representing hidden meanings in English-language fiction discourse

Las formas de representar significados ocultos en el discurso de ficción en lengua Inglesa

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Abstract

The article attempts to justify the expediency of linguistic research' direction that reveals the pragmatic qualities and cognitive basis of different types of implicit speech in English-language fiction discourse. Latent meanings in fiction text/discourse have repeatedly been the subject of research. The totality of implicit speech' types and researched on the means that actualize it is identified. Referring the methods of cognitive linguistics, the pragmatic potential of speech means for the expression of the hidden meaning is illustrated by the prose English-language texts. The aim of this article was to identify the totality of the types of implicit speech and research on the means that actualize it in English-language fiction discourse. In this researching work, we analyzed such speech means of expressing implicit meanings as: a specific use of idioms, i.e., hints, additional nuances of meaning. Observing how innuendo is used can provide some insight into the speaker's goal when he or she chooses that discourse strategy. In conclusion, it is noticed that the hidden meaning, e.g., in the presence of an additional metaphorical transfer, may require a great deal of cognitive effort from the reader. We proved that the hint is characterized by a wealth of implicit potential.

Keywords: Pragmatics, cognitive aspect, implicit discourse, hidden meaning, idiomatic expression.

Resumen

El artículo intenta justificar la conveniencia de dirección la investigación lingüística que revela las cualidades pragmáticas base cognitiva de diferentes tipos de discurso implícito en discurso de ficción en lengua inglesa. Los significados latentes en el texto/discurso de ficción han sido objeto de investigación en repetidas ocasiones. Se identifica la totalidad de tipos de discurso implícito y se investiga sobre los medios actualizan. Haciendo referencia métodos de lingüística cognitiva, se ilustra el potencial pragmático de medios discursivos para la expresión del significado oculto mediante los textos en prosa en lengua inglesa. El objetivo de este artículo era identificar la totalidad tipos de discurso implícito e investigar los medios que lo actualizan en el discurso de ficción en lengua inglesa. En este trabajo de investigación, analizamos tales medios discursivos de expresar significados implícitos como: un uso específico de modismos, es decir, insinuaciones, matices adicionales de significado. Observar cómo se utiliza la insinuación puede proporcionar cierta información sobre el objetivo hablante cuando elige esa estrategia discursiva. En conclusión, se observa significado oculto, por ejemplo, en presencia de transferencia metafórica adicional, puede requerir un gran esfuerzo cognitivo por parte lector. Demostramos que indirecta se caracteriza por gran riqueza de potencial implícito.

Palabras clave: Pragmática, aspecto cognitivo, discurso implícito, significado oculto, expresión idiomática.

Introduction

The purpose of a work of fiction is to convey certain meanings, ideas, thoughts, theories of the author, many of which are expressed indirectly, implicitly, or even encoded, if the author so desires. The interpretation and decoding of these meanings and ideas is the cornerstone of the whole linguistic discipline of interpreting a fiction text. In understanding or deciphering these meanings is often the reader's main aesthetic and intellectual pleasure in perceiving a

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work of fiction. In other words, any literary work carries out a set of pragmatic tasks of various qualities: informative, aesthetic, intellectual, emotional, etc., all of which are determined by the author's intention.

It should be admitted that authors often use symbols to convey deep or hidden meanings in their work. In order to compare two seemingly unrelated things, writers use metaphors and similes, allowing readers to infer deeper meanings through the comparison. But the most powerful tool often used to convey implicit meanings in fiction is irony. For example, in George Orwell's "Animal Farm," the animals overthrow their human oppressors to establish an equal society, but eventually, the pigs become the new oppressors (Orwell, 2021). This irony highlights the corruption of power and the dangers of totalitarian regimes. Authors use foreshadowing to hint or suggest future events within their stories as well as the subtext that refers to the underlying meaning conveyed through characters' actions, dialogues, or situations. Many works of fiction implicitly critique or comment on social or political issues. Latent meanings in fiction text/discourse have repeatedly been the subject of research, although not in the cognitive-pragmatic paradigm (Carston, 2002). Today the problem of the system and classification of linguistic means of expressing implicit meanings is still totally unresolved. Researchers usually study a certain group or groups of such means. In our article, such speech means of expressing implicit meanings are analyzed: a specific use of idioms, i.e., hints, additional nuances of meaning. Furthermore, the use of metaphors can be examined, where words or phrases are used in a figurative sense to convey implicit meanings. This includes analyzing the underlying comparisons and associations conveyed through metaphorical language. Additionally, the use of euphemisms can be explored, which involve substituting mild or indirect words or phrases for more direct or potentially offensive ones. It is a novelty to investigate how euphemisms can convey implicit meanings by allowing speakers to address sensitive or taboo topics in a more socially acceptable manner.

Moreover, we delve into the realm of rhetorical devices, such as hyperbole and understatement. These devices involve using exaggerated or understated language to convey implicit meanings, often to emphasize a point or create a specific effect on the audience.

Lastly, we examine the role of context in understanding implicit meanings. Context plays a crucial role in deciphering the intended implicit meaning behind certain linguistic expressions. We explore how factors such as cultural background, social context, and shared knowledge can influence the interpretation of implicit meanings.

Overall, our article aims to contribute to the understanding and classification of linguistic means for expressing implicit meanings. By analyzing various speech means, including idioms, metaphors, euphemisms, irony, and rhetorical devices, we aim to shed light on the complexity of implicit communication and provide a framework for further research in this area.

The task is to show examples of the expression of a hidden meaning by a transformed phraseological expression, the ability of allusions to express hidden meanings by alluding to them, the additional nuances of meaning with pragmatic potential. This work wants to demonstrate, that additional semantic nuances can be created by various linguistic means in different combinations. And the core answer to the question we want to find: is the pragma cognitive analysis advisable for describes the characteristics of implicit speech as a linguistic unit, further study of speech means and types of implicit speech?

Theoretical Framework or Literature Review

Thus, in this scientific paper we have the aim to study the pragmatic potential of speech means referring to the methods of cognitive linguistics. Until recently, it was thought that cognitive linguistics did not have a developed research methodology. Many results in cognitive research were based on the linguistic introspection of the scientist, which many researchers also call simple intuition. Linguistic introspection is a productive method of research that leads to important results. However, empirical and / or experimental confirmation of the obtained theoretical research conclusions is also required. Thus, it was believed that the results obtained by linguistic introspection should correlate with the results obtained using other methods, with the use of the corpus of a particular language or psycholinguistic experiment.

As for intuition, modern American and Western European specialists in cognitive linguistics point to several opposite trends. On the one hand, many researchers consider introspection to be the

best or even the only acceptable research method (Maslennikova, 1999).

However, there is a much smaller but growing trend towards the use of empirical methods used in other cognitive sciences (Sanakuiev, 2022). The main achievement of this latter trend is the combination of a powerful theoretical basis of cognitive linguistics with appropriate empirical methods of analysis (including methods of quantitative analysis of language corpora).

Linguistic analysis should be based on data extracted from several important sources: language systems, questionnaire materials or texts — and verified based on the researcher's intuition. Of course, this method covers a much broader material (Makedonova, 2016). Data obtained from different types of sources explain non-identical sets of features, although some of them are repeated. Also, explication does not mean that they are accidental. First, individual features can form an implicit category and belong, for example, to a certain aspect of the subject (origin, appearance, structure, etc.). Second, those traits that seem random at first glance may be derived from others that are considered basic and therefore have intrinsic motivation.

The key concepts of cognitive linguistics are the concept of information and its processing by the human mind, the concept of knowledge structures and their representation in the consciousness of the individual and language forms (Carston, 2002). Together with other sciences that are part of cognitology, it tries to answer the question of how human consciousness is organized, how man knows the world, what information about the world becomes knowledge, how mental spaces are created.

The meaning of language is extraordinary, it is through language, on the one hand, that mental activity is objectified, and on the other hand, its study is a way of studying cognition, because cognitive and language structures exist in certain relationships. Cognitive linguistics examines how the structures of human knowledge are related to language forms as they are represented in human consciousness.

As an interdisciplinary branch of linguistics, cognitive linguistics combines the knowledge and research from cognitive science, cognitive psychology, neuropsychology, and linguistics. Models and methods of cognitive linguistics are considered as psychologically real, and research

in cognitive linguistics aims to help understand cognition in general and is seen as a road into the human mind. Pragmatic potential is defined as additional information that needs to be decoded (Dobrydneva, 2000).

If syntax determines the rules of significance of the sentences of the language and if semantics explains the meaning of words as well as their referential functioning, it remains to account for the actual use of the language by a speaker in a discourse that he pronounces to an interlocutor in order, in a given situation, to solve together a difficulty, a problem. It is precisely the pragmatic approach that we must now adopt. Syntactic and semantic analyses remain abstractions until they are supplemented by a pragmatic interrogation of the actual use of language by interlocutors in specific situations for specific purposes. The pragmatic dimension of language, characterized by the discursive and communicative use of language, may be historically recent, but it is conceptually primary. From then on, pragmatic analysis alone gives full meaning to syntactic and semantic analyses by determining their mode of use (Belozerova, 2015). If pragmatics is the study of meaning-in-context, then cognitive pragmatics can be broadly defined as encompassing the study of the cognitive principles and processes involved in the construal of meaning-in-context. It is reasonable to conduct the study of tendencies of hidden meanings in the cognitive-pragmatic paradigm, as it is the factor of tendencies that introduces the human factor (including the factor of addressing) to the constitutive parameters of pragmatism. On the other hand, disclosure of intentions is a cognitive operation, although mental processes have not been studied by traditional pragmatics.

It is the implicative nature of intending hidden meaning that makes it necessary to uncover implicature, that is, to establish not what is said or written, but what is meant (Sanakuiev, 2022). So, it is important to go beyond the sentence level to understand the communicative functions and the pragmatic potential of utterances.

Moreover, researchers note the dominance of the cognitive vector in modern pragmalinguistics, understood as the cognitive explanation of the processes of utterance recognition (Carston, 2002; Jalilbayli, 2022), and the system for understanding communicative behavior, including implicit communication, is called the ontological component of cognitive pragmatics (Carston, 2002).Therefore, it is recognized that pragmatics as a single scientific paradigm is, in fact, cognitive in all its different kinds.

Methodology

The aim of this article was to identify the totality of the types of implicit speech and research on the means that actualize it in English-language fiction discourse. So, in this scientific paper the aim was to study the pragmatic potential of speech means for the expression of the hidden meaning, referring to the general scientific research methods, for example: synthesis, analysis, induction, and deduction. The analysis here was a method of scientific research that involved the decomposition of the subject into components. Synthesis was a combination of parts obtained during the analysis. Deduction allowed drawing conclusions about a certain element of set based on knowledge of the general properties of the whole set. Induction went from partial to general, ie on the basis knowledge of some subjects at induction the thought moves from less general positions to more general.

Thus, it can be summarized that the available empirical material and make assumptions about the cause of experimental phenomena were based on the use of induction. Also, the conclusions were theoretically proven, turning them into reliable knowledge with the help of deduction.
In addition, the article was based on the principles of systematicity, logic, scientificity and objectivity.

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Distributive analysis, a method of language research based on environment (distribution, distribution) of individual units in the text was used. This is a kind of deciphering approach based on the basis studying the compatibility of a language unit with other units, called the environment, or context, of these units. Since the environment of each element is unique, specific, unique, it is possible to study in detail the studied language element.

Based on the analysis of the distribution of language elements, distributive classes were distinguished as if two elements are in the same environment, they belong to the same class. Distinguishing between types of distribution is important for identifying the language units studied. Using this method, a system of phonemes and morphemes of any language, the meaning of polysemous words was established.

Results and Discussion

The materials of our article are novel of modern Britain writers, who had worked in some circumstances, which must be analyzed.

Jens Rankin wrote almost two dozen novels about the investigations of Detective Rebus, which became the most popular works of the writer, brought him international fame, and firmly established themselves among the national bestsellers. In addition to a sharp criminal plot, the novels about Rebus are characterized by a deep study of the psychological portraits of the characters and an appeal to topical social problems, which is an important element in the linguistic analysis of his works. In the study we used the 17th novel from the series about Detective Rebus – "Exit Music".

"The Spy Who Came in from the Cold" was written in 1963 by British writer John le Carré. It is classical Cold War spy novel. At its publication during the Cold War, the moral presentation of the novel the Cold rendered it a revolutionary espionage novel by showing the intelligence services of both the Eastern and Western nations as engaging in the same expedient amorality in the name of national

security. The author also showed his Britain spy as a morally burnt-out person, who dreamed only about retired option. The mystic spy world of the novel, which was analyzed in the article, portrays love as a complex emotion that can become a disaster for all involved persons. Good is not a real winner and evil is not a permanent looser. These defeatist attitudes were criticized in Britain press (Sandis, 2019).

"The Sandcastle" is a novel written by Irish and Britain writer Iris Murdoch. The novel was published in 1957. That was a story about a middle-aged schoolmaster with political ambitions who met a young artist, came to paint a portrait of former school headmaster. The author showed psychological and literal portraits images of the epoch (Murdoch, 2016).

The texts of these novels show the ways of representing hidden meanings in English-language fiction discourse. For example, the hidden or ambiguous meanings of phrases or expressions used, which are generally inherent in English literature, are clearly visible. Therefore, the material basis of the study is broad, it will facilitate a detailed and thorough analysis.

Discourse — the process and result of conveying meaning, including its generation and perception meta-linguistic activity, basic linguistic principles of modeling artistic discourse. Artistic discourse connects with other types of discourse, but, at the same time, it differs from them. It, like other culturally designated discourses, has latent and actual plans of being/functioning, appears in particular as unfixed improvisation, written works, its realization in a collective or individual reading or acting. These plans define the foundations of artistic communication, which in turn give rise to methods of subjective or objective direction in artistic reality, the speaker's attitude, is embodied in the "author's image", the function and role of the addressees and so on (Durant, 2013). The subject of an artistic message exists in the conventionally real or fictional world of the imagination of the author and its addressee, reproducing the main features of speech structuring as an actual image, which includes elements of cognition, prescription, argumentation, and interpretation. However, the fundamental difference of artistic discourse from domestic and other culturally defined discourses lies, firstly, in its purposeful secondary character relative to the primary genres of speech and, secondly, in its fundamental ability to create a multilevel structure of meanings based on the vaporization of certain mechanisms of definitions.

In the early stages of the study of discourse, scholars considered two basic meanings of the word. One, which was used in studies of linguistic structures that go beyond the sentence, Discourse was practically identified with the concept of text.

American linguist Harris & Harris (1970) was one of the first to use the term discourse, who published an article entitled "Discourse Analysis", which dealt with the language of advertising. It was around the same time that the concept of discourse was formulated by J. Habermas. He understood discourse as communication of a special kind, a specific dialogue, the aim of which is an impartial analysis of reality. The participants of communication (discourse) analyze reality by rejecting existing speech stereotypes. Here discourse is understood rather as a way of acquiring true knowledge. In this interpretation, discourse acts as a tool for knowing reality — a meaningful dialogue with the use of certain techniques.

Artistic discourse is formed and functions in a continuous process of formation, where different forms and kinds of speech form value-marked paradigms based on socially and culturally conditioned principles of selection, fixation, stereotyping, destruction and restructuring of output stereotypes. Ordinary every day or socially and professionally specialized communication situations, all its components play a predominantly typologically appropriate role. When there is a transition to artistic speech, these components acquire a new meaning, which is, first, a sign of transition to another, non-domestic poetic dimension, and, secondly, becomes a carrier of new meanings, not peculiar to it originally.

This approach to linguistic analysis necessarily translates the study of textual phenomena of discourse studying, as the text as a product of the writer's work is not considered in and of itself, but as an ingenious component of discourse, the unity of the message generation process of the message itself (which is the text) and the process of perception of this message (Abisheva, Koldasbaeva, & Ajkenova, 2020).

Obviously, the study of hidden meanings is appropriate and, in fact, indeed possible precisely from these positions, because it involves the cognitive activity of both the author and the reader.

Latent meanings in fiction text/discourse have repeatedly been the subject of research, although not in the cognitive-pragmatic paradigm. An important feature of such meanings is their double cognitive load. They are decoded twice: on the one hand, within the corresponding communicative situation, and on the other hand, by the reader-interpreter, for whom the corresponding communicative act is part of the fiction. The core of these meanings are evaluation and irony (Sanakuiev, 2022), but it is obvious that the establishment of the pragmatic set of intentional factors is yet to come.

The problem of the system and classification of linguistic means of expressing implicit meanings is still unresolved. Researchers usually study a certain group or groups of such means. In this article, such speech means of expressing implicit meanings are analyzed: a specific use of idioms, i.e. hints, additional nuances of meaning.

It should be noted that the studied material shows that there are no clear boundaries between the specific pragmatic loads of each group of the named means. Thus, an idiom can contain a hint, while hints in combination with symbol/symbols and transformed phraseological means can create additional semantic nuances. Also, as it has been shown in the examples, the context that influences the outcome of pragmatic interpretation often helps to discover new emotive meanings.

We understand the specific use of phraseological units as the actualization of phraseological units with semantic and structural transformations in discourse. Since the transferability of the meaning of a phraseological phrase, its discursive determinacy and the ability to be the result of secondary vision in the language are its ontological qualities (Dobrydneva, 2000), the statements with them are always characterized by a complex intentional nature, because they not only inform, but also have the ability of an expressive sign, which leads to their main pragmatic function — the author's ability to affect the reader in a certain way, based on a specific purpose. For the author of the text, the pragmatic qualities of phraseological expressions are of great practical importance and determine their choice when forming a statement in the act of speech communication. The reader perceives two sides of a transformed phraseological unit: usual and modified. Double actualization, which is the co-occurrence of the metaphorical meaning of a phraseological unit and its literal meaning, is used to evoke the reader's interest to the text by creating an imaginative and vivid picture.

The ability of phraseological units with transformations to convey a complex meaning in artistic discourse (Kunin, 2001) creates an additional level of anthropocentrism: in comparison with the semantics of basic phraseological units, phraseological units with transformations always convey a certain additional intentional meaning, which is fully actualized in a broad context. This gives grounds to consider statements with such phraseological units as implicit speech acts. Here is an example of the expression of a hidden meaning by a transformed phraseological expression:

(1) Tim came up to Mor, took him by the wrist, and turning him about began to lead him quickly back the way he had come. "Tim," said Mor. "Whatever is it? We can't talk now. Look, I must get home. I 'm in an awful fix" (Murdoch, 2016).

In this case, we observe the insertion of the awful component in the basic phraseological idiom in a fix — in a difficult situation (Baranov, 2006), which gives the utterance a significant emotional coloring. The utterance with the transformable phraseology implicitly points to the situation described in the previous context: Mohr's car broke down during an unsuccessful drive with Rain Carter and he demonstrated his weakness of character and indecisiveness in solving practical problems, which upset both him and Rain. The correctness of this interpretation is indicated by: There's been a horrible muddle today, all my fault (Murdoch, 2016).

So, the semantic effect produced by the modification of phraseological units through lexical and grammatical transformations depends mostly on the contextual clues. Creative modification and the associated play on literal and transferred meanings are always tied to a specific context.

Deciphering the hidden meaning may require a great deal of cognitive effort on the part of the reader, e.g., in the presence of an additional metaphorical transfer. Thus, the title of the novel The Spy Who Came in From the Cold is based on the phrase "to come in from the cold, to be included in a group or activity in which one has not previously participated" (Kononenko, 2020, p. 51-60). The metaphorisation accompanies the repeated use of this phrase in a further context, and its glib meaning is emphasized by the parallel use of the antonymous phrase be out in the cold — "to be superfluous, to stay out of the game" (Belozerova, 2015), with the substitution of one of the components: to come in from ... → to be out in... A telling fragment of the

conversation between the main character, former detective Limas, who has been unexpectedly suspended and forgotten, and his former boss when the Intelligence Centre finally decides to involve the experienced scout again.

(2) "We have to live without sympathy, don't we? That's impossible, of course. We act it to one another, all this hardness; but we are not like that really. I mean one cannot be out in the cold all the time; one has to come in from the cold... do you see what I mean?" (Le Carre).

(3) "I want you to stay out in the cold a little longer" (Le Carre).

At first glance, the expressions be out in the cold and come in from the cold appear metaphorical, provided by the figurative meaning of the adjective cold — 'hostile, unfriendly' — that the speaker is talking about a return to a friendly community after an absence, but the interjection at the end of the line removes the ambiguity of the context. It becomes clear that the phraseological meaning of the expression is meant: we are talking about a return to spy work. To answer the character, the author uses semantic play precisely in the expression with the phraseological meaning: be out in the cold → stay out in the cold. The character does not want to go back to his past activity; he would rather live like an ordinary person.

An adequate understanding of the above context requires the reader not only to know the meaning of the phraseology, but also to build a conceptual schema like a cognitive metaphor: TO STAY OUT TO WORK IS BAD (a manifestation of an unfriendly attitude).

In addition, the mentioned phraseological pair is actualized seven times in the mentioned discourse, which indicates a significant implicit potential of such authorial use and its unconditional tendency.

A hint is characterized by a wealth of implicit potential. A hint is usually understood as a word or expression that does not reveal something completely, but only creates conditions for speculation; something that reminds one of someone or something (Bilodid, 1974), as something said indirectly but, in a way, that one can understand what is meant (Lavrunenko, 2021). Linguistic studies of the hint cannot be called numerous, including a thorough study of this communicative tactic on the material of English-language discourse. Linguistic works note the unconventional nature of the hint and its

relative prevalence compared to other types of implicit communication, but the phenomenon of the hint itself is analyzed somewhat differently. Some works treat hint as a means of indirect information transmission and at the same time as a technique of implicit speech influence. They treat hint as a category, as an element of metalanguage, so it is closely connected with the meaning of the corresponding lexemes "hint" and "to hint" (Kononenko, 2020, p. 51-60).

Green (2018) suggests a broader understanding of the hint, based on pragmatic and cognitive principles — the relationship between direct and indirect meaning.

In our opinion, the essence of the hint is to indirectly convey some content using the model of the addressee's world — his knowledge of the structure of reality. Moreover, this content appears in the implicit layers of the semantics of the utterance and the text. The phenomenon of a hint remains interesting both for clarifying the essence of this category and for using the concept of a hint as a tool for analyzing the semantics and pragmatics of text and discourse.

Today sociolinguistics changed the complexion of how communication is studied by investigating conversation in context. Researchers are recognized that people do not speak in complete sentences. Attention was turned from studying sentences to studying utterances — the less-bound fragments of sentences that people use to communicate. In recent studies, the speech act of innuendo is considered within the cognitive-communicative paradigm as an implicative speech act, which is realized in person-oriented discourse (Skakun, 2022). Innuendo is a deliberate speech act that capitalizes on the context of the moment. Observing in context how innuendo is used can provide some insight into the speaker's goal when he or she chooses that discourse strategy. The question about the system of classes or types of innuendo in relation to English-language material remains largely unresolved.

It should be noted that one of the most expressive means is an allusion. Modern linguistics understands allusion as a means of speech — a stylistic device associated with the use of folk, literary, historical, or everyday fact in the text, as well as a well-known aphoristic expression, winged word, idiom. The allusion is organically linked to the source where its appearance is recorded. It is a technique that allows briefly, but exhaustively, sometimes by a single word, to point out a person or event peculiarity, etc.,

closely connected with the text, as it associates the important thought of a certain context (Selivanova, 2008). Scientific studies emphasize that allusion is a manifestation of the textual category of intertextuality, a technique of artistic vis-à-vis, which meaningfully enriches textual information, creating numerous associations through allusion to events, facts, characters of other texts; it is a manifestation of continuous dialogue of the text-formation, in particular, artistic creativity (Matveeva et al., 2019). Researchers note that allusion is based on the co-background knowledge of the addressee and the addressee and is used by the addressee to purposefully augment the main content of the message. The traditional role of allusion is a linguistic game, however from the position of cognitive linguistics the phenomenon in question can be considered more deeply, as a means of human cognitive system, with the help of which one type of objects and phenomena is understood and perceived in terms of another type (Makedonova, 2016, p. 54).

The explicit allusions allow the reader to recognize and decrypt it without extensive background knowledge. The implicit allusions require certain knowledge structures. It is emphasized that allusion does not form new concepts but as a means of explicitly or implicitly appealing to an already known concept. This is its conceptual function. Consider the ability of allusions to express hidden meanings by alluding to them.

(4) "My name is Bernard," he beamed like the Cheshire cat, "and heartiest welcome to the Irish contingency" (Ahern, 2023).

(5) A face appeared in the window, a very familiar face, and I immediately stopped laughing, feeling as though I'd seen a ghost. He was young — nineteen by now, if I calculated correctly. He gave me a cheeky grin, waved and disappeared from the window, and appeared at the now open door like the Cheshire cat. So, this was Bobby from Lost and Found that Helena and Wanda had mentioned (Ahern, 2023).

The above examples use the same literary allusion, the Cheshire cat, in the function of artistic comparison, but it activates different slots of the corresponding concept: in example (4) we have the concept of a smiling (broad), which acts as an implicit characteristic of Bernard, while in example (5) it activates the slot of INCREDIBLE.

In this example, the allusion is an implicit characteristic of the emotional state (fear) of the narrator. However, in both examples there is an allusion of this kind: it refers to a fairy tale character, a non-existent character, and thus implies the unreality of the reality described because the narrator gets into places that do not actually exist. Thus, we see an indirect actualization of the concept of unreality, FALSE.

(6) "How wonderful. We had some excellent plays in Finbar's Hall," Joan explained. "Do you remember that?" She looked around her friends. "Julius Caesar, Romeo and Juliet, to name but two of Shakespeare's finest works. Bernard was — "Bernard coughed loudly. "Oh, I'm sorry," Joan blushed, "Bernard is a fantastic actor. He played quite convincing Bottom in A Midsummer Night's Dream. No doubt you would like him to be in your agency" (Ahern, 2023).

Here some allusions (Julius Caesar, Romeo and Juliet, Shakespeare, Bottom in a Midsummer Night's Dream) create an allusion to the professional potential of the character, who rated his art somewhat highly.

It has been justified that allusion is a cognitive structure transferring knowledge structures and generating new meanings. With the development of the anthropocentric paradigm, in the study of linguistic phenomena, in particular, allusions cognitive and cognitive-discursive approaches are becoming increasingly important.

Consider the pragmatic potential of additional nuances of meaning. Nuances of meaning is a type of indirect speech, seen as a hidden phenomenon of pragmalinguistics since nuances of meaning are characterized by the absence of clear structural criteria for distinguishing them (Longman, 2000). The pragmatic notion of nuances of meaning is studied along with the phenomena of "blurring", the vagueness of the peripheral part of the meaning, which leads to a "stretching", an increase in the volume of the concept and allows the use of such a speech unit to nominate a phenomenon for which there is no name in this language at the moment (Maraieva, 2022).

The construction of additional nuances of meaning is seen as a speech tactic of hidden influence of the speaker/writer on the addressee, which is actualized by the speaker and the addressee instantly and subconsciously (Lebedieva & Tymkova, 2023).

In a particular linguistic situation, the addressee (reader) subconsciously accumulates numerous and diverse speech signals of nuances of meaning, thus perceiving the hidden intentions of the speaker/writer. The nuances of meaning are connotative elements in the composition of the content essence (Maslennikova, 1999), but, being realized only in the discourse, they cannot be correlated with the connotative component of the meaning of any individual linguistic unit.

It is interesting to trace the pragma-cognitive role of the use of song allusions (names of musical groups and individual songs) to characterize the main character of the novel Exit Music (I. Rankin) John Rebus. In a conversation between the main character, police inspector John Rebus, and a colleague we find.

(7) 'What's the music you're playing?
'It's called Little Criminals. There's a track on it called 'Jolly Coppers on Parade.
" Not someone au fait with police then... "
It's Randy Newman. There's another title of his I like: "You Can't Fool the Fat Man. "
And would the fat man be himself, by any chance? "
Maybe I'll keep you guessing. "He let the silence linger for a moment (Rankin, 2018).

Here we should note the gloomy tone of the lyrics of the songs Rebus names. The analysis of the concepts actualized in the second of the named songs is as follows: My brother's in the armed forces / My sister is in jail (I'm unhappy) / Will you give me fifty dollars / So I can pay her bail? (/ He said, "You Can't Fool the Fat Man / No, you can't fool me / You're just a two-bit grift / And that's all you ever be. The lyrics of the songs are not given in the novel, but they are known enough to activate the associations in the reader's mind that link the concept expressed in the songs to the character who is listening to them. Consequently, these song allusions in the text of the novel act as a semantic and cognitive signal, generating associations and creating an additional semantic nuance that implicitly characterizes the character (John Rebus).

Rebus's later references to musical groups deepen his implicit characterization and amplify the additional semantic nuance:

(8) "My lucky day", he told himself. He'd finally got around to installing a CD player in the Saab. He drew Gentry's offering from its sleeve and slotted it home, then studied the titles of the songs.
Meg's Mons.

Minstrel in Pain.
Reverend Walker Blues.
He liked them already (Rankin, 2018).

The texts of the mentioned songs also actualize the concepts similar to those mentioned above: loneliness, joylessness, hostility, HAPPY. They appear associatively in the reader's consciousness on the contiguity, which is facilitated explicitly by the speech signal he liked them alike.

The analysis of the above examples (7, 8), in our opinion, provides convincing evidence of the considerable discursive potential of additional semantic nuances, as well as the promise of this approach for studying the pragma cognitive potential of this type of implicit speech. It should be noted that additional semantic nuances can be created by various linguistic means in different combinations and the study (and, possibly, classification) of linguistic factors of this kind of implicit speech seems promising.

Conclusions

In this researching work we analyzed such speech means of expressing implicit meanings as: a specific use of idioms, i.e., hints, additional nuances of meaning.

Summarizing, we found, that the phraseological units with transformations always convey a certain additional intentional meaning. It was noticed that the hidden meaning, e.g., in the presence of an additional metaphorical transfer, may require a great deal of cognitive effort on the part of the reader. It was confirmed that the hint is characterized by a wealth of implicit potential. At the same time the studied material showed that there are no clear boundaries between the specific pragmatic load of each group of the named means — an idiom can contain a hint, while hints in combination with symbol/symbols and transformed phraseological means can create additional semantic nuances.

In result we determined that one of the most expressive means of implicit speech is an allusion. The additional nuances of meaning (semantic nuances) also have considerable discursive potential and for studying of this type of implicit speech the method of pragma cognitive potential is approached. It was understood that additional semantic nuances can be created by various linguistic means in different combinations and the study of linguistic factors of this kind of implicit speech seems promising.

The foregoing gives grounds to draw the following conclusions:

− the further study of speech means and types of implicit speech is a relevant and promising area of linguistic research;
− the use of operations and tactics of pragma cognitive analysis is appropriate to illuminate the characteristics of implicit speech as a linguistic unit.

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