



THE FUNCTIONS OF ITALICS IN A. BARICCO'S NOVEL "OCEAN SEA"

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Annotation

This article discusses italics as means of graphic design in A. Baricco's novel "Ocean Sea". The analysis has allowed the researcher to identify and describe the most frequent functions of italics in this literary work.

Keywords: text, italics, functions of italics

Introduction

When analyzing a text, various marked words, images, and expressions are of particular importance. They become special waypoints for readers due to graphic, rhythmic or stylistic emphasis. Among these elements, italics are especially active for the reader. They are used to underline, highlight significant words in the text.

The italic is involved in creating the stylistic characteristics of the work, that is, it enhances the emotionality, expressiveness, evaluativeness contained in the semantics of the marked words. It has an "expressive stylistic function" and refers to "stylistically significant resources of written speech".

Exploring the work of A. Baricco, one can notice the frequent use of italics in his works such as "Silk", "Ocean Sea", "The legend of 1900", "Omero. Iliade". This article analyzes the most common functions of italics in the novel "Sea-Ocean".

As I.M. Borisova notes, the first function of italics is the function of marking the characteristics of characters, objects and phenomena. This can be a characterization of a character in terms of his internal state, appearance, actions. At the same time, the characteristic can be given both by the author and the characters themselves [3, 26]. So, in the novel "Ocean Sea" A. Baricco creates a situation in which there is a dialogue between Elizevin and Dr. Atterdel. In dialogue, the author often uses words written in italics:

“Non so. Le cose più strane. Ma non è *paura*, proprio *paura*... è un po' diverso... la paura viene da fuori, questo io l'ho capito, tu sei lì e ti arriva *addosso* la paura, ci sei tu e c'è lei... è così... c'è lei e ci sono anch'io, e invece quel che succede a me è che d'improvviso *io non ci sono più*, c'è solo più lei... che però non è paura... io non so cosa sia, voi lo sapete?”





“È un po’ come sentirsi morire. O sparire. Ecco: *sparire*.. ...il fatto è che *non ci sono più pensieri*, da nessuna parte dentro di te, non c’è più un pensiero ma solo *sensazioni*, capite?”

“...è l’emozione, Padre Pluche dice che è l’emozione...”

“... le facce possono esser tremende, non è vero?, ci sono delle facce, ogni tanto, così *vere*, a me sembra che mi saltino addosso, sono facce che *urlano*, capite cosa voglio dire?”

“... insomma ci sono storie anche... *emozionanti*, capite?, con gente che uccide, che muore... ma potrei ascoltare qualsiasi cosa se viene da un libro, questo è strano, riesco anche a *piangere* ed è una cosa dolce, non c’è di mezzo quel tanfo di morte, *piango*...”

“Una malattia?”

“No, non ho paura. Di *questo* non ho paura, davvero” [4, 23].

The highlighted words can be combined into two semantic series:

1. *Paura- sensazioni – emozioni – malattia* (fear - sensations - experiences - illness),
2. *io non ci sono più – sparire – urlano – piangere – piango* (I disappear – to disappear – they yell – to cry – I cry).

The first semantic series combines nouns that characterize the state of mind of Elizevin. The second row - verbs, actions, also reflecting her psychological state during the illness.

So, the selection of words in italics is necessary for A. Baricco to characterize Elizevin, her internal state, to focus on the girl's incurable illness.

The second function of italics is to mark a particular concept. So, in the novel “Ocean Sea”, Barikko highlights in italics the word “mare” (“sea”), which runs like a thread through the entire work and is a cross-cutting theme and the main concept in it.

At the very beginning of the novel, on its first page, A. Barikko, describing the landscape, highlights “the sea” in italics [1,7], thus setting the character of the whole work. Also, this word is highlighted in the dialogue between Baron Kervol and the doctor, in which the reaction of the baron to the treatment of his daughter is:

-Il *mare*?

-*Sea*? [1, 30].

- Voi salverete mia figlia con il *mare*?

-Will the *sea* save my daughter? [1, 30].

The remark of the artist Plasson in a conversation with Professor Bartlebum is:

- The *sea* is difficult [1, 79].

In the stream of consciousness of Savigny, wandering the sea on a raft, Barikko also repeatedly emphasizes this word:



“... there is neither me nor him, but there is only the *sea*, the sea-ocean” [1, 119].

The author also indicates the same names of Plasson's paintings, highlighting them in italics: "*Ocean Sea*".

The next function of italics, according to I.M. Borisova, is the function of marking various kinds of names and proper names [2, 7]. So, when creating the image of Professor Bartlebum, A. Baricco focuses on self-determination, the subject of his pride. In the dialogues, the hero constantly indicates his origin and the academic title of professor:

- *Ismael Addante Ismael prof. Bartleboom* [1, 17].

-Vuol dire *professore*.

-It means *professor* [1, 17].

- (...) io *sono* professore, insegno, capite? (...) la gente mi dice Buongiorno professor Bartleboom, Buonasera professor Bartleboom.

- ... I *am* a professor . I teach, you know? ... they say to me: "Good afternoon, Professor Bartlebum." [1, 17].

Even in a letter to his beloved, the hero writes his full name, proud of his pedigree:

"*Ismael A. Ismael Bartleboom*" [5, 21].

Thus, A. Baricco is a writer who is fluent in the technique of italics and uses its expressive possibilities in an original way in his works. In the novel "*Ocean Sea*" the use of italics has the function of characterizing characters, objects, phenomena, marking a certain concept and marking various kinds of names and proper names. So, understanding the role of italics is an interesting, fascinating way of interpreting a literary text and comprehending the author's idea.

References

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