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Structural Semantic and Semantic Stylistic Dimension of the Fictional Text

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ANNOTATION

This article is based on identifying essential information concerning with the main structural semantic and semantic stylistic peculiarities in the literary text. Every text has its own form and content, making it possible to analyze it from a structural and semantic standpoint. There are various ways to assess the literary text's semantic structure. Incorporating techniques from Morokhovsky (1981) and Bukhbinder (1978); the latter enables the identification of so-called zones of compression, or information overload, and zones of dispersion, or information minima, in the text. The third strategy relies on topical chains or nominative chains, which are created by designating several things. Identifying the theme and rheme in the text highlights the logical connections between phrases and provides an image of the text's structure. These techniques are used to analyze the short stories by S. Seiler and R. Bradbury.

KEYWORDS: literary text, nominative chains, semantic structure, theme and rheme, Stylistics, elements of style.

The article highlights semantic trend in the text linguistics, whose representatives introduced several text analysis techniques. According to Morokhovsky, a text model is a specific system, or the entire collection of communicative blocks (C-blocks) bound together by specific relations and used to accomplish a specific set of functions and C-blocks differ in how they relate to one another and the overall text model. Using this technique, we can separate the text into various semantic pieces. Information value is a text category that is strongly related to zones of compression and zones of dispersion (Bukhbinder's words). Stylistics is the study of linguistic style, whereas (theoretical) Linguistics is the study of linguistic form. The term 'style' is used in linguistics to describe the choices which language makes available to a user, above and beyond the choices necessary for the simple expression of a meaning.

Nominative chains display the text's vertical context. The idea of thematic progression, which is related to deep and surface text structure, was first articulated by Dane (1974). It provides the chance to discuss the text's functional nature and demonstrates the relationships between its subjects and predicates. The author of the paper combines various methods of short story analysis with the intention of greater comprehension of the semantic organization of the text.

Literature has traditionally been a popular topic of study for linguists (Barthes 1975; de Beaugrande and Dressler 1981; Chilton 2009; Panasenko 2012, Panasenko and Baatarkhuu 2010, Panasenko and Zolichová 2011, адвска 2010, Stockwell 2009, ураева 1986, 1999, алина 2003, емска 2010 et al. and numerous others). The text is examined from various angles, including its content, reader perception quirks, syntactic and semantic structure, communication orientation, spatial and temporal structure, categories, and others. Despite this, there are still a lot of unanswered questions in text theory related to various study methodologies and unique approaches as well as its analysis and interpretation. Let's start with the book's definitions, methods of analysis, and structure since the text itself serves as the foundation for all conceivable interpretations.

According to Galperin (1977:524), a text is a tangible work with a headline that is finished in relation to the content of the headline, is composed of related pieces, and has a goal-directed and pragmatic context. Text may be examined as a series of indications that are largely consistently understood by speakers of the given language (Лукин 1999:147) and as a cultural phenomenon (Асилева 2001).

The research was focused on identifying and categorizing different text structure types, with text being defined as a unit larger than the sentence (Carter, Malmkj 2004:541).

Additionally, we must keep in mind that the text can be analyzed from a variety of perspectives and that the attitude of the reader may affect how the text is seen. According to Lotman, the text can serve as a starting point for discussions of historical, social-economic, or philosophical issues as well as a source of information on the way of life, legal, and ethical norms of the time (Lotman 1970). There are many different approaches to texts, including historical, cultural, psychological, sociological, ethnological, aesthetic, structural, and many others. This is because there are so many different types of texts.

According to Selivanova (2008:485, 490), the following developments in text linguistics stand out:

1. Grammatical and structural.

Research is concentrating on formal types and text integrity, principles of text structure composition, and issues with anaphora, various repetitions, and interphrasal speech, logical connections, implication, presupposition, paragraphing of the text, overphrasing unities, etc. Grammars for text can be found in the works of K. Koevniková, O. Moskalskaya, M. Otkupshchikova, J. Petöfi, O. Referovskaya, and G. Solganik. N. Zarubina, G. Zolotova, and T. Van Dyck).

2. Semantic.

Initially, this method kept the linearity and logical structure of text grammar, but over time, it has changed its focus to emphasize the principles of global, multilayer, multidimensional text semantic content. Cohesion, hypothetical text structure, context, semantic text categories, and semantic bases of understanding are among the issues that this method is attempting to solve (Agricola, I. Arnold, R. de Beaugrande, A. Bohusawski, Bukhbinder, W. Dressler, I. Galperin, V. Kukharenko, V. Lukin, O. Padutcheva, A. Papina, T. Nikolayeva, Z. Turayeva).

3. Pragmatic and communicative.

At the expense of communicative categories like text addresser, addressee, modality, interactivity, etc., it supported the development of communicative text models and the widening of the text category spectrum. Its representatives are N. Arutiunova, H. Harnisch, H. Isenberg, I. Kolegayeva, J. Koensk, V. Odintsov, G.

Pocheptsov, W. Schmidt, Ye. Selivanova, I. Seriakova, I. Susov, O. Vorobyova, and D. Viehweger) They regarded and viewed text as the sign mediator between the author and the reader in the discourse system.

4. Semiotic.

According to R. Barthes, Yu. Kristeva, Yu. Lotman and his school, M. Riffaterre, and Yu. Stepanov, the main issues with this trend are the consideration of text sign correlation and its denotation with real words, of text itself and the semiosphere, and the semiotic culture universe. There are modern research facets of this trend related to linguistic cultural studies and ethnolinguistics (I. Golubovskaya, V. Karasik, M. Pimenova, V. Shakhovskiy, A. Vasilyeva).

5. Cognitive.

In the past, text prototypes, mental models and spaces, frames, propositions, etc. have all been modelled using the macrostructures that represent discourse themes and microstructures introduced by T. Van Dijk and W. Kintsch (G. Fauconnier, Ch. Fillmore, F. Johnson-Laird, Ye. Ognieva, L. Petrova, R. Shank). Later, cognitive poetics (L. Bielikhova, V. Nikonova, P. Stockwell, R. Tsur, and M. Turner) emerged as a new movement in text linguistics.

6. Applied.

The design of computer systems for text creation and comprehension sets this trend apart from others (Yu. Apresian, N. Leontyeva, I. Melchuk, G. Scragg, R. Shank). The aforementioned classifications demonstrate that there are currently an excessive number of methods for text analysis. According to Zavel'skaya, the researcher faces new challenges when evaluating the characteristics of an artistic creation as a result of the wide range of contemporary approaches to texts. One of these challenges is determining the precise criteria for interpreting a certain textual piece as a symbol, sign, literary device, mythological meaning, etc.

The essential idea of a literary work is not, as we all know, directly stated by the author but rather communicated to the reader through a system of images, or more specifically, through tangible images of human life (Scholz 1981:17). I believe that text semantic categories, which make up text semantic structure, represent the fundamental notion the most vividly.

As we come to Semantic structure of the text, traditionally, the structure and content of a text are taken into consideration. This fundamental divide serves as the foundation for various text categories. Regarding the text content is the subject of my research; let's concentrate on the many interpretations of it. Petrenko defines semantic space as a collection of clearly ordered signs that distinguish and describe the objects (values) in some significant area in his book *Psychosemantics of Consciousness*.

According to this approach, word meanings are stored in the brain as collections of their semantic properties, and the closer two words are together in semantic space, the more similar their contents are (1988:52). This is how the concept of semantic space is understood in psycholinguistics. Language experts define text semantic space as a mental construct created by the verbal literary work itself and text interpretation by a reader during the course of his or her perception (Babank and Kazarin 2003:52). This mental construction resulted from the author's aim and incorporates a variety of language indicators, including words, phrases, and complicated grammatical units (virtual space). The idea of text semantic space has changed as a result of cognitive linguistics' appearance and continued advancement. Text is now viewed as a two-dimensional structure created by the author using a particular codification system, acting as a representation of the communication act between the author and the reader. With an approach like this, text semantic structure is portrayed as a

mental space with particular characteristics that is designated by the name "text semantic space" (Emriha 2006:221).

The phrase text semantic structure is also well-known among linguists. We use the terms interchangeably. The text may have macro and micro themes (Papina 2002's words), which are connected by certain connections that may be significant, linguistic or nonlinguistic, and may also have vertical linear coherence, if the text is examined with this text category, "information value," in mind.

Despite varying perspectives on text semantic space, all researchers agree that some text signs occupy critical positions in the system of its semantic linkages. We shall start with the text models (C-blocks) given by Morokhovsky as we will be talking about text structure. Three distinct types of C-blocks can be distinguished in any text model: the introductory C-block, which provides background information necessary for understanding the information in the main C-block, and the final C-block, whose main purpose is to alter the addressee's emotional and/or physical state.

The literary work has a more challenging structure.

C-blocks like exposition, plot, conclusion, and upshot are all present in it. However, the text as a whole executes the final function rather than the last C-blocks (Morokhovsky 1981:7–8). These viewpoints demonstrate how the text might be organized differently depending on how valuable the information is. There are both horizontal and vertical relationships between the text's constituent parts. Vertical lines depict the relationships between lexical components and create what are known as nominative chains, which are made up of words and word combinations that refer to the same concept of relationships between objects.

Topicalization, or the semantic organization of text, occurs based on topical chains. Every sentence has the potential to construct multiple nominative chains based on the designation of various objects. The entire collection of nominative chains results in a text utopia. Both syntagmatic and paradigmatic relationships are used to connect the elements of nominative chains (Domashnev 1989). Nominative chains, which signify topics, were given the label topical chains in the writings of German intellectuals. Text segmentation into its parts (phrasal unities and their combinations), in which phrases are contracted with one another through contact and distal interphrasal linkages, is made feasible by treating the text as an autonomous linguistic object with unique semantic and structural order. Condensed or extended sections of the text are created by these linkages (lexico-semantic, rhythmic-intonational, and grammatical), which are layered on top of one another (Bukhbinder 1978:32).

"Stylistics" is the study of language in the service of literary ends, and in *Style in Fiction*, Geoffrey Leech and Mick Short demonstrate how stylistic analysis can be applied to novels and stories. Writing for both students of English language and English literature, they show the practical ways in which linguistic analysis and literary appreciation can be combined, and illuminated, through the study of literary style. Drawing mainly on major works of fiction of the last 150 years, their practical and insightful examination of style through texts and extracts leads to a deeper understanding of how prose writers achieve their effects through language.

Since its first publication in 1981, *Style in Fiction* has established itself as a key textbook in its field, selling nearly 30,000 copies. Now, in this revised edition, the authors have added substantial new material, including two completely new concluding chapters. These provide an extensive, up-to-date survey of developments in the field over the past 25 years, and apply the methods presented in earlier chapters to an analysis of an entire short story. The Further Reading section and the bibliographical references have also been thoroughly updated. In 2005 *Style in Fiction* was awarded the 25th Anniversary Prize by PALA (The Poetics and

Linguistics Association) as the most influential book published in the field of stylistics 1980. Further proof, if proof were needed, that *Style in Fiction* remains a classic guide to its discipline.

Actually, style in literature is the literary element that describes the ways that the author uses words the author's word choice, sentence structure, figurative language, and sentence arrangement all work together to establish mood, images, and meaning in the text. The word style is one that we use very often, but that we might not fully understand, especially when it's used in reference to a piece of fiction. In this lesson, we're going to define style and take a look at the elements that contribute to a writer's style.

Style in fiction is a writer's verbal identity, which he or she constructs by choosing various words, putting those words together in particular ways, and employing specifically selected figures of speech. A writer's style is personal and unique and distinguishes his or her work from that of all other writers. There are as many different styles as there are writers. Some writers use a fast-paced style, others prefer a slow drawl. Some writers employ a sharp, straightforward style, others choosing a winding, mysterious style. Some writers adopt a harsh, gritty style, others favor smooth elegance. Styles differ through time too, as various writing conventions became fashionable and then faded away.

Elements of style: Language choices.

Writers build their personal styles from a number of different elements. Some of these are deliberate language choices, in which a writer selects one word over another, determines how to put those words together, and makes decisions about whether or not to include dialogue.

Let's examine these elements of style in more detail:

1. Diction is simply word choice, selecting one word over another. Writers can choose mostly formal words, mostly informal words, or a combination of both. Compare the following sentences:

He took a seat on the sofa and waited patiently for the family to congregate.

He plopped on the couch and waited patiently for the family to gather.

The first is formal, the second is informal. Notice the difference in style?

2. Sentence structure or syntax refers to the ways in which writers put words together. Some writers use simple sentences like this:

She saw the cat running up the tree. She grabbed her phone and called the fire department.

Others choose more complex arrangements like this:

She saw the cat running up the tree, so she grabbed her phone and called the fire department.

Writers can also create sentences that sound a little strange to our ears when they are trying to emphasize a point. Here's an example:

Up the tree went the cat! The woman standing below grabbed her phone and called the fire department.

3. Writers can also select to use abstract or concrete language. Abstract language describes concepts and ideas, while concrete language focuses on the objects, events, and sensory details.

A writer who wants to describe love could try to define love in an abstract way, by discussing the characteristics of love. Or she could use the more concrete method of showing two characters in love.

4. A writer's use of dialogue and dialect is another important element of his or her style. Dialogue is conversation between characters. Some writers use quite a lot of dialogue, others only a little bit, and still others a moderate amount.

Dialect identifies the particular ways in which a character speaks and emphasizes the character's accent, pronunciation, word choice, and spelling. Compare the following sentences:

I think the sun will shine today.

I reckon that ol' sun is gonna shine too-day!

The latter is written in dialect.

Conclusion.

Text linguistics is a marginal scientific discipline, which uses the methodological apparatus criticus of such areas of linguistics, as stylistics, lexicology, hermeneutics, pragmatics, semantics and many others. It is possible to say, that each new round of science progress offers its own vision of the world, ways of knowledge and ways of its presentation and, accordingly, new methods of the text analysis. By the end of the 20th century text linguistics has firmly entered the intellectual universe of science and is considered as one of dominating theories of the turn of the century (Турцева 1999:17). As Turayeva writes, text has become an argument, an instrument, with the help of which world view is changing in the recipient's mind. Because of active interaction of text linguistics with other sciences we may use various methods and techniques in text analysis. The combination of methods used in my analysis vividly displays that important information sometimes is not given directly, but is hidden in the thematic group of words. Semantic analysis facilitates understanding of the writer's purpose. I guess, that such a treatment of text semantic structure is a creative act and helps the reader make more precise and correct literary text interpretation.

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