

SPECIFIC FEATURES OF A FICTIONAL TEXT

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A fictional text (belles-lettres text), being one of the forms of literary communication, has peculiar features which distinguish this text type from other types of communication. The problem of fictional texts has received widespread attention among linguists. The basic notions of fiction such as imagery, emotiveness, implicitness, ambiguity, associative potential, creativity, semantic complexity were discussed in the works by V.V. Vinogradov, B.A. Larin, G.O. Vinokur, R.O. Jakobson and others.

A fictional text is regarded as one of the types of communication that is literary communication. This assumption raises the question: how to draw a clear line of demarcation between literary and other types of communication. In other words, it is necessary to define what features determine the specificity of the belles-lettres text. I.R. Galperin [1] indicates the following features of this text-type: genuine, not trite imagery achieved by means of stylistic devices; the use of words in contextual, and very often in more than one dictionary meaning; the vocabulary which reflects to a greater or lesser degree the author's personal evaluation of things and phenomena; a peculiar individual selection of vocabulary and syntax, a kind of lexical and syntactical idiosyncrasy.

There were attempts to define the specificity of a fictional text in the pragmatic perspective proceeding from the theory of speech acts based on the universal rules of speech behaviour. However, in the process of literary communication these rules, as has been proved by many researchers, are constantly violated. It refers to the so called "surplus" information peculiar to fictional texts. This information violates the principle of "brevity" in communication. The principle of "truthfulness" applied to a fictional text is also of a very relative character. As is known, the fictional text reflects "an imaginary world", it is not associated with the practical activity of communicants, and therefore it is devoid of factological accuracy.

With regard to fiction, T.A. van Dijk suggests the principle of "constructiveness" which is more adequate for literary communication. This principle postulates that the author's intention in the fictional text is by no means "practical" communication, but the construction of "possible", "imaginary" worlds for the reader [2].

"Originality of the art novel is its dual action: referential and communicative events define the dual structure of communicative text system that is organized as an

event chain of episodes. Literary communication involves the author (external) and narrative (internal) communication. A novel polyphony reflects the interaction of different voices within the speech patterns of the work. The art novel turns the author's dialogue into monologue, in which the speech of narrator and characters is presented.

The study of narrative structure of a literary text is worked out taking into account its main components: the type of narrative, the subject of speech, point of view" [3, 16].

Discursive approach to the study of literary text is based on the principle of dialectical unity of form and content of the latter, the interdependence of the main text categories, which provide structural and semantic integrity of a literary text, in particular, they reflect the specificity of artwork. Artistic discourse "appears as a complex communicative phenomenon, not only associated with the act of creating a specific text, but as a phenomenon that detects contact with a significant number of extralinguistic factors – knowledge about the world, intentions, attitudes and specific objectives of the speaker, who is the creator of the text... text is not only a recorded message, but also the complex full, which is located at the intersection of non- and intertextual ties. It is created in the discursive environment – in an integrative formation, in a system substrate, in which the process of a real speech production takes place"[4,11].

The choice of the texts is argued by the postmodern literary discourse being marked by intertextuality in all its possible manifestations. If intertextuality describes the literary text by refusal from focus on originality, the postmodernism itself as a cultural phenomenon of the literary process at the end of XX– beginning of XXI century exempts artistic text from overtex determinants, tagging it with an autonomous status and bringing to the fore the "death of the author" (blurring categories of authorship) [3,98].

Literary texts of the postmodernism literature operate in a particular linguocultural area – in semiosphere of a national and world culture. Tagging postmodern literary discourse, intertextuality involves in it other texts and thus creates a special semiotic space in which cultural symbols are correlated with background knowledge and specific language awareness. Intertextuality, which permeates the whole postmodern literary discourse (all of its linguistic levels), and is present in its phraseology structure, allows to consider the text sphere of concepts as part of the language image of the world that exists in the minds of native speakers and is reflected in fiction. Referring to the fund of existing texts, writers of a

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postmodern literature find in it impulses for their own creative work, and therefore – to create new texts, in which pretexts are transcoded. Postmodern artistic discourse as a linguistic, social and cultural phenomenon is characterized by a tendency to the reception of facts of cultural and historical discourse, experimentation with language patterns, deviations from existing rules and regulations, which results in discretisation, fragmentarity, eclecticity, etc. It is constituted by a set of texts, based on the principle unstructureness, nonlinearity, decentralization, irrationality, fragmentation, citatoriness, intertextuality, hypertextuality, hypersymbolism, mythopoetry, polydiscursiveness, double coding.

Intertextuality is a defining feature of postmodern literary texts. The term "intertextuality" has a rather transparent form (Lat. *intertextum* – dragging inside) and is widely used in modern linguistics.

Intertextuality is divided into many controversial areas, thereby causing a sharp debate, encouraging the emergence of new ideas and original approaches. Researchers Bart, Bloom, Riffaterre, Zhenettand others focus their attention on the following aspects of intertextuality as a problem of understanding and text interpretation, functions and types of intertextual elements, the role of the author in fiction, etc.

In terms of the cognitive paradigm of the intertextuality study is associated with issues of textual interpretation, dialogue of author's and reader's consciousness. Intertextuality as linguocultural category creates vertical (with texts of previous eras) and horizontal (with texts from other cultures) contexts. So the text is considered as a dialogue between different cultural contexts, but not only as a dialogue between author and reader [5, 24].

Saussure has laid methodological principles of intertextuality research, discovering in the ancient Indo-European poetry a special principle of compilation of poems by an anagram method that shows the character of inclusion of one text to another. Theory of Anagrams allows to imagine how exactly another text, hidden quotation arrange the order of the elements in the text, and how they can modify it [6]. Based on studies of Saussure, a theorist of post-structuralism Kristeva in 1967 offered the term "intertextuality" which is based on the fact that one of the forms of literary communication, has peculiar features which distinguish this text type from other types of communication.

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