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SEMANTIC AND STYLISTIC ANALYSIS OF LITERARY TEXTS

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Abstract: *The notion of word and its meaning is paramount importance in stylistics. A word as a language sign represents a concept by its forms and meanings. By concept it represents a general idea of some phenomenon, both objective (existing in the material form) and subjective (including feelings and emotions of people). By form a word shows its relation to other form within a sentence. So, the word meaning always directs the mind to the object and represents its membership in the language system. Word meaning is not a simple but a very complex matter.*

Keywords: *lexical meaning, contextual meaning, context, semantic value, stylistic meaning, stylistic decoding, contextualization, extra-linguistic context.*

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Tarjima nazariyasi va amaliyoti kafedrasida

Anotatsiya: *Stilistikada so'z tushunchasi va uning ma'nosi katta ahamiyatga ega. So'z til belgisi sifatida o'z shakllari va ma'nolari bilan tushunchani ifodalaydi. Kontseptsiyaga ko'ra u obyektiv (moddiy shaklda mavjud) va subyektiv (shu jumladan kishi his-tuyg'usi) qandaydir hodisaning umumiy g'oyasini ifodalaydi. Shakl bo'yicha so'z o'zining gap ichidagi boshqa shakliga munosabatini ko'rsatadi. Demak, ma'no so'zi doimo ongni predmetga yo'naltiradi va uning til tizimiga a'zozligini ifodalaydi. So'z ma'nosi oddiy emas, balki juda murakkab masaladir.*

Kalit so'zlar: *leksik ma'no, kontekstual ma'no, kontekst, ma'no ustunligi, uslubiy ma'no, stilistik kodlashtirish, kontekstualizatsiya, ekstra-lingvistik matn*

СЕМАНТИЧЕСКИЙ И СТИЛИСТИЧЕСКИЙ АНАЛИЗ ХУДОЖЕСТВЕННОГО ТЕКСТА**Муладжанов Шухрат Фазлидинович***Преподаватель Самаркандского Государственного**Института Иностранных Языков***Кафедры Теории и практики перевода**

Аннотация; *Понятие слов и его значение имеют первостепенное важность в стилистике. Слово как языковой знак представляет понятие по его формам и значениям. По понятию оно представляет собой общее представление о каком-либо явлении, как объективном (существующем в материальной форме), так и субъективном (в том числе о чувствах и эмоциях людей). По форме слово показывает свое отношение к другой форме в предложении. Итак, значение слов всегда направляет сознание на предмет и представляет его принадлежность к языковой системе. Значение слов – дело не простое, а очень сложное.*

Ключевые слова: *лексическое значение, контекстуальное значение, влияние значение, стилистическое значение, стилистическое декодирование, контекстуализация, экстралингвистический текст*

Genuine texts vary in communicative aims, in their topics, in length, structure and composition to such an extent that it is difficult to give the concept of “text” a generalizing and precise definition. In the book “Text as an Object of Linguistic Study” Prof. I. R. Galperin offers his definition of the “text” in which he tries to differentiate ‘text’ as a speech product, that is presented in a written form, from ‘discourse’ as a piece of oral speech. He writes: “Text is a piece of speech production represented in a written form that correlates to some literary norms; it is characterized by completeness, wholeness and coherence and consists of specific text units (supra phrasal units) joined by various logical, lexical, grammatical and stylistic means under one title (or headline); it has a definite communicative aim as a carefully thought-out impact on the reader” [1, 145].

Well-formed texts undoubtedly follow a certain compositional pattern: there is a heading, the text as such and conclusion. The text itself can be divided into smaller units made up of interdependent sentences, that are grouped into a paragraph, then there may be chapters, parts and books. This kind of pragmatic division which aims at promoting the process of comprehension varies from text to text, as the author always takes into consideration information capacity of human brains (that is how much can be crammed into one piece of the text).

CONTEXT

In its most general sense the word “context” means a set of circumstances or facts that surround a particular event, situation, etc. Contextual relationships can be defined in

many ways. Each text and each passage partake of several contexts. Some of them are definable in formal, linguistic matters (interlinguistic contexts), others must be based on extralinguistic considerations (extralinguistic contexts). Contexts, then, must be defined at several conceptual levels, and contextual components can be further classified into various patterns. No wonder that in works on linguistics we come across such terms as “verbal context”, “cultural context”, “pragmatic context”, “stylistic context”, etc.

Prof. G. V. Kolshansky points out that at present there are two scientific concepts of context:

1) a narrower concept implying only the linguistic context that exists within the frame of purely linguistic embodiment of the contents of communication and is determined by a definite language code and rules for forming the lexical and grammatical (morphological and syntactical), lexical and stylistic (poetic) contexts;

2) a broader one that includes all the factors accompanying verbal communication, from the definite situation in which the communication is backed up by some cultural and social circumstances that govern the whole semantic and lingual complex of the acts of communication.

Extra- and interlinguistic contexts are the stages that precede or follow a specific linguistic item (as a written or spoken chain of language units), thus removing its polysemy or homonymy and modifying its meaning.

The extralinguistic context is everything non-linguistic which exists at the time of using the linguistic features for encoding a message and which affects their choice. This type of context is a complex aggregate involving many factors, among them, the encoder’s emotional state, his attitude to the subject of the message and to the decoder, the encoder-decoder relationship in terms of sex, age, familiarity, education, social status, common stock of experience; the theme and aim of discourse (a scientific problem, systematic communication of facts in a message, canvassing for a candidate, commenting on a football match, appealing against a sentence, etc.); the social situation (setting) of discourse, including the communication channel (trunk call, parliamentary debates, barbecue party, antiwar demonstration, diplomatic reception, informal meeting, court proceeding, etc).

In linguistic literature, along with “extralinguistic context”, another word “constitution”, is used, which seems to be a better term, first, because “it prompts the connection of linguistic means with the situation that is relevant for their semantics” and secondly, because it enables us to avoid the unnecessary ambiguity of the term “context”.

Thus, we shall use the term “context” to denote the correlation between textual segments with one another and the term “constitution” to denote the correlation of the message with the accompanying social-psychological situation [3, 136].

PRINCIPLES OF TEXT ANALYSIS IN STYLISTICS

The text as a multifarious complex structure constitutes the central problem in the analysis of a literary work and the text, if perceived as an integral whole, will enlarge the aesthetic and ideological value of it. When starting any text interpretative analysis, the student should remember that there is a peculiar interrelation between form and matter in the text. No linguistic form used to express the idea of the utterance is disconnected from the general concept of the text itself. The form has the power to generate delight that is in full concord with the idea.

The property of the stylistic analysis is to extract the subject matter of the text, which is sometimes buried deeply in the form, and to investigate its stylistic value. The following steps may be very helpful for the interpretative text analysis in stylistics:

1	The Theme of the text
2	The functional style, substyle and the model of the text in the given style.
	Belles-letters style:
a)	language of poetry (a ballad, a poem, a sonnet, etc.);
b)	emotive prose (a story, a novel, etc. and within it — a dialogue, a monologue; a description, a portrait; the author's narrative, the author's speculations, etc.);
c)	language of a drama (a play).
	Publicist Style:
a)	oratorical (an oratory or a speech);
b)	the essay (moral, philosophical, literary);
c)	journalistic articles (a political, social, economic article, a book review, a pamphlet).
	Scientific prose style (an article, a monograph, etc.)
	The style of official documents:
a)	the language of business documents;
b)	the language of legal documents;
c)	the language of diplomacy (a memorandum, a pact, a note, an agreement, a protest, etc.).
3	The variety of the language used (spoken or written).
4	The composition of the text.
5	The dominant emotional tone of the text (neutral, lyrical, dramatic, ironical, humorous, sarcastic, etc.).
6	Expressive means and stylistic devices at all levels and the effect they produce:
a)	phonetic: euphony, onomatopoeia, alliteration, rhyme, rhythm;
b)	morphological: transposition of parts of speech;
c)	lexical: metaphor, metonymy, irony, poly-semantic effects, zeugma, pun, interjection, epithet, oxymoron, antonomasia, euphemism, hyperbole, understatement;
d)	phraseological: dual actualization, phraseological zeugma, sustained metaphor, insertion, addition, phraseological ellipsis, allusion, replacement of component, conversion, phraseological inversion, epigram, quotation;
	syntactical: inversion, detachment, suspense, emphatic constructions, parallel constructions, chiasmus, repetition (ordinary repetition, anaphora, epiphora, framing, anadiplosis,

	e)	chain repetition, root repetition, synonymic repetition), enumeration, gradation, antithesis, polysyndeton, asyndeton, ellipsis, break-in-narrative, question-in-the-narrative, rhetorical question, litotes, represented speech;
	f)	graphical: punctuation marks, lack of punctuation marks, print peculiarities, graphic imagery, graphon.
7		The conceptual information contained in the whole text and its main idea.
8		Summing up the analysis: the task is to show the unity of all EMs and SDs as the way of expressing the underlying thought and the author's communicative aim, to reveal the individuality of the writer's style as peculiar treatment of language means.
9		Personal impression of the text.

TEXT AS AN INTEGRAL WHOLE: UNITY IN DIVERSITY

Any reader perceives a text in his individual manner. It depends upon his approach, his aim, his intellect and his emotional susceptibility. One may either read merely for the sake of the plot or grasp all the subtleties of the text and penetrate deep into the author's intention. To achieve the latter a text must be treated as an integral whole.

In this connection B. Larin writes that all the hidden meanings of the text are revealed only in case the organic links among all the elements of the text are discerned. To comprehend a text as an integral whole, the reader must perceive simultaneously its several layers, as a text is to be regarded as a hierarchy of them in mutual interdependence and interpenetration.

In order to proceed with the analysis some specifications concerning the term "text" seem relevant. Definitions of the term are frequently evasive or simply omitted.

Thus, the text is materialized through relations among elements and structural analysis implies disclosing the relationship between these elements. The elements of the text can simultaneously be components of several contextual structures and in them Yu. Lotman sees the most distinctive feature of an artistic text. Words and sentences constitute the basic elements of the text, consequently a text embraces all those structural relations that have been realized by linguistic means.

This way of conceptualization of the text as a multileveled- character phenomenon should be accepted as the basis for text interpretation. Thus, the text is treated as a polyphonic structure of several layers that lends itself to various interpretations. However, only actualization of all the layers will lead to a full perception of the text in its integrity. Besides, the text is regarded as a structure characterized by modality, expressiveness of the author's attitude towards the described contents. The layers that are closely knit and present in any text may be classified in the following way: firstly, the mutual relationship between the author and the reader; secondly, the interrelation between the text and

subtext; thirdly, the potencies that are revealed through the basic structural elements of the text, i. e. words in the text [4, 180].

Some scholars hold the view that a text as a whole is perceived through the process of analysis followed by synthesis which yields full comprehension of a text. Such an approach is suggested by A. Bushmin. More convincing seems the approach by M. Girshman who advances the thesis that integrity is both — the starting point and the result. He claims that creation and perception alike are not a development from part to whole, but that they both present a continuous process where each detail embodies the whole. Consequently, not only the work as a whole, but each detail as well reveals the complex idea of the artistic structure. Likewise, M. Girshman sees the relation “the author — the reader” not as consecutive. He considers the structure of the work of art as a simultaneous realization of the author’s and the reader’s artistic nature. The author always bears in mind the reader, while the reader may fuse with the work to such an extent that he feels being the co-author. This reveals one of the layers in the hierarchy of the text, namely, the author and the reader in their mutual attitude.

The other layer of the text is seen in the interrelation between text and subtext. Subtext is to be conceived as the other plane of the text, giving a more perfect comprehension of a piece of fiction. Subtext is closely related to the rhythmical organization of the text and these two may be considered as the basic structural elements whose all-embracing interpretation yields the perception of the text.

Every text consists of words and the word stands at the point of intersection of many aspects. The text is perceived through the word and by its analysis the third layer of the text is revealed. According to M. Kharchenko the relatedness of the word to other structural elements will reveal the integrity of the text. The word is a definite complex. M. Bakhtin puts forth the treatment of the word proceeding from a two-part principle. In a literary text every word has two voices: one expresses the essence of the objectively materialized reality, the other reveals the attitude to it, the author’s attitude including. Thus, the word turns into a complex embodying the thought and the emotion of the whole. A similar attitude to the word is proposed by I. Galperin when he speaks about the latent capacities of the word (or potential) to enlarge the semantic scope of the sentence.

The three levels in the text are mutually interconnected and the analysis of one will inevitably lead to another. The interpretation of the text at all layers will disclose their certain hierarchy, represent the author’s manner of writing, the flavor of the epoch, the genre tradition, and all of them are to be traced in any work of art [3, 194].

In order to achieve the general target of stylistic interpretation of the text (or to reveal the integrity of the text), I. Arnold offers the method of stylistic decoding. Decoding implies the understanding of the text based on the analysis of its structure and the interconnection of the structural-semantic elements. The understanding of the text is managed by definite codes, where each code embraces several levels (phonetic, lexical,

grammatical, stylistic, graphical). A part of the codes coincides with the commonly accepted language layers in linguistics and therefore stylistic decoding is linguistically grouped. Consequently, the text is considered as an integrity of stylistic means in their interrelation with common linguistic principles. Disclosing of convergence is the means to achieve a perfect perception of the text [4, 174].

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