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THE STRUCTURE AND CONTENT OF TEXTS OF DIFFERENT GENRES

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ABSTRACT

The article discusses the problem of studying of the structure and content of texts of different genres. Text is the main structure of language construction at the highest level. Metaphorical expressions of the English language were mainly selected from well-known electronic sources. The main one is, of course, the British National Corpus. (British National Corpus). This corpus contains samples of texts of various genres, but poetry speech samples are very rare. Literature Online (LO) was chosen as the second source. This electronic resource contains more than 2000 poems by 797 authors. A total of 554 metaphorical expressions on the subject of Sadness were selected from the "British National Corpus", while 518 expressions were found in Literature Online.

KEYWORDS

Sadness, metaphor, text, poetic text, literary scholar, concept.

INTRODUCTION

V.I. Bolotov in one of his last articles, describes the text as a product of speech activity and believes that speech activity in the most abstract form consists of the following:

- a) linguistic signs and rules of sentence construction;
- b) psychological factors;

- c) social factors (Bolotov 2001:40)

In fact, the text is the main structure of the language construction at the highest level. No linguistic unit, including metaphorical expressions, can exist outside of speech activity and the text that is its product. Speech is formed in the form of a chain of content-

related and syntactically interconnected sentences with the participation of various linguistic units. Therefore, it is necessary to study sentences and other units as an integral part of speech activity.

METHOD AND METHODOLOGY

It is known that the first stages of studying the structure of the text began with the description of the syntactic aspects of the relationship between its parts (Bellert 1978; Pfuitse 1978; Tregubovich 1978). During the analysis of the text at the syntactic level, the logical-grammatical relations between the participating units and parts are determined. These relationships are formed by conjunctions, conjunctions, and conjunctions. Communication between the text components is carried out not only with the help of connectors, but also with the help of clauses and forms. For example, the anaphoric relation is also expressed by means of personal, demonstrative and possessive pronouns, adjectives, and adjectives. According to most linguists, all semantic relations that occur in the text are logical in nature.

These include inclusion and exclusion, part and whole, subject and its property, action and subject (or object of action) textual relations. (Gak 1976; Nikolaeva 1979). These relationships are formed within the text and are clarified and filled in at the next stages.

Clearly, this direction of text analysis aims to determine the factors that provide its structure, relying on the real or material nature of the text.

At the next stage of development of text linguistics, the tradition of imagining the text as a moving, dynamic system was formed, and the text system was studied in terms of its development. This direction allows to fully illuminate the essence of the object

being studied, and to describe the process of formation of the text and its functions. At a time when generally accepted principles of text analysis have not been developed, it is known that it is important to achieve the desired goal (Moskalskaya 1981; Murzin 1983).

Undoubtedly, dynamic structure is one of the main categorical features of the text. This feature ensures the syntactic-semantic construction of the text. Despite the fact that the development of the text takes place in different directions, the intersection of these directions does not harm the text system, on the contrary, it creates its semantic integrity. Therefore, to describe a dynamic system, there is a need to consider a number of factors that occur in the text. These include: 1) changes representing the dynamics and movement of the object; 2) immutable, basic features that ensure the preservation of the object; 3) stages of systematic movement of the object; 4) circumstances leading to changes in quantity and quality; 5) internal conflicts that cause the object to change; (Myshkina 1990).

Dynamic systematic character applies not only to the whole text, but also to its individual parts. Various tools are involved in the realization of this category. Including linguistic tools ensure mutual adaptation of individual parts. But the systemic features of the text have not yet been fully determined (Davidson, Harmava 2008:248).

The text is a complex content structure, the units of which form a functional whole. It is interconnected based on specific laws. The development of text linguistics made it possible to determine the mechanisms that form this structure and distinguish the indicators of the system structure of the text such

as integrity, connection, completeness integrative activity. As a result, the methods of describing the syntactic-semantic and communicative-pragmatic processes taking place within the text were formed. Recently, as Professor I.A Siddiqova noted, "It greatly contributed to the involvement of the system approach to text analysis and contributed to the development of systematic linguistics in general" (Siddiqova 2021:182). That is why it seems promising to study the traditional problems of linguistics in the context of the text.

RESULT AND DISCUSSION

The analysis of the text from the point of view of communicative and cognitive linguistics requires determining its place in the perception of reality. In this approach, the text that is the object of research is interpreted as a phenomenon related to cultural, social, and psychological factors. It is known that the main function of language is to create interpersonal communication. For this reason, the text has a social and communicative value as a complete unit of the communication process. Each time, as a means of speech cooperation, which is created a new, it enters into different relations with elements of communicative activity of a different form (Admoni 1994).

Any type of text is a source of storage and transmission of information of a certain content. Its system-structural meaning features are adapted to the communicative and pragmatic purpose. The semantic structure of the text is formed on the basis of the use of linguistic units, adapted to the desired information expression. According to the researchers, the information transmitted through the text is formed within the meaning of the units contained in it and the

level of knowledge of the communication participants. This information is determined by the set of denotations in the expression of subject nouns extracted from the text and the extent of the information recipient's knowledge of the world. So, the formation and transmission of information is related to the conceptual organization of human knowledge. (Levchenko 2004:179).

In order for language units to perform tasks such as social, cognitive, mental and information transmission, it is necessary to have a communication environment. (Safarov 2006). The text is a speech structure that can perfectly perform these tasks. It is known that only this type of structure is able to fully express information and perform its transmission function. Text is a speech structure intended for use as a means of interpersonal communication in various communication processes.

The text, which is a communication unit, materializes the units of the language system and its content is perceived. Content perception consists of several stages of cognitive actions, in the first stage, the text is perceived only as a linguistic sign, in the second, the recipient understands the essence of the content, and finally, in the last stage, the text is perceived as a whole semantic phenomenon. In this process, the recipient tries to select the "necessary" ones from the stream of messages and "connect" them to each other, as a result of which the essence of the text is fully revealed (Alponova 2006). Already the creator of the text uses words and other language units as a means of expression and content formation, and the task of the listener-reader is to realize and understand the purpose of using this tool.

From what has been said, it is clear that there is a need to analyze metaphorical expressions from the point of

view of their activation within the text. Indeed, in the process of metaphor formation, the transfer of one or another linguistic form from one referent to another is not a simple action that occurs by itself, but is an action aimed at expressing a new meaning. The result of this process is displayed only in text. In addition, it is clear that the occurrence of metaphorical transfers does not occur in the same way in different texts.

Taking these into account, in this chapter of our work, we will try to comparatively research the activation of metaphorical expressions belonging to the conceptual line of sadness in poetic and other genres of texts. The purpose of conducting research in this direction is as follows: a) to observe the cases of variation in the activation of metaphorical expressions in poetic and other genres of texts; identify differences in the conceptualization of metaphors related to the emotion of sadness in texts of different genres; b) to determine the methods of studying the relationship between poetic and other types of metaphors. In the implementation of the listed tasks, it is necessary to seek answers to the following questions:

- 1) What are the main conceptual types of metaphors related to the emotion of grief?
- 2) What are the quantitative and qualitative indicators of metaphors belonging to this series in different texts?
- 3) What factors are associated with the activation of conceptual metaphors in poetic and other types of texts?

There are certain reasons why poetic speech is chosen as the main source for comparison. It is known that the texts of the poetic genre have their own characteristics. As defined in the "Dictionary of Literary

Studies", "specific intonation, musicality, rhythmic fragments and rhythmic devices in poetic speech are created through specific phonetic and syntactic organization" (Kuronov, Mamajonov, Sheralieva 2013:358). Most importantly, the rhythmic-intonational features of the poem are determined by its content. "The reason is that the unique organization of poetic speech sharply distinguishes it from ordinary speech, and therefore emphasizes the fact that the information conveyed is related to art" (Ibid.!).

Kewliñdi tabıwdı oylap,

Bir sózdi bir sózge baylap,

Qara túnde kálem shaynap,

Aq qağazdı qaralayman.

Ármanım sol tursam—jatsam:

Sóz qusın ushardan atsam,

Sizge az-kem sóz unatsam,

Basqa baxıt soramayman. (I.YUsupov, 2-bet)

In fact, the content of a poetic speech or text is largely related to its organization, which linguistic units it is built with.

Currently, the analysis of poetic works from the point of view of literary studies, stylistics and linguistics is being carried out on a large scale. But the productivity of poetic text analysis requires that it be studied in terms of how information is expressed and how the reader understands this information. Only through this approach can the content of the text be revealed. An approach in this direction is called "recoding stylistics" in stylistics (Arnold 1981).

In this approach, the artistic text is interpreted as a whole phenomenon, and the general principles of the conceptual content are chosen as units of analysis, rather than individual stylistic tools. One such principle is to push information forward. On the basis of this principle, the hierarchical relation of the contents expressed in the text is distinguished, and the share of these relations in providing meaningful links between the parts of the text is determined. As an example, let's analyze the poem "O Where you are going" by the English poet Winston Auden (1907-1974).

O Where are you going

"O Where are you going?" said reader to rider,

"That valley is fatal when furnaces burn,

Yonder's the midden whose odours will madden,

That gap is the grave where the tall return".

"O do you imagine", said fearer to farer,

"That dusk will delay on your path to the pass,

Your delight looking discover the lacking,

Your footsteps feel from granite to grass?"

"O what was that bird," said horror to hearer,

"Did you see that shape in the twisted trees?

Behind you swiftly the figure comes softly,

The spot on your skin is a shocking disease"

"Out of this house" - said rider to reader,

"Yours never will" - said farer to fearer,

"They're looking for you" - said hearer to horror,

As he left them there, as he left them there.

In this poem, each level has its own appearance. At the phonetic level, the repetition of sounds at the end of rhythmic groups fulfills the euphonic function, while at the lexical level, the repetition of the anaphoric "O" element is observed.

At the syntactic level, the question-answer chain occurs in connection with the general situation. In addition, parallel structures are effectively used in the text of this poem. All this allows us to draw a conclusion about the general content of the poetic text, that is, the ongoing debate. The interposition of certain structures from specific wordplay actions, in turn, provides a deeper understanding of this conclusion.

Compare:

Said reader to rider - said rider to reader;

Said fearer to fearer - said fearer to fearer;

Said horror to hearer - said hearer to horror.

All these sentences have the same syntactic and morphological structure, they are formed by inversion. By means of this, the elevation of the expression of the content has been achieved. All nouns in the text are formed in the same pattern, that is, by adding the suffix -er to the verb stem. But the horror horse is an exception, it performs a special semantic task. This word contributes to the metonymic designation of a person who feels the emotion of fear and scares others, compared to others. As a result, we imagine that someone is being warned, threatened. But he does not shy away from any danger and continues on his way.

Thus, the alternation of rhythm, the alternation of singular and plural pronouns, repetition, and the choice of linguistic devices in general all indicate the high value of the decision made by a strong and determined person. In this poem, the strength and beauty of human striving forward is described through various images. Already, according to literary experts, three principles are important in clarifying the linguistic form of the sounds in the heart, in providing musicality, and in reviving the history of destiny through words. These are rhythm (rhythmics), rhyme (phonics) and stanza (strophe) (Umarov 2022:166).

There is no doubt that the author's intellectual world is manifested in the poetic work. The communicative goal of the poet, focused on emotions, is expressed using language units that form various images, and through this, the aesthetic essence of speech activity is revealed. Textologist U.Nosirova rightly stated, "the communicative purpose of the author is expressed linguistically in the structure and content of the poetic text as a purposefully created communicative intention, and the events and aesthetic informational complexes related to the content of the text have a communicative effect on the receptor" (Nosirova 2020:45).

F. Halimova, who fully supports this opinion, confirms that the unique features of the poetic text are its musicality, functional structure, and the ability to have a special aesthetic effect on the reader. According to the scientist, the analysis of the internal structure of the poetic text requires a complete description of each case. However, the lack of sources and data sometimes makes it difficult to fully research them. "Therefore, in the analysis of each case, it is necessary to select not all the cases of the text's internal relations, but those whose place in the expression of the content is special"

(Halimova 2023:9). Following F. Halimova's proposal, we decided to study the occurrence of metaphors on the topic of sadness in poetic and other genres of texts.

CONCLUSION

Metaphorical expressions of the English language were mainly selected from well-known electronic sources. The main one is, of course, the British National Corpus. (British National Corpus). This corpus contains samples of texts of various genres, but poetry speech samples are very rare. Literature Online (LO) was chosen as the second source. This electronic resource contains more than 2000 poems by 797 authors. A total of 554 metaphorical expressions on the subject of Sadness were selected from the "British National Corpus", while 518 expressions were found in Literature Online.

As the corpus of the Karakalpak language has not yet been created, examples were taken from various written sources, works created by Karakalpak authors. The total number of analyzed metaphorical structures on the subject of "care" belonging to the Karakalpak language is more than 800.

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