

## SPECIFIC FEATURES OF A FICTIONAL TEXT FROM LINGUOCULTUROLOGICAL VIEWPOINT

Kolesnikova Karina Rustamovna

Master's Student at the Department of English

Linguistics of the Uzbekistan State University of World Languages,

karinagaripova315@gmail.com

### Abstract

The problem of a literary (fictional) text, as well as its definition and specific characteristic features, have always been of great interest for many researchers, both in the past and present. One of the main questions concerning fictional text is what are the main differences between fictional and non-fictional texts. The definition of text mostly depends on the area of investigation, that is to say, for our research the most relevant is the study of fictional texts as linguocultural units, presenting cultural information.

### Introduction

There are different text types, but the one of them that is in the focus of our research is a literary text. The definition of a fictional text has been a topical problem studied by various prominent researchers, such as V. V. Vinogradov, B. A. Larin, G. O. Vinokur, R. O. Jakobson and many others. The first thing that should be mentioned is that a fictional text is always a type of communication, to be more precise, a type of literary communication. Fictional text does not usually convey only factual information, it often becomes a source of conceptual and implicit information.

A fictional text is supposed to be perceived as a two-leveled structure, in other words, it has a surface layer and a deep layer. The main task of a researcher, a reader or any interpreter is to penetrate into the deep level of a fictional text in order to find out the senses that were implied by the author. Moreover, a fictional text always serves as the reflection of an imaginary world created by the author. A literary text has a number of features that make it quite remarkable among the other text types, and these features will be investigated in our article.

It is necessary to point out that a fictional text always performs aesthetic function, as the author of a fictional text aims to compile the text in a way that would create an aesthetic influence on a reader. In an attempt to express the personal vision of a surrounding world, the author creates his own imaginary world that is reflected



in a fictional text. A fictional text is a combination of various stylistic forms aimed to fulfill the artistic intent of an author to create an aesthetic effect.

Anthropocentric nature is one of the significant features that characterize a fictional text, as it always serves as a means of communication between the linguistic personality of an author, linguistic personality of a character and a reader. The theory of Linguistic Personality has been created by a Russian linguist Yu. N. Karaulov, and has further developed the following structure:

- i. Semantic and stylistic (reflecting the meaning, the vocabulary, the style);
- ii. Pragmatic (social and professional status, educational level, gender and age);
- iii. Cognitive (views, ideas, evaluations, outlook, the individual's world picture);
- iv. Cultural (the expression of cultural values).

Next, it is possible to point out that such categories as emotiveness, imagery, implicitness, intertextuality and linguistic creativity are inherent to any literary or fictional text.

The category of emotiveness in literary texts stands for the ability to produce emotional influence on a reader. Authors of fictional texts use a variety of ways to express emotiveness in their works. However, the perception of emotive information is considered to be a rather problematic issue, as this process requires a lot of cognitive effort, in contrast with the perception of factual information. Emotiveness in a literary text is often created with the help of emotives, stylistic devices (epithets, hyperbole, irony, oxymoron, gradation, rhetorical questions), words, providing positive or negative evaluation, and the convergence of stylistic devices. The convergence in this case means the abundance of emotives and stylistic devices in a fictional text and it is considered to be the strongest signal of emotiveness. Another means to create emotiveness in a text is repetition, representing the property of language known as redundancy. Repetition may be of different types, as in the same literary text an author can use repetition of sounds, repetition of words or even phrases. Whatever the type of repetition is used in a fictional text, it always plays a priority role in text cohesion and coherence (Galperin, 1981) and is always enriched with emotional information (Ashurova, Galieva, 2016). Finally, emotiveness can be often represented in the speech of the personages of a fictional text, especially in the dialogues and polylogues. The interactions between personages give the



author an opportunity to create emotiveness with the help of various emotional expressions of thoughts, reflecting the peculiarities of colloquial speech.

The category of imagery in a fictional text is expressed through the usage of figurative means. However, imagery is another phenomenon of argumentative nature, as the researchers cannot agree on the definition of this notion. Some linguists believe that a fictional text that does not include any figurative means still has imagery. In our opinion, both points of view can be relevant, because we still consider figurative means quite important. In other words, this phenomenon is inherent to any fictional text and can be expressed through the fact that it is a reflection of an “imaginary” world.

One of the crucial constituents of imagery is a metaphor, but in cognitive linguistics it is studied not only as the stylistic device, but also as a cognitive mechanism, incorporating cognitive processes, empirical experience and language competence (Ashurova, Galieva, 2016). In other words, we deal with conceptual or cognitive metaphor, a special way of conceptualizing reality in a fictional text and one of the important ways of creating imagery. Just like any other stylistic device, it has a broad extended system of associations, and from the cognitive point of view it possesses the ability of modeling reality. Conceptual metaphor is not limited to a number of words, it can be represented through a whole text that becomes the embodiment of some concept. Apart from cognitive metaphor, imagery can also be created with the help of metonymy, simile, allusion, metaphorical epithet, paraphrasing and the usage of symbols. It is possible to sum up the following characteristics of the phenomenon of imagery:

- imagery is an inherent category of a literary text
- imagery is based on the mechanism of analogy when at least two things appear to be conceptually parallel to one another
- imagery plays a central role in the world picture conceptualization.

Implicitness is another essential category of a fictional text. It is expressed through the ability to convey hidden information that is not fully verbalized in a text and has to be retrieved from the deep layer. The problem of implicitness has been studied by many researchers, such as I. V. Arnold, I. R. Galperin, Z. Y. Turaeva and many others, but G. G. Molchanova was the one who has worked out a detailed description of all the language means through which implicitness can be manifested.



Implicitness, just like any other fictional text category, can be created by a number of language means, and among them we can emphasize implicit titles, implicit poetic details, such as portrait description, fictional dialogues, and various stylistic devices, representing implicitness of different types. Portrait description is a good example of a linguistic mechanism used to create implicitness. Authors often use the description of a personage to illustrate the physical appearance, but also to present the inner world of this very character. The information about the inner world is usually implicit and should be analyzed by a reader through the prism of the physical description. The correlation between two semantic layers standing for appearance and the inner world creates the mechanism of implicitness. Additionally, implicit information can be conveyed through the dialogues and polylogues between the personages of a text, as with the help of a dialogue an author can give an implicit description of a linguistic personality. Implicit information in a text is represented in a variety of ways, as implicates can be expressed through the deviations of syntagmatic, paradigmatic and communicative-textual norms (Baklanova, 2011). G. G. Molchanova also uses the term “implicate” and suggests the following degrees of implicates:

- trite implicates (the most predictable ones)
- local implicates (the ones that can be deciphered in the context)
- deep implicates (the important constituent parts of the text)
- dark implicates (the ones that are almost impossible to decipher) (Molchanova, 1990).

Even though a fictional text is a means of communication that has a number of features to define it among other text types, its another prominent feature is the violation of communicative principles listed by Grice (1985), in other words, the violation of Maxims of Quantity, Quality, and Relation and Manner.:

- 1) The Maxim of Quantity (be laconic). Violation of the postulate of Quantity stands for the usage of alliteration, anaphora, epiphora and all of the other kinds of repetition. Despite the fact that the usage of these stylistic devices implies the redundancy of information, a deliberate abundance of one and the same language sign in the text leads to the existence of new implicit information within the text;
- 2) Usage of the Maxim of Quality (be truthful). It is obvious that any fictional text automatically violates the Maxim of Quality, as every fictional text is a reflection of an imaginary world created by the author, subsequently, fictional texts do not present accurate and factual information. Violation of the postulate of Quality



suggests the usage of metaphor, hyperbole, litotes, pun, irony, and is mostly based on the contrast between the real and the imaginary world;

- 3) The Maxim of Manner (be clear). Violation of the Maxim of Manner is indicated by the use of retrospection, prospection, implication of precedence, open ending and other ways of violation of logical succession in the text. Moreover, the Maxim of Manner can be violated by presence of ambiguity and implicitness, one of the most prominent features of a fictional text.
- 4) The Maxim of Relevance (be relevant, speak to the point). The violation of the Maxim of Relevance may happen due to the author providing the irrelevant information to the readers' previous knowledge and information which is more or less informative. The usage of author's meditations, a text unit containing the author's conclusions, judgements, generalizations or the usage of such narrative techniques as stream of consciousness, as authors often provide information that may not be clear or specific enough for the main plot of the text, causes the violation of the Maxim of Relevance.

Another prominent aspect of a fictional text is its multidimensional nature that is expressed through a variety of ways in which it can be analyzed. Any fictional text can be studied from the structural point of view, semantic point of view, pragmatic point of view, stylistic perspective, cognitive point of view and linguocultural perspective.

From the grammatical point of view, fictional text is analyzed as a set of sentences united to form complex syntactical units. Text grammar covers a wide range of questions: structural and semantic integrity of the text, its segmentation, lexical and grammatical cohesion, thematic and rhematic aspects of the text, compositional structure, sentence arrangement in the text, text forming functions of language units, text delimitation and others (Ashurova, Galieva, 2016). Moreover, some other aspects of a fictional text such as text modality and structural and semantic integrity of the text are of great importance for Text Grammar.

From the semantic point of view the inner content structure of the text is the object of analysis, as it is different from the semantics of linguistic units with their meaning being fixed in the dictionary, while the semantic meaning of a text is perceived as a whole mental formation. Text semantics is concerned with the study of the following problems:

- the notion of semantic integrity;
- the semantic structure of the text;



- the main units of the semantic structure of the text;
- the correlation of the surface layer of the text and its content, interaction of surface and deep structures;
- the correlation of the linguistic and extralinguistic factors of the text;
- content analysis of the text.

Another point of view from which a fictional text is studied as a means of communicative interaction in the sociocultural context is the pragmatic point of view. Pragmatics studies the language in any kind of human activity, involving psychological, social and cultural aspects of language functioning. Thus, from the pragmatic point of view not only fictional text should be taken into account, but also the notion of discourse, which is broader than the notion of a text. Discourse is considered by many researchers as text in dynamics, in communication and in any cultural context. N. D. Arutyunova states that discourse is a type of culturally conditioned and socially oriented communicative activity, while V. Karasik understands discourse as a text in the situation of real communication. Another problem of text pragmatics is the study of a fictional text as a communicative-pragmatic situation. The communicative-pragmatic situation is understood as a complex of external conditions and circumstances of communication. According to E. S. Aznaurova the communicative-pragmatic situation can be presented by a chain questions: who – what – where – when – how – why – to whom (1988:38). The most relevant parameters of the communicative-pragmatic situation in the literary discourse are:

- circumstances and place of the communicative act;
- the subject and aim of communication;
- social, ethnic, individual, characteristics of the communicants;
- role and personal relations between the communicants (Ashurova, Galieva, 2016).

In the framework of a literary text the most important notions are discourse, that has already been mentioned, the notion of linguistic personality, the notion of pragmatic intention and the notion of modality. In terms of a fictional text, we usually take into consideration subjective modality that reveals the author's personality and outlook. Subjective modality embraces the whole range of evaluations, attitudes, opinions and emotions. Meanwhile, the following definition of linguistic personality can be given: Linguistic personality is a manifold, multi-component and structurally organized set of language competences, a certain linguistic correlate of the spiritual world of a personality



in the integrity of his social, ethnic, psychological, aesthetic characteristics (Karaulov, p. 71, 1987). The notion of pragmatic intention represents the communicative intention, conditioned by a communicative situation and the tasks put by the addresser (O. G. Moskalskaya, 1984). While talking about the literary text, it is possible to mention that it has an inherent set of specific pragmatic intentions, listed by Ashurova (1991):

- the pragmatic intention – to attract attention (attention-compelling intention);
- the pragmatic intention – to interest the reader;
- the pragmatic intention – to exert an emotional impact;
- the pragmatic intention – to activate knowledge structures relevant to the conceptual information;
- the pragmatic intention – to stimulate the addressee's creativity;
- the pragmatic intention – to represent the conceptual world picture.

The study of the fictional text is also closely connected with text stylistics, as stylistics specifically deals mainly with the analysis of fictional texts. These two branches of linguistics even share the same notions and main problems, such as:

- Text types related to the problem of functional styles;
- Compositional structure of the text;
- Stylistic text categories;
- Stylistic means of cohesion and coherence;
- Stylistic peculiarities of an individual style;
- The role of language units in transmitting conceptual information and representation of the conceptual world picture.

Next sphere of investigation in which a fictional text can be analyzed is the cognitive aspect. From this perspective, a fictional text is viewed as a conceptsphere, where it is possible to find the main concept and associated concepts. In the analysis of a fictional text we can apply the following main notions of cognitive linguistics:

- concept – a mental complex unity, consisting of the notional part and the image-bearing part;
- conceptsphere – a number of concepts, closely connected and associated with each other in a text;



- world picture – the global image of the world (especially the author's individual world picture, in which the peculiar features of the author's style are reflected).

Finally, a fictional text can be regarded as a unit of culture, in this case we can say that it can be analyzed from linguocultural viewpoint. This standpoint can be proven by the implication that a fictional text can be a means of storing and transmitting culture, as it serves as the reflection of an author's individual world picture and displays macro- and microconcepts, both universal and nationally specific.

### References

1. Ashurova D. U., Galieva M. R. Text Linguistics. – Tashkent: Turon-Iqbol, 2016
2. Азнаурова Э. С. Прагматика слова. – Ташкент: Фан, 1988
3. Арутюнова Н. Д. Дискурс //ЛЭС. – М., 1990
4. Ашурова Д. У. Производное слово в свете коммуникативной теории языка. – Ташкент: Фан, 1991
5. Гальперин И. Р. Текст как объект лингвистического исследования. – М.: Наука, 1981.
6. Грайс Г. П. Логика и речевое общение //Новое в зарубежной лингвистике. Вып. 16. Лингвистическая прагматика. – М.: Прогресс, 1985
7. Карасик В. Языковой круг: личность, концепты, дискурс. – М.: Гнозис, 2004
8. Караулов Ю.Н. Русский язык и языковая личность. М.: Наука, 1987
9. Молчанова Г. Г. Семантика художественного текста. - Ташкент: Фан, 1998
10. Образ адресата рекламного текста и постулаты речевого общения Г. П. Грайса // Русский язык за рубежом, 2011г. Вып. 6 Стр. 71-77
11. Молчанова Г.Г. Коммуникативно-деятельностный подход к когнитивной обработке неясных фрагментов текста. «Высказывание и текст в коммуникативно-функциональном аспекте», Ташкент, 1990