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STRUCTURAL-SEMANTIC MECHANISMS OF TEXT INTEGRITY.

Jumayeva Kamola Tursunaliyevna
Senior Lecturer (PhD), Department of Uzbek Language and Literature,
Karshi State University
kamoladjumayeva26@gmail.com
ORCID 0009-0006-4425-4047
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Abstract: The interpretation of the concept of text within the modern linguistic paradigm serves to reveal its dual nature both as a static systemic unit and as a dynamic speech product. In the long development of linguistics, the scope of definitions given to text has expanded: it rose beyond the narrow domain of a form of written speech and was elevated to the level of a materialized form of human thought and culture, a unit of higher communication. The property of text as a speech product is explained by its dependence on a specific communicative situation and by its being directed by a particular author at a particular listener or reader. From this point of view, text is a completed result of speech activity in which all the possibilities of language are mobilized toward a certain purpose.

Keywords: Text, discourse, ontological status, autonomy, completeness, continuum, intentionality, acceptability, informativeness, situationality, intertextuality, subtext, linguistic personality.

Introduction. By virtue of its structural and semantic nature, an artistic text is not a mere linear sequence of linguistic units, but a supersyntactic whole possessing a complex hierarchical structure at the highest level of the language system. At the same time, the text also manifests itself as part of the linguistic system; this is connected with its possession of syntactic patterns higher than the sentence, its specific laws of connection and its constituent units. For example, as language units such as the phoneme, morpheme, word and sentence combine with one another to form a text, in this process the text is conceived not as a mere sum of these units, but as a phenomenon of a new qualitative level arising from their functional-semantic synthesis. This state is even more clearly visible in the example of an artistic text, because in it the aesthetic function of language prevails over the function of conveying information, and every linguistic device is directed toward creating new artistic content. In this process, the ordinary lexical meaning of a word expands and forms a system of contextual and imagery-based meanings. Consequently, studying the text as a speech product makes it possible to illuminate its place in communication, while studying it as a linguistic systemic unit makes it possible to illuminate its internal structural mechanisms.

Research methodology. As each sentence in a work of art forms a logical-grammatical chain with the sentences preceding and following it, the strength of this chain is the main factor ensuring the integrity of the text. For example, aphoristic passages occurring in the works of O'tkir Hoshimov, including places where the manner of an untalented writer is compared to a hen's cackling, clearly show how, as a result of the mutual semantic connection of language units, an

integral aesthetic message (microtext) is formed. In such texts, all the possibilities of language — from phonetic intonation to syntactic parallelism — unite around a single ideological center. This in turn confirms that the text is not only a means of communication but also a linguistic manifestation of the author's intellect and artistic skill. Dwelling on the linguistic nature of text, the well-known linguist N.D. Arutyunova writes: "Text is such a consistent system of linguistic units that, while being a material result of the speech process, also manifests itself as a logical and aesthetic form of reflecting reality" [1]. Proceeding from this idea, we can say that studying text within the modern paradigm requires integration with other fields of linguistics. Because the analysis of text as a speech product is directed at revealing its pragmatic, cognitive and psycholinguistic aspects, whereas its analysis as a systemic unit serves to illuminate structural and semantic laws. In an artistic text, the words chosen by the author are not mere carriers of information, but means that create imagery and influence the reader's feelings. For example, the rendering of a hero's speech by Oybek in historical works not as "spoke" but, depending on the situation, as "whispered" shows how closely a linguistic unit is connected with the speech situation (discourse). This means that every element of the text is systematically grounded and serves a certain linguistic intention. Thus, the linguistic essence of text manifests itself in the dialectical unity of its speech-related and systemic properties, which demonstrates the need to study text as an integral linguistic phenomenon in the process of philological analysis.

Results and discussion. By its essential nature, an artistic text is not a mere set of linguistic units, but a complex, multi-layered substantial system formed on the basis of certain laws; among the most primary features defining the bases of its existence, it is appropriate to single out the properties of discursive nature, autonomy and completeness. In modern linguistics, the artistic text is studied in close connection with the concept of discourse, since text is the materialized, statically fixed form of discourse, while discourse is the dynamic state of text operating in a socio-cultural, psychological and situational context. The discursive nature of an artistic text lies in the fact that it unites in itself not only the author's verbal product, but also the cultural code of the period in which the work was created, the creator's personal worldview and the paradigm of potential communication with the reader. For this very reason, any work of art manifests itself as an autonomous system possessing its own independent world, internal logical laws and linguistic structure; this autonomy means the relative detachment of the text from external reality and the establishment within it of a new aesthetic reality. The boundaries of this reality are defined through the category of completeness; that is, the text achieves its ontological integrity at the point where the author's artistic intention is fully realized and all linguistic and compositional elements unite around a single goal. In the process of deeply analyzing these substantial properties of the artistic text, the issue of the proportionality between the author's intention and the linguistic means arises. In an artistic text, every word, every punctuation mark and every stylistic figure serves to define the general ideological direction of the work. For example, the method of inner speech used by the author in shaping the characters' speech is considered the most important autonomous tool for revealing the hero's inner world. Comparative analyses conducted on the manuscripts and published variants of Oybek's historical works show that the author works tirelessly on word choice in order to raise the level of completeness of the work. The replacement, in depicting the agitated state of heroes such as Dildor, of previously used general verbs of movement with units

having precise connotations, such as "whispered", is not mere editing, but a linguistic strategy aimed at more precisely expressing the discursive environment of the text, that is, the dangerous and mysterious situation near the palace. Such changes, while ensuring the internal integrity of the text, lay the foundation for its formation as a completed artistic form. It should be specially emphasized that the completeness of an artistic text is characterized not only by the placing of its final point, but also by the unbroken continuity of its content-logical chain. On this, the well-known text scholar I.R. Galperin writes: "Text is such a combination of linguistic units that, possessing the property of completeness, serves as an independent object of the communication process while reflecting a certain attitude of the author" [2]. From this quotation it is evident that the autonomy and completeness of the text ensure its independence in the communication process.

The internal essence of an artistic text is defined to a greater extent by its semantic integrity than by its external structural construction, since the basis of existence of any linguistic whole is the logical consistency of the layers of meaning in it. In linguistics this phenomenon is called coherence; it expresses the content-related connectedness of the text, the fact that ideas presuppose one another and unite around a general ideological purpose. Coherence is a category operating in the deep structure of the text, bringing to the surface invisible but logically and psychologically perceptible threads of meaning between linguistic units. Although logical means occupy the primary place in the formation of the text's content chain, the service of linguistic means in bringing them to the surface is incomparable. In an artistic text, the breaking of semantic integrity leads to the loss of the work's aesthetic power and to the inefficiency of communication. Consequently, the phenomenon of coherence presents the text not as a mere collection of information, but as an integral reality. To achieve this integrity, the author uses a complex system of linguistic and logical means.

The semantic chain of the text develops through the relations of "theme" (given information) and "rheme" (new information), in which each subsequent sentence relies on the preceding one and expands the content. In artistic creation, this chain is often enriched through symbols, metaphors and imagery-based words. For example, the repetition of key words in a work or a chain of synonymous words directs the thematic orientation of the text toward a single point. The system of comparisons and aphorisms occurring in O'tkir Hoshimov's works is a powerful means of forming the semantic center of the text. Every imagery-based expression used by the author serves the general coherence of the work, that is, its internal logical unity. The relation between complex syntactic wholes within the text is also constructed precisely on the basis of semantic integrity. An idea begun in one paragraph is supplemented with new facets in subsequent paragraphs and finally leads to a general conclusion. In this process, the analysis centers not on the ordinary lexical meaning of the word alone, but on its contextual-aesthetic meaning. The logical connectedness between words constitutes the "soul" of the text, while the linguistic means perform the function of its "body". As P. Qodirov emphasized, in a work of art words must be arranged in such a way that there is no logical break between them. If one part of the text becomes detached from the general content, coherence is broken and the work loses its property of integrity. When speaking of the semantic construction of text, the author's worldview and cognitive capacity manifest themselves as the main factor uniting the text. Because the "I" behind the text unites all linguistic layers into a single semantic axis. On this, the well-known scholar M. Yo'ldoshev

expresses the following view: "The coherence of an artistic text is not merely the logic between sentences, but a consistent reflection of the author's aesthetic intention in a chain of linguistic means and an integral content system that is reconstructed in the reader's mind" [3]. This idea also reveals the psycholinguistic essence of the phenomenon of coherence, not merely its linguistic essence. It should also be noted that in an artistic text coherence may sometimes appear to be deliberately "broken"; for example, in works written in the "stream of consciousness" technique, the logical connectedness between sentences seems at first sight to be absent. However, deeper analysis shows that in such texts coherence is preserved at a higher level — through the hero's psychological state and emotional logic. Moreover, inner speech and monologues also have great importance in ensuring the semantic integrity of the text. They show the logical consistency in the hero's inner world and expand the general semantic field of the work. In conclusion, coherence is the internal energy of the text: it turns linguistic units into a single whole and guarantees the communicative success of the text.

By its very essence, an artistic text is not a mere collection of concepts, but a dynamic system occurring within a certain linguistic situation, carrying complex semantic layers of information; the parameters of informativeness and situationality are considered the main criteria defining the communicative value of the text.

The informativeness of a text is measured by the novelty of its content and the degree to which it conveys an unexpected aesthetic message for the reader; however, in a work of art this information is manifested not linearly, but in the form of vertical and horizontal layers. The layeredness of artistic information consists in the fact that beneath the events narrated on the surface of the text (factual information) there lie hidden the author's concealed ideological intention, symbolic meanings and conceptual views (subtextual information). For example, behind a hero's external action or simple conversation there lie his entire spiritual drama and the author's socio-moral conclusions; here every linguistic unit, especially words with connotative load such as "whispered" or "became agitated", serves to expand the information capacity of the text. The parameter of situationality of the text, in turn, expresses its dependence on a specific contextual environment, that is, the space, time and social conditions in which the characters of the work act; because artistic speech manifests its true aesthetic power only within the relevant situation. If a text is analyzed in detachment from the situational environment surrounding it, many facets of its meaning, in particular the essence of subtle linguistic methods used by the author such as "inner speech", may remain unrevealed. Because the hero's self-directed speech is a product of the conflicting or secretive situation (situation) in the work. As P. Qodirov emphasized, the power of the artistic word is seen in how harmoniously it merges with the context; likewise, informativeness operates in a dialectical unity with situationality: as the situation changes, the aesthetic value and the scope of interpretation of the information also change. It should be specially noted that the information in an artistic text is directed not at merely conveying dry facts, but at creating a new artistic reality in the reader's mind; in this process, the layeredness of the text demands a high intellectual and aesthetic preparedness from the reader. On these parameters of the text, the well-known text scholar Robert-Alain de Beaugrande writes: "Text is a communicative reality arising as a result of the harmony of criteria such as informativeness, situationality and intentionality, in which the delivery of information is always subordinated to the requirements of the

communicative situation and the goals of the participants" [4]. This idea confirms that every detail in an artistic text is not without purpose; on the contrary, it carries a certain informational load and is conditioned by a specific situation. The level of informativeness of a text is also connected with the unexpectedness of the linguistic means in it (the scarcity of redundancy); the more original metaphors and unexpected syntactic constructions the author uses, the higher the informative-aesthetic value of the text. Consequently, the situationality of a text requires its dependence not only on the world within the work, but also on the socio-cultural environment outside the work, which gives the reader the opportunity to understand the work in a broader context. In conclusion, the parameters of informativeness and situationality are the foundation ensuring the content shell of the artistic text and its vitality in communication; through these criteria, the mechanisms of the text's influence on the reader are formed.

Conclusion and suggestions. By its structural and semantic nature, an artistic text never remains a closed or isolated phenomenon; on the contrary, it always manifests itself as an open system entering into complex communication with other texts created before it or existing in its own time. In linguistics this phenomenon is called intertextuality; it expresses the linguistic reflection of "foreign" text fragments, ideas or stylistic elements within a newly created text. Intertextuality serves to enrich the content layers of the artistic text and to expand the historical and cultural context of the work, because every new text takes root, in a certain sense, as a reworking of previous texts, as an attitude toward them or on the basis of a chain of quotations taken from them. Foreign text elements within an artistic text may appear in forms such as quotation, allusion, reminiscence, parody or sententia; through these means the author addresses the reader's philological memory and loads additional meaning onto the content of the work. For example, the citing in a work of the speech of some historical figure or of a passage taken from a famous work is not mere ornamentation, but a linguistic strategy that forms the intertextual field of the text and deepens the author's intention (intentionality). In the process of artistic analysis, it is of great importance to identify such "foreign" elements and to illuminate their function in the environment of the new text, because intertextual connections endow the general coherence (semantic integrity) of the work with a new meaning. The citing of ghazals by representatives of classical literature or the interweaving of legends related to Alisher Navoi into the text in the historical novels of writers such as Oybek or P. Qodirov is a vivid example of intertextuality; here the "foreign" text merges so organically with the linguistic fabric of the new text that as a result the artistic reality of the work acquires an even more convincing and multi-layered appearance.

The proverbs and sayings used in the characters' speech, as well as fragments of "inner speech" uttered in certain situations, are also often in intertextual connection with folk oral art or universal national cultural codes. It should be noted that intertextuality, while ensuring the openness of the text, brings about its "multi-voicedness" (polyphony), that is, within the compass of a single text the "voices" of several authors or of different epochs are heard. On this nature of the text as an open system, the well-known theorist Julia Kristeva writes: "Any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another text; therefore the notion of intertextuality defines the mode of existence of the text in communication" [5]. This idea urges us to understand the artistic text not as private property belonging to a single author, but as part of universal human culture. Intertextual elements raise the level of informativeness of the

text, because through a single allusion the reader conjures up an entire other work or event. Consequently, analyzing intertextuality means revealing the linguistic and cultural roots of the text; in this process, every sign (reminiscence) used by the author must bring forth new chains of meaning in the reader's perception (acceptability). In conclusion, intertextuality is one of the main parameters confirming the infinity of the artistic text and its being a linguistic bridge between past, present and future.

NOTES

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[5] Кристева Ю. Избранне трудй: Разрушение поетики. – Москва: РОССПЭН, 2004. – 165 с.

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