

SPECIFIC FEATURES OF FICTIONAL TIME AND SPACE UNITIES IN ENGLISH AND UZBEK LANGUAGES

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ABSTRACT

This article is devoted to the study of pragmatic and stylistic features of the words in English and Uzbek languages. It contributes to acquire and clarify some information about the concepts of specific features of fictional unities in English and Uzbek languages. As well as, the similarities and differences of fictional works, methods and their specificity will be investigated in our article. Most linguists have efficiently researched on this field.

Key words

artistic intent, semantic, pragmatic, cognitive, cultural, psychological aspect, aesthetic effect, emotiveness, imagery, implicitness, intertextuality

Although there are many various kinds of texts, our research focuses on literary texts. Numerous eminent scholars, including V. V. Vinogradov, B. A. Larin, G. O. Vinokur, R. O. Jakobson, and many more, have examined the definition of a fictitious text as a current issue. First and foremost, it should be noted that a fictional work is invariably a form of communication—more specifically, a form of literary communication. Fictional texts frequently serve as sources of implicit and conceptual knowledge in addition to factual information.

A fictional text is meant to be viewed as having a surface layer and a deeper layer, or as a two-leveled structure. The primary goal of any interpreter, reader, or researcher is to delve deeply into a work of fiction to uncover the senses that the author was hinting at. Furthermore, a work of fiction is always a mirror of the author's imagined universe. We shall look into these characteristics in our essay. A literary text is distinguished from other text kinds by a number of properties.

A fictional work combines different stylistic forms in order to achieve the author's artistic objective of producing an aesthetic impression. One of the key characteristics of a fictional text is its anthropocentric aspect, which is important since it constantly acts as a channel of communication between the reader, the author, and the characters' linguistic personalities. Yu. N. Karaulov, a Russian linguist, devised the idea of linguistic personality, which expanded on the structure that follows:

- 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.

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.

Many studies view discourse as text in communication, dynamics, and any cultural setting. Discourse, according to N. D. Arutyunova, is a kind of socially and culturally conditioned communicative activity, whereas discourse, according to V. Karasik, is a text used in actual conversation. The analysis of a fictional text as a communicative pragmatic scenario presents another challenge for text pragmatics. The communicative-pragmatic scenario is viewed as a combination of communication-related external factors and situations. E. S. Aznaurova states that the following series of questions can be used to portray a communicative-pragmatic situation: who, what, where, when, how, why, and to whom (1988:38). The circumstances and location of the communicative act; the subject and purpose of communication; the social, ethnic, and personal characteristics of the communicants; and the role and interpersonal relationships between the communicants are the most pertinent parameters of the communicative-pragmatic situation in the literary discourse.

Different deviations from syntagmatic, paradigmatic, and communicative-textual norms can be used to express implicit information in a text in a number of ways (Baklanova, 2011). The term "implicate" is also used by G. G. Molchanova, who proposes 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 Quantity Maxim (keep it simple). The use of alliteration, anaphora, epiphora, and any other forms of repetition is considered a violation of the principle of quantity. A purposeful abundance of one and the same linguistic sign in the text creates additional implicit information even though the use of these stylistic devices indicates the duplication of information;
 - 2) Usage of the Maxim of Quality (be truthful). Since all fictional texts are reflections of the author's imagined reality, it is evident that all fictional texts immediately violate the Maxim of Quality because they do not convey true and accurate information.

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