

## **Volume of Text in the Context of Stylistic Organization of Narration**

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**Abstract.** *The analysis of the text's style cannot be fruitful or convincing enough without establishing its relevant specific elements. The volume of a speech work is an essential feature of the text type. The strictness of narration determines the entire stylistic system of a short-text narrative. This problem cannot be solved without the active involvement of linguo-stylistics. When analyzing the semantic coherence of a novella's text, it is necessary to primarily use the structural-compositional and linguistic components of this text type.*

**Key words:** *text, linguo-stylistics, narration, short story, paragraph, leitmotif, climax, isotopy.*

### **Introduction**

The volume of a speech work, or text, is an essential feature of the text type. It determines the way of presentation and the stylistic organization of the narrative material. Thus, if we consider the correspondence of the most homogeneous text types within the class of small epic forms based on their quantitative criterion in the perspective of increasing volume, the sequence would look as follows: short story, literary reportage, story, novella, novella.

In this series, the story and novella, which are identical in size, form a binary opposition relative to the short story, literary reportage, and novella. The story and novella serve as the central, connecting link within the class of small epic forms, to which the short story and literary reportage (smaller in volume) are adjacent, and the novella, a medium-sized epic form, larger than the short story or novella but smaller than the novel, thus the novella serves as a link between the classes of large and small epic forms.

### **Methodology**

The analysis of the style of a text type cannot be fruitful or convincing without establishing its relevant specific elements. These are understood as essential components of the structural-compositional design and linguistic expression of a literary work, without which it loses its individuality and integrity (A.M. Bushuy, A.A. Yakhshiev, 1986, p. 31). These relevant specific elements form a cohesive system of linguo-stylistic means.

Thus, the relevant elements of novella narration and the style of a novella include: small scale, specificity of compositional decisions, the presence of concise symbolic words, a turning point, the framing closure of the plot, the use of the stylistic device of deceived expectation, and an unfinished

ending. Taken individually, these elements can appear in almost any type of text, regardless of the functional style of language or genre-specific characteristics. However, a novella, being a strict type of text in terms of its construction, must necessarily contain a specially ordered, complete set of the named elements. Otherwise, the originality and integrity of the novella's style is violated. This leads to a shift of the novella into other types of texts within the same class of small epic forms.

### **Results and Discussions**

The short story, literary reportage, story, and novella, as is evident from the very names of these text types, are, by their nature and the way the material is presented, freer from strict organizational canons in the linguo-stylistic aspect. The novella, unlike them, is a fundamentally written type of text. Based on a linguo-stylistic analysis of the general and distinguishing characteristics of text types within the same class of small epic forms, the correspondence of the five most homogeneous units of text structure in a comparative-typological aspect can be presented in the form of an opposition, with the novella contrasted by four other types of text: short story, literary reportage, story, and novella.

The strictness of narration determines the entire stylistic system of a short-text work (for example, a novella). In this type of text, the depiction of a single event or episode is done in an exceptionally concise form, directly, following an increasing line. In contrast, in a narrative short story, and especially in a novella, there is room for expansion and authorial digressions. This factor defines the specificity of the compositional structure of the novella, which is characterized by all three stages of narration: exposition, climax, and resolution. However, at each stage, the novella's narration is sharpened due to its linguo-stylistic realization.

The analysis of the opening paragraphs of texts by contemporary writers has revealed the most typical features characteristic of the majority of texts. While in a story, and even more so in a novella, the exposition flows smoothly, in a novella, as N. Erne (N. Erne, 2001, p. 16) puts it, it occurs "with a full chord." Moreover, N. Erne draws an analogy between the types of exposition in a novella and the opening moves in a chess game, leading to the idea that in a short text (for example, in a novella), several established, well-developed beginnings can be identified through long-standing literary tradition.

In this aspect, the following is established:

1. The exposition is always presented in a concise form and actively introduces the reader to the essence of the episode being contemplated;
2. The exposition is represented by a short dialogue that grabs the reader's attention;
3. A detailed informative paragraph is used as the exposition, in which the essence of the conflict is outlined in broad terms;
4. A characteristic feature of the exposition in its linguistic design is the presence of vocabulary and phraseology that convey the main theme of the narration.

The climax of the narrative in a short text (for example, in a novella) is marked by two main tendencies: conciseness and unpredictability. These tendencies are determined by the general nature of the text's narration, with the reader's interest focused on interpreting a unique, singular case or situation from the life of the main character in the work.

The concentrated nature of the narration is also reflected in the nature of the text's resolution. It usually comes unexpectedly, after a turning point. The use of the stylistic device of deceived expectation gives the resolution an element of unfinishedness. Text types built according to strict canons, such as the novella, remain the most favorable textual material for tracking objective patterns and providing in-depth linguo-stylistic description, as such texts are created based on a peculiar strict model, following laws developed by long-standing literary tradition.

One of the important problems of linguistic text analysis is the identification of text-forming factors and intra-textual connections, which I.I. Chernysheva called one of the key issues in text linguistics (I.I. Chernysheva, 1980, p. 159). This problem cannot be solved without the active involvement of

linguo-stylistics. According to the thesis of I.I. Chernysheva, attention should be focused on studying intra-textual connections. This implies considering the correctness of the text's construction, on which, according to W. Dressler (W. Dressler, p. 135), the semantic coherence of its integrity depends.

The fundamental criterion for the integrity of the text was the compositional structure of the literary work. The validity of this approach in the linguo-stylistic aspect is justified by E.G. Risel (1975). She interprets composition as a dialectical unity of content and formal components of the cohesive structure, materially realized in the linguo-stylistic form. The components of this criterion include the content-based language organization of the text, its delimitation into architectural units: paragraphs, chapters, sections, as well as the type of coverage and presentation of the narrative material (A.A. Yakhshiev, 2021, p. 121).

When analyzing the semantic coherence of a novella's text, it is necessary to primarily use the structural-compositional and linguistic components of this type of text. For example, the concept of isotopy is applicable, which in a novella is realized with the requirement of an obligatory frame that compositionally closes the text, as well as a leitmotif word or figurative element (FE). The term is borrowed from literary studies. In our research, it refers to figurative elements (FEs) of lexemes that express the leitmotif in the text.

### **Conclusion**

The unity of the compositional structure is achieved through the frame that closes the text, while the content-linguistic unity is ensured by the use of leitmotif words (FE), which permeate the entire narrative perspective. This can be considered as a manifestation of isotopy within the whole text. The possibility of such an interpretation of isotopy of the leitmotif word in the text is pointed out by E.U. Grosse, referring to A. Greimas' theory (E.U. Grosse, 2006, p. 128).

In the broad interpretation of this term, we understand isotopy as the presence of semantically close elements within a coherent text chain. This definition traces back to one of the main propositions of structural semantics.

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