

The role of context in realization of semantic structure of the text

Nazira Amriddinova

(PhD, associate professor of Samarkand state institute of foreign languages)

Abstract: This article deals with the study of the moral-philosophical and mythopoetic understanding of a person, age and life in Mikhail Bulgakov's novel "The Master and Margarita", as well as the concepts of a cultural approach in the poetics of the novel.

Key words: Writer, literary critic, concept, work, modern reality, aesthetics

Context is an important linguistic notion, determination of which is paid much attention by modern linguists.

Determination of context is based on the following principal statements:

- a) possibility of existence of different types of context and those systematic connections that become basic for realization of syntagmatic internals of language elements;
- b) interaction of elements from various systems and subsystems of the language and those concrete units with a help of which semantic connections within the text are set;
- c) relational completion of statement idea, its informative value, connected with completeness of semantic explication of realizable units.

The notion of context is widely used in practice and theory of linguistic and stylistic researches [Bates E. 2016]. As the base of majority of works there is a determination by N.Amosova, according to which – context is a linguistic surrounding of an element, it is a “joint of demonstrative minimum with semantically realized word”. The determination by Kolshanskiy is rather spread as well, according which context is a complex of formally fixed conditions, unequivocally revealing the substance of a language unit.

Linguistic context as an instant surrounding of a word is a precondition of verbal actualization of word-meaning with the help of polysemy and homonymy. Combination of elaborated word with its demonstrative presents a minimal context, which is often regarded as a unit of context nowadays.

The special role is played by contextual word-connections in literature text which is characterized by majority of meanings and the study of which demands not only subjectological determination, but emotional, expressive and evaluative meaning of a statement. During interpretation of words in literary text, a linguistic macro-context and micro-context are also taken into consideration. The necessity of such approach is approved by the practice and theory of translation, where equivalence can be reached at the level of a text as a whole, and the word exists only in context of all its usage in the given text [I.Sorvali, 2009, p.609]. From formal and informative points context can be considered as a meaningful unity, elements of which are a core – a realized word or indicator and content.

The fact that different types of semantic units present contexts for language units is often noted lately.

Characterized by majority of meanings, content of the text is formed by interconnection and interaction of different contexts. That's why the study of the text is based on contexts analysis which can be formal and substantive units that are regarded as meaningful units of the text [K.E.A. van Hoek, 2009, p.20]

For analysis we take a story by R.A. Mangham “Ideal murder”. The aim of analysis is to look through a semantic structure of the text and determine the place and functions of context in the text. The less studied type of context is characterized as well as interpretation of meaning, which is widely used in the analyzed story.

The story is about Mark Melcher, one of the most honorable citizens who committed crime. There are no apparent reasons for murder, that's why the co-citizens of Mark couldn't believe that he did it deliberately. The obvious absence of incentive of crime is sustained by a high prestige of Mark. His dignities are so great that they absolutely believe in impossibility of crime, impossibility for such kind of person like Mark to commit the crime, moreover the killed was his closest friend.

What kind of person is the hero of a story? Why could no one believe in his guilt? The story produces a series of contexts that are interconnected by reasonably-consecutive relation. It doesn't mean that contexts are apposed, following one by one. Having gathered in group and organized the core of the context, its elements continue spreading all over the text.

The story begins from description of hero's characteristic features that caused the love and respect to him by surrounding people. The description of every feature stands as interpretation of a word, where word-characteristics is a core and its interpretation is an indicator, revealing its content.

Indication doesn't stop, but continues being met within the whole text. The relations between indicator and the core are reasonably-consecutive. At first the behavior of a hero is described (indicator), then follows the inference about his characteristic feature (the core) and at the same time its appraisal, i.e. the attitude of peoples towards it. For example:

For 22 years Mark Melcher had walked from his drugstore to his house at exactly 5 o'clock. Methodical Mark was. For 22 years he had been greeted respectfully along the way by men and women who had grown old with him. Dignified Mark was. For 22 years he had stopped to put the heads of children and give them penny candies. Kindly Mark was. "Wouldn't hurt a fly..."

The context is built to show up the formation of people's attitude towards Mark. The person is usually estimated by his deeds. The author follows this scheme by describing hero's behavior in direct and reported speech and presents appropriate inference about his characteristic feature.

Then the place of core and indicator is changed and other logics of estimation is reflected, when the person is just characterized according to existing opinions about him by giving the most convincing evidence:

Mark was Willwoville's best loved citizen, all right. People came to him with their troubles... He had a way about him, Mark had, so that you listened to his advice, and carried it out, and found yourself the better for it.

Here the reason and the consequence have changed their places according to the way it formed in people's mind.

At the very beginning of the story on the base of contexts of some words the hero's image is created as he is shown off in surrounding him people's view, their attitude towards him is also revealed as well as the reason of their following behavior why no one believed in his guilt.

Reasonably-consecutive relations are immanent not only for the elements of the same context, they can also be reached between other contexts. Thus according to logics, the reader finds out that Mark was respected as within twenty two years showed himself as a reliable, dignified and a kind person. And that is why a young teacher has come to him to speak about her trouble, as many people did before her and found sympathy, advice, help there.

The next attractive point is the interpretation of an expression "to be gone over him" and the word "awful". In both contexts interpretation is produced with the help of synonymous expressions in the first one and the description of hero's reaction and behavior in the second one, while semantic repetition is stressed by organizing a semantic net:

- 1) "... she was dead in love...; he was gone over him. Not just in love... but crazy about him – like some women get over a man".
- 2) awful, ugly, threatens, terrible.

The context of the word "awful" is quite important not only for this part but for the whole context as well.

Emily began to talk on something awful. Mark listened to her story, and while she was telling it his eyes got to looking mighty ugly... "he threatens to tell something he knows about me, Mr. Melcher. Something he says is terrible. Mark cried. It was awful... He had made up his mind to kill Old Man Fellows, to confess, and to let them hang him if they wanted to".

Double referent denotation of the word is revealed step by step. The referents are connected between each other by reasonably-consecutive relations: "horrible" news is followed by "horrible" events. And even further the word "horrible" is not used, all the following events being the evident result of the described ones, fill the context in with deep content by producing relevance and informative value. The meaning of the

word “horrible”, as it is given in the text, can be formed by the next way: causing the horrible events, having the dreadful outcome such as murder, suffering, anguish, madness.

But this meaning can be get from the whole context that covers the further narrative. At the beginning incomplete concretization of the word, used with indefinite-personal pronoun, makes its interpretation incomplete, unsatisfactory: something terrible that caused a disgusting expression in Mark’s eyes, made him cry and commit the crime. The reader waits for a concrete word after which the secret that exists around the young girl and two other heroes will be revealed.

The further narrative goes with the previous contexts of words, revealing Mark’s character: the fact that murder is committed and the way it was done is an obvious continuation of the earlier described events, causing the hero’s decision and appealing of already known characteristic features: kindness – he helps the girl, accuracy – he is rigorously getting ready for murder and commits it, confesses it without changing his habits and behavior; dignity – he goes to admit the crime, to get punishment and clear his conscience.

The words “confess” and “crazy” are paid attention to as they are interpreted and repeated.

The word “confess” had been met before, but was explained after committing crime: confession for him is to unpack his soul, to thrive, obtain his inner peace.

Interpretation of the word “crazy” consists of two parts. The first part is an explanation, expressed in direct and non-personal direct speech, made by city dwellers for Mark’s behavior and become a parallel context reflecting their argumentation:

“Wild-looking and sort of glassy they were – like crazy people’s eyes...”

Mark Melcher’s going crazy, he (the sheriff) said. He thinks he’s killed old Man Fellows”.

As well as at the beginning, the opinion about the man is set by an attractive detail and later, for its being more persuasive, they try to find a confirmation. The connection between contexts is shown with the help of their interchange. People, being seized by their stable submission, believe in Mark’s dignity so much that they are disposed to explain his behavior by madness rather than believe in his committing murder. The connection is expressed by the sympathy of the same people: Mark, city dwellers, sheriff; the usage of the same utterance (he wouldn’t hurt a fly). But what was the conclusion at first, made by hero’s behavior, became the reason for their explanation of hero’s further behavior.

The second part of the context of the word “crazy” is objective facts, deeds of Mark, presented by the author. The tell about Mark’s real condition, his lack of balance, his lost of his inner peace that couldn’t be reached again as the confession wasn’t done, no one believes him and he can’t carry a punishment as well as he can’t expiate his sin. Mark’s behavior confirms citizens’ opinion about his being crazy from the one hand, and shows his inner sufferings as his genuine punishment leading him to madness from the other hand.

The story ends up with the revealing of a secret and the text obtains its completeness: the meaningful words are elaborated; the importance and necessity of the context is detected; the reason for all the events is restored by connecting the contexts as the whole unit and determining the significance of each of them.

Thus, analysis of linguistic contexts gives opportunity to reveal story’s content. Linguistic contexts are produced here as words’ interpretation with the help of synonyms, paraphrase or situation description. Semantic information, given by context, composes content of the text.

The analyzed word has several indications that are spread throughout the text. As a result, it obtains a special informative value its actualization becomes relevant for revealing content of the text and gives additional emotional and expressive stress.

In this way, the point of the text is set depending on contexts. One of the means of achievement emotionality and expressiveness of the text is the spread of context elements throughout the text. The spread of context elements, relations between them and relations between contexts of different words are evidently the means of organizing the text.

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