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CATEGORY OF INFORMATIVITY IN VISUAL POETIC TEXTS

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ABSTRACT

The article discusses informativity as the main category in visual poetic texts, as well as the types of information that are visualized in them. The information types that can be embodied through visual means are factual, conceptual and subtextual and they are analyzed on the examples of Uzbek visual poetic texts. In doing so, the scientist investigates not only the message delivered through the verbal component of the poetic text, but also the types of information that are to be conveyed to the recipient through other semiotic codes. This is often due to his or her inability to use the tools needed for linguistic analysis or his general thesaurus, i.e. the perceiver has a lack of understanding of belles-lettres and does not have the necessary experience in evaluating them.

KEYWORDS: *Visual Poetic Texts, Category Of Informativity, Content-Factual Information (CFI), Content-Conceptual Information (CCI), Content-Sub Textual Information (CSI).*

INTRODUCTION

While many researchers study the category of informativity in different functional styles and types of texts, they view it as a universal characteristic peculiar to the text, while at the same time distinguishing between different types of information in the text. A. Mol in his scientific work proposes to distinguish semantic and aesthetic information types [5]. L. V. Fyodorova acknowledges the source and retrospective types of information [2]. According to E. I. Golubeva, the information in the text can be objective or subjective [4]. For our research, the typology of information proposed by I. R. Galperin is important. The scientist considers informativity as one of the main categories of the text and recognizes that there are three types of information according to its pragmatic function: content-factual information (CFI), content-conceptual information (CCI), content-sub textual information (CSI) [3].

There are many readers who, when reading a work of art, cannot go beyond understanding the factual information in it. This is a frequent occurrence, especially, in the process of reading poetic texts. In this case, the conceptuality of the text becomes an incomprehensible factor for the reader. This is often due to his or her inability to use the tools needed for linguistic analysis or his general thesaurus, i.e. the perceiver has a lack of understanding of belles-lettres and does not have the necessary experience in evaluating them. But, at the same time, readers who have extensive experience in interpreting the idea put into the work of art may also have different understanding of conceptuality, that is, the basic information that is to be delivered.

Usually the CFI lies on the surface of the message sent by the author to the recipient and then serves as a basis for additional meanings that are “linked” to it [7, 87]. Through the CFI, events, processes related to the past, present and future are described to the recipient in a logical way.

CCI is a type of information that reflects the author’s idea and is described through CFI. The difference between CFI and CCI is that the information in the former is of a common nature and the latter is of an artistic-aesthetic nature. Nevertheless, I. R. Galperin argues that CFI can reflect real or imaginary reality[3, 28].

Conceptual analysis of a literary text means: 1) identification of a set of keywords (leitmotiv words, lexical dominants) in the text; 2) definition of the general concept (concepts) of the text; 3) description of the conceptual field of the text [1, 59]. The role of a number of expressive means such as metaphor, metonymy, simile, in the emergence of CCI in the literary text is incomparable.

The concept of the text, on the one hand, is the main idea of the author and, on the other, the semantic interpretation of the main idea. Different readers will have different viewpoints about the conceptual information of the same text [8].

Almost all works of art have a subtext. “Subtext is a purely linguistic phenomenon, arising from the ability of sentences to create additional meaning due to various structural features, the specificity of the interconnection of sentences, the symbolism of linguistic facts. A theme and rheme relationship is established between the text and subtext meanings. The text meaning is a theme (the meaning given in the text); subtext is a rheme (new meaning). The peculiarity of the subtext is that it is not directly observable, it is ignored in the first reading (of the text), it is reflected in the content-factual information through repeated and even multiple-time reading”[3,44].

In general, CFI is a type of information that is clearly stated in the text; CCI is the main idea of the text, its main content; CSI is a hidden meaning in the text.

Based on the typology presented by I. R. Galperin who identifies the type of information in poetic and prosaic texts and elaborates on its analysis, K. A. Sloutskaya studies the same types of information on the example of visual poetic texts [7]. In doing so, the scientist investigates not only the message delivered through the verbal component of the poetic text, but also the types of information that are to be conveyed to the recipient through other semiotic codes. As I. R. Galperin points out, “In fiction, form often has a specific meaning. The form itself contains a certain, and in some cases very important, part of the information ... This type of information, which is not expressed verbally, has a special feature: it is perceived differently by the receiver,

unless the receiver understands the content of the sentence and its form of expression. Of course, if he is able to understand this information through analysis at all"[3, 30].

Following I.R. Galperin and K. A. Sloutskaya, we have also intended to analyze some visual poetic texts in the Uzbek language, which include content-factual, content-conceptual and content-sub textual types of information.

A distinctive feature of CFI visualization is the recipient's attitude towards this type of work: they cause a smile and evoke a positive mood. We can see the visualization of factual information in A. Akbar's visual poetic texts in the series of poems titled "Poetic Lessons from Drawing" ("Rasmdanshe'riysaboqlar"), because it is in this way that it is easier for children to "digest" information. Each image in the text repeats the parts of the verbal text. The same phenomenon can be observed in D. Rajab's poem "Witness" ("Guvoh"). However, unlike the previous visual poetic text, the CFI visualized through linguistic elements does not belong to the whole text, but covers only a part of the text. More precisely, only the last two lines of the verbal text are visualized.

The visual-graphical reflection of CFI is mainly reflected in children's poetry. This is due to the fact that young children's cognitive abilities are not sufficiently developed to understand content-conceptual and content-subtextual information.

The text of D. Rajab's poem "Literature" ("Adabiyot") is accompanied by a visual image of the clock, which reflects the poet's attitude to literature. The verbal component of this text cannot be said to be connected with its visual perception on the basis of a content-factual relationship. Because, although the poetic text speaks of the rotation of the clock hands, the main idea is not to describe the clock, but the passage of time, the change of time. The picture of the clock in the text is a symbol of eternity. Through the image of the clock and the graphemes surrounding it the author wants to emphasize that literature is an "immortal art form", and even if the person, namely, the writer dies one day, and if his works have a great value in terms of their content and aesthetics, they will not lose their worth over time.

It should also be noted that a particular literary text may deliver not only one type of information, but several distinct kinds of information. I. R. Galperin calls such texts as "correct texts." That is, he acknowledges that the correct texts are based on the harmonious relationship of CFI, CCI and CSI [3, 25].

The main difference between conceptual and subtextual information is that conceptual information belongs to the whole text. It forms the main idea of the work. The subtext may be hidden behind the factual information in some part of the text. Another difference is that the interpretation of CSI in visual poetic texts may vary from person to person. It cannot be assumed that some interpretations of text are correct and other ones are wrong. All of them have equal right to exist.

Decoding a visualized CSI is a much more complex process. In this case, the life experience of the interpreter, that is, the person who carries out the interpretation of poetic text, the level of interest in literature, the amount of basic knowledge, values, the concepts that have become a priority for him or her are important. As K. Sloutskaya points out, "The author cannot predict all the nuances of the interpretation of such a visual poem because he does not know (in advance) what kind of reader will be interested in it" [7, 173]. We want to prove the multi-vector nature of

this interpretation process with an example from Fakhriyor's "Geometric Spring" ("Geometrikbahor"). Pragmatic analysis of this visual poetic text has already been done by the linguist U. Nosirova, and according to her, the "rectangle" in that poetic text represents human's life, the "triangle" represents the annual shortening of human's life, the "X" is a shortened form of human chromosomes, and the colored rectangle described by the poet as "a green garden" means a physically and spiritually healthy generation. This interpretation can be accessed in more detail in U. Nosirova's monograph [6, 121-122]. However, the idea that all recipients should interpret the text this way, and not that way, is quite wrong. In this regard, we consider S. Kuronov's opinion to be appropriate: "Let us remember "the rectangle" and "the triangle" mentioned at the beginning of the poem. They can be interpreted differently by each reader. But is there anyone who can fully explain the aesthetic value of characters and the content they represent? No, because their only function is to influence without expressing any specific content, and everyone gets different results from this impact. That is, here we come across a different type of image that differs from the traditional image, which has the same core, the aesthetic core - the ore, which is embodied in the hearts and minds of most people" [9].

In this regard, we would like to present our own interpretation here. In our opinion, by "the empty rectangle" the poet implies to his native village Sangijumon. The name of this place appears many times in the poems of the author. Under the image of "spring" lies the author himself, who returned to his native village, longing for his youth. For some reason it turns into a "triangle". This is because the author's vision of the world today is different from that of in his youth. The young boy who idealized the world, the events in it, the people around, has grown up and suffering the pains he has realized that life is not that perfect. His "rectangular" attitude to life as a child and his "triangular" views today are inconsistent. Here one can feel that rural and urban lives are in conflict with each other.

As the author returns to his native village, he witnesses a clash of past and present there. He explains this with the phrase "the garden actually consists of two springs". That is, the first spring –the present, longing for youth (the one, returned), and the second spring - the author's past, memories of youth (the one, wintering under the snow). When these two springs collide (merge), that is, when the poet returns to the place where he was born and grew up, albeit in a dream, when he reminisces the carefree years of his childhood, happy-go-lucky days, he feels happy (the garden turns green).

Apparently, if the recipient's imagination is allowed to flow, different interpretations will emerge. This is especially true for the texts where CSI is visualized. "Thus, the reader reveals the meaning of the symbol, realizes the subtext of the work and the feeling that embraces him at this moment, is comparable to the feeling of enlightenment and at the same time admiration for the wisdom and creativity of the authors" [7, 175]. However, it should not be denied that there may be readers who do not understand CCI or CSI in the visual poetic texts, do not perceive what the author is trying to convey, and, on par with this, have negative opinions about the text and the author due to their limited imagination.

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