

THE IMPORTANCE OF TEXT TYPOLOGY IN LINGUISTIC

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MATN TIPOLOGIYASINING LINGVISTIKADAGI AHAMIYATI

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ЗНАЧЕНИЕ ТИПОЛОГИИ ТЕКСТА В ЛИНГВИСТИКЕ

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Abstract: This article is devoted to the importance of text types in linguistics. We will analyze the types of text according to its size, purpose, and content.

Key words: minimal text, maximal text, microtext, macrotext, epics, novels, folk wisdom, miniatures, satirical works, letters, poems and poetic fragments, paragraph, context.

Annotatsiya: Ushbu maqola matn turlarining tilshunoslikdagi ahamiyatiga bag'ishlangan. Maqolada matn turlarining hajmi, maqsadi va mazmuniga ko'ra tahlil qilamiz.

Kalit so'zlar: minimal matn, maksimal matn, mikromatn, makromatn, dostonlar, romanlar, xalq hikmatlari, miniatyuralar, satirik asarlar, maktublar, she'rlar va she'riy parchalar, paragraf, kontekst.

Аннотация: В данной статье рассматривается значение типов текста в лингвистике. Мы анализируем типы текста по его размеру, назначению и содержанию.

Ключевые слова: минимальный текст, максимальный текст, микротекст, макротекст, былины, романы, народная мудрость, миниатюры, сатирические произведения, письма, поэмы и поэтические фрагменты, абзац, контекст.

INTRODUCTION

(ВВЕДЕНИЕ/KIRISH). At a time when all conditions are being created in our country for the spiritual development of our people, the science of linguistics should also serve this purpose. The issue of distinguishing and defining text types is also one of the central problems of text linguistics. The text is divided into two types according to the size and content sign: 1. Text types according to the size sign. 2. Text types according to the purpose of expression and content sign.

MATERIALS AND METHODS (ЛИТЕРАТУРА И МЕТОД/ADABIYOTLAR TAHLILI VA METODLAR). Text types according to the size sign a text is a larger means of communication than a sentence, a product of speech activity, a form of written speech formed on the basis

of certain laws. We divide the text into two types according to the size sign: Minimal text (microtext) and maximal text (macrotext). It should also be noted that in some literature, the text is divided into three types in terms of size: small, medium and large texts. "Telegrams, reference books, applications, letters of credit, explanatory letters, as well as advertisements and small messages published in the periodical press are considered small-sized texts. Medium-sized texts include stories, short stories, poems, epics, and poems. Larger texts include short stories, novels, dramatic works, and trilogies". But this type of division creates some confusion. There are epics that are larger than novels in terms of volume. Are there epics that are not inferior to novels not only in terms of volume, but also in terms of internal content, character portrayal, and interpretation of the psyche,

or do we consider small poems to be medium-sized texts? In general, this type of classification does not have a serious basis. Therefore, we believe that it is both logically and practically expedient to study the text based on the principle of dividing it into two, which is widespread in linguistics. In the artistic style, a minimal text is understood as a whole consisting of lines devoted to illuminating a topic, proverbs, sayings and aphorisms expressing folk wisdom, miniatures, satirical works, letters, poems and poetic fragments, in general, a small topic.[1]

DISCUSSION

(ОБСУЖДЕНИЕ/МУНОКАМА). Experts have suggested that sometimes even a single sentence can be equated to the concept of a microtext. For example: *Spring...* This sentence contains hidden content such as “*nature’s revival*”, “*everything turns blue*”, “*the environment turns beautiful*”. However, such expressions cannot be called text in the literal sense. Because a text is a syntactic entity that is structurally larger than a sentence. So, it consists of sentences. The meanings referred to as hidden content are related to the meaning structure of the word. It is correct to call this sentence a text only when it forms a whole with the explanatory or expanding sentences that follow it. If we draw conclusions based on hidden content, we can call any word a text. For example, if we take the word *mother*, this word also has hidden meanings that *have not been materialized, and they appear before our eyes* in one way or another as soon as we pronounce this word. A maximum text is a whole created with the need to cover a wide range of events. In the literary style, large-scale works such as stories, short stories, novels, epics are considered maximum texts. A maximum text consists of microtexts. The smallest whole corresponds to a paragraph, and the largest whole corresponds to a chapter (part or season). Such a text may also include auxiliary parts such as an epigraph, preface (prologue), and afterword (epilogue). They serve as additional explanations and comments on the content and idea of the work, as well as on certain issues related to the selection and coverage of the topic. The maximum text is externally formed differently. For example, let’s take the novel “Crime and Punishment” by F.M. Dostoevsky, which has become a classic of world literature. The novel consists of 6 parts and an epilogue. Each part contains 5-7 chapters. The parts

and chapters are not given separate names. The total volume of the novel is 21 printed plates.

The smallest unit of microtext is a paragraph. A paragraph is a meaningful whole, which is considered to be “the part of the text from the beginning of one letter to the beginning of the next letter”. A paragraph is a whole that includes a short message (an initial, brief message about the topic to be addressed in the paragraph), means of connecting the previous message with the next message (connecting means connect the paragraph to the paragraph before it, as well as connect the sentences of the message within the paragraph to each other), the completion of the message (the initial message is supplemented, explained, interpreted) and the conclusion (the message is concluded, the result is stated). The manual “Text Linguistics” states that the sentences that make up a paragraph are interconnected by systematic (syntactic and lexical-semantic) and auto semantic (without grammatical connections, only semantic) connections. Also, according to the structure of paragraphs, the following types are listed: 1) Paragraphs consisting of simple sentences; 2) Paragraphs consisting of compound sentences; 3) Paragraphs consisting of periodic speech forms; 4) Paragraphs consisting of super phrase syntactic wholes; 5) Paragraphs with quotation marks. During communication, speaking or writing, we do not always create a new text. We use different text types according to our needs. We tell someone about events. We try to describe in detail a person or place that is unfamiliar to the listener. Sometimes we feel the need to prove and explain our opinion using various arguments. Or we advise someone. We want to educate him through various life events or draw conclusions from what was said. [2]

RESULTS

(РЕЗУЛЬТАТЫ/NATIJAR). Our goal of communication is sometimes aimed at conveying some information to the listener. At the same time, we give recommendations on how to do something or order not to do something. To achieve our goal, we use various instructions, prohibitions and exclamatory sentences. The purpose and content of communication between people is not limited to these. A person wants to express his feelings, emotions, excitement, pain and sorrow, thereby influencing the listener or reader. In such cases, we

sometimes use figurative tools such as exaggeration and sometimes simile.

Text may also be defined as a certain communicative action of a complex structure that functions in a specific semantic space and is to fulfil specific functions, for instance: informative, esthetic, pragmatic function, etc. It is this function that determines the text's characteristic features. Therefore, according to this definition, a text is perceived not only as a result of a certain effort of the sender, but also, and above all, as a product that is able to fulfil its communicative function in the process of the appropriate interpretation by a reader. As regards the notion of discourse, it is a sequence of linguistic signs that are microtext according to the rules of a given language and representing what the sender wishes to communicate to the addressee. Discourse entails a certain interaction between two participants in the communicative act (the sender and the recipient) under specific spatial and temporal circumstances and with a certain purpose[3].

An oral discourse necessitates the (visual and auditory) co-presence of the sender and the addressee. In the case of written discourse the production and reception acts take place in different spatial and temporal situations. The term discourse can also be understood as a certain linguistic activity undertaken by the language users in a particular context as a sequence of actions whose form is determined by who says what to whom, in what situation and with what purpose or as a certain norm and strategy in the process of constructing a text and utterance which is based on specific social and cultural patterns that comprise this norm. Therefore, the notion of discourse seems to be broader than the term text since the latter is understood as a linguistic whole, expressed orally or in writing, which does not depend on the context, whereas discourse is related to a specific pragmatic situation, thus comprising both text and context. However, as Dambska-Prokop notices, when text is perceived as a product of a certain process which has got its own structure, then discourse is a dynamic term and refers to an individual process of text production and comprehension, a text functioning in a certain pragmatic situation. Discourse is also a superordinate term for various text types[4].

However, if text is understood as cord of some communicative event determined by the author's intention and sociocultural conditions in

which it is produced, then this text is identified with discourse. One of the most significant aspects for translation theory is that discourse, understood as a "text in context", functions in a certain pragmatic situation. Therefore, while undertaking discourse analysis in translation process, the translator needs to determine the conditions of linguistic communication, the roles of the participants in the communication as well as the ways in which the participants manifest their presence.

As regards the last of the three notions, namely genre, it is described by Trosborg as text category readily distinguished by mature speakers of a language. According to Miller, a rhetorically sound definition of genre must be centered not on the substance or form of the discourse but on the action it is used to accomplish. Genre can be as a system for achieving social purposes by verbal means. Therefore, for instance guidebooks, poems, business letters, newspaper articles can be referred to as genres because they are used in a particular situation for a particular purpose. The notion of genre refers to completed texts. However, communicative function and text type, which constitute text properties, cut across genres. Hence, informative texts include newspaper reports, textbooks, TV news, etc., argumentative texts – debates, newspaper articles, political speeches, etc. Texts which are linguistically distinct within a genre may represent different text types, whereas linguistically similar texts belonging to different genres may represent a single text type. Therefore, prior to discussing text typology and its role in translation, it is worth explaining what a text type actually is.

CONCLUSION (ЗАКЛЮЧЕНИЕ/XULOSA). In conclusion, we believe that the study and analysis of text types and their problems in linguistics is very important and requires additional research.

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