Section 7. Philology and linguistic

SEMANTIC MODELING IN MODERN PROSE TEXT

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Abstract

In a fictional text, semantic modeling covers not only the content plan of the literary-fictional example, but also, as a rule, indicates the framework in which the idea and structure are located. "Semantic model" is, first of all, dynamics and rhythm, that is, a simple movement, let us say, can convey to the reader the "alarm signal" sounded in the first sentence, in the broadest possible sense. A semantic model is also a concept that discovers existing connections between a literary work and other literary and artistic examples by revealing them. A semantic model is a category that expresses the author's style, thanks to which, for example, we can say that "A. Camus could have written this story this way and ended it this way". How does the spectrum of meanings expressed and encapsulated in a literary work affect the meanings outside the work? Undoubtedly through this "semantic modeling."

Keywords: *semantic model, literary text, rhythm, alarm signal, artistic form*

Introduction

The structure of fictional prose is a complex concept that includes all the inputs and outputs to the world of reality and spirit in a prose text; and "structure" also means the realization and expression of spatio-temporal relations in the text. The term "narrative" also defines the structure of a fictional text. Any idea in a prose work and the structure itself as a whole are in various structural-semantic models through which the idea put forward by the author against the reality is realized.

This idea can be explained as follows: in a fictional prose text, any complex of ideas (say, the sense of smell in Patrick Süskin's novel Perfumer) becomes comprehensible after passing through a whirlpool of the most diverse phenomena in various semantic forms; the semantic model of "perfumes library" is formed on its basis. It can be concluded that after the semantic model is fully integrated into the plan of expression, the work becomes "impersonal", leaving the author's hands and entering the reader's world.

The main part
Genre thinking, genre logic

As a continuation of the above idea, the "perfumes library" is an object that explains the literary text on a metaphorical plane, going beyond its boundaries, before becoming a semantic model in relation to the work and its ideas. This in itself is a very important element for understanding the literary text. That is, the ideas flowing within the frame and the metaphorical plane calling that boundary, forming an opposition to the ideas within the frame. This situation turns Süskind's novel "The Perfumer" into a global aesthetic phenomenon. In our opinion, in a good prose work, along with all these different means, the word itself is "repelled", as they say, it goes into the background, and only the movement of the internal rhythm of the story is felt. The reader reads and feels the work precisely with this rhythm, with the energy given by this feeling. The reader's feeling of the artistic example is an aesthetic phenomenon that should be discussed separately. There are works in Azerbaijani prose that substantiate this aesthetic phenomenon. The expression "background" was not used by chance. The brightness of the word, the "scatter of light", the "spurt of color" of the scene create conditions for a primitive narrative structure, or rather, it conditions the writer to be a prisoner of the word from beginning to end. Remember Albert Camus's novel "The Stranger", or the novel "The Plague". The strengthening and weakening "amplitude" of the internal rhythm of the simple rat story creates conditions for the word to be forgotten at every turn, and for the reality in the work to be relegated to another world, and even to the background. The work exists because it tells of events that everyone knows, in other words, that have happened to everyone (Yusifli Javanshir, 2018, 17).

We witness this in Etimad Başkeçid's story "Veyil Valley". The word standing on the border reveals only the "useful" aspects of the description, in this story the movement of the internal rhythm curve is traced in the background, the chronotope "does not appear" on the word, as they say, it comes out of the background of the story, its internal rhythm, every event and object, let's say, even ordinary rain, has a dual function – it is both the cause of something and the result of something. In this sense, Etimad does not continue his poetry in prose, and in both cases you witness his different attitude to LANGUAGE. There is no need for special models in this research system, but this is conditioned by the method of approaching the story and its description. And then the narrative strategy: "... Let this consist in the fact that they catch several rats, put them in a box and do not feed them for a long time. The rats, somehow exhausted by hunger, finally choose one of their own, bite and eat. Then it is the turn of another and so in the end only one rat remains (the big rat I just saw was just one of them) ... » (Bashkechid Etimad).

Etimad's story "Gather the Sun for Me" is undoubtedly not a new line in his work, such a writing method has already been established, how can we say, in his, for example, "Veyil Valley" and other stories, that is, in any of Etimad's stories (unlike his novel-!), a mystical aura is created at a specific point in the development of events, and then, one after the other, perhaps eye-opening events occur. In this story, due to the aspect we have emphasized above, the description, moving from fragment to fragment, can create a very clear image, sometimes related to the mental state of the person. At the moment when the description occurs and "dies" (ends-!) That image occupies the entire territory of the world in the story. Thanks to this, a more different and deeper-dimensional fragment appears, and their mutual conditioning is resolved by the logic of the transition between fragments. Pay attention to the way the "Professor" suddenly finds himself in one of these moments: "... He was strangely confused, I tell you. As soon as he opened his mouth, it was clear that the person was not himself. Yes, they may not see that a person is smart for a lifetime, but when he is crazy, they notice it in two minutes. The professor was afraid of going crazy at his age, and even more so of being called crazy. He came to this specialized hospital in the mountains, on the advice of his friends, to balance himself and, if possible, get rid of the trouble he had fallen into" (Bashkechid Etimad, 2023, 13).

In this sense, Roland Barthes's thoughts may be relevant: "The pathfinder (symbolizing the boundary between meanings) does

not always have to play the role of a boundary between commonly known and commonly accepted opposites (materialism and idealism, reformism and revolution, etc.), but instead it always and everywhere draws a barrier between rules and exceptions to those rules. A rule is an abuse of something and an exception is a pleasure. This is why in some cases it is necessary to side with even the mystics, their cults, which constitute the exception. All exceptions are possible if only we get rid of the tedious repetition of rules (sociality, stereotypes, formalism, in short, everything that strengthens language)" (Yusifli Javanshir, 2018).

Conclusion

The attitude at the level of a literary text to an event in history (remote, near or far – it does not matter) is always a risk. Unlike ordinary events, the facts of historical progress have a "real" attitude towards them, people who witnessed them. When these facts are mentioned in a work of fiction, the "author's position" is momentarily forgotten and waves of controversy come flooding over the work.

It is possible to express the attitude to any event in different genres. You can write a narrative, a novel, or a story. The essence of this event that arises within the work of fiction can be different in each genre mold. That is, in each genre, a semantic model can arise in different dimensions.

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