Hypertextual Meaning of the Discourse Title in its Function As an Indexer and Tag-Descriptor of the Narrative

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A R T I C L E I N F O.

Abstract:

The presented scientific research is aimed at discursive analysis of a literary text through the prism of the linguistic phenomenon of hypertextuality and the methodology of its analysis. In general, the focus of this article is aimed at identifying the discursive process of hypertextuality from the point of view of modern linguistic realities in a literary work. According to my main thesis in this study, the logic of analysis boils down to the following: any text can be read as a hypertext, which is associated with the associativity of human thinking, and within the textual system - with the principle of intertextual and intratextual interaction.

Introduction

Modern linguistics is full of different views on the characteristics of hypertextuality, which always accompanies the process of constructing a conceptual apparatus in new subject areas. Scientific discussions about the phenomenon of hypertextuality and the methodology of its analysis have been ongoing since the 1990s, but even the definition of the parameters being studied - for example, text in electronic media versus linear text, text in any medium, but with reference to other sources related to the text, text as nonlinear register, etc. - is still controversial.

This article does not attempt to summarize the status of hypertext or the debate surrounding the characteristics of this phenomenon. However, reasoning in an area where the terminology is unclear presupposes a clear research position. We adhere to substantive rather than formal criteria. Our point of view is based on the following: any text can be read as hypertext, and this is due to the associative nature

of human thinking. In other words, the title of the text is an indexer and structuring parameter of information. In the language of information technology, a title is a label, an identifier, an active element of textual "marking" that creates a topos and controls the hypertext space. The implementation of this function can be traced in electronic information and non-linear texts, but in narratives it cannot be directly observed and can only be identified through special analysis.

Main part

In general, narrative is a textual way of existing. The symbols that make up its fabric can generate similar meanings, cause semantic conflicts, fill associative gaps or, according to the concept of J. Baudrillard, be interpreters capable of imitating the meaning of the text. Baudrillard's concept is an imitation of the opposite meaning. Thus, the individual perception of the text as a network of ideas and meanings forms a self-developing/deepening dynamic structure. Narrative is a postmodern concept based on the principles of destruction, fragmentation, fusion, mosaic, collage and entropy, which are, among other things, characteristics of systems structured by consciousness. It is symptomatic that the emergence of this trend chronologically coincides with the flourishing of electronic technologies.

Let us turn to the analysis of the title indexer of V. Sorokin's story "Blizzard". In our understanding, this is a search identifier for a knowledge base, a hypertext system. The proposed procedure allows us to identify the codes of the text "Blizzard", that is, categorical and descriptive identifiers that form the "fabric" of the hypertext space of the analyzed narrative. This indexer serves as a "search query" router, identifying "addresses" and "points" both within the text and in the intertextual and intertextual space and protecting against disorientation in hyperspace. The theme of a blizzard is one of the most striking and aesthetically significant themes of the Russian mythopoetic and literary tradition; it is present in a group of works of the same name (A.S. Pushkin "Blizzard", M.Yu. Lermontov "The Blizzard is Noisy", L.N. Tolstoy "Blizzard" ", V. A. Sorogov "Blizzard", S. Yesenin "Crying Blizzard", M. Tsvetaeva "Blizzard", B. Pasternak "Blizzard"), and V. Sorokin created his collage by "pulling out" the thread of the blizzard from the canvas XIX century and weaving textiles from it. He created his own collage. The snowstorm can be systematized as a traditional method of organizing the image of the main character in the difficulties of life, trials, orientation towards principles, decisions and actions. A snowstorm is a kind of psychological test through which character is formed. Based on the lexical and extralinguistic definition of the keyword 'snowstorm', an attempt was made to determine the subject area of understanding of the conceptual scheme of the same name, which is a mental structure containing the connotative element of the symbol.

Analysis of lexicographic studies reveals semantic content, which can be represented by the scheme 'very → strong → action and direction → mass → air → movement and snow'. An etymological and diachronic description of the semantic markers 'action' ↔ 'movement' ↔ 'direction' and the lexeme 'blizzard' explains the mechanism of formation of connotations at the linguistic level [blizzard-metu (Vasmer) and blizzard-revenge (Dal)] and reveals the predicative nature of the lexeme ' blizzard'. Since action and movement require time, the marker implicitly contains a temporal attribute. Movement and direction are realized in space. The accumulated spatio-temporal features reveal the frame structure of the lexeme, which consists of interdependent nodes (basic image of the scheme: source → path → destination [Lakoff, 2004: 358]).

Analysis of the arrangement of verbs at the text level reveals the distribution of contextual practices both by individual authorship and by intertextual boundaries. The composition of the statements implementing the 'Blizzard' context reveals semantic assumptions. However, interpretation is determined

not only by semantic factors. The conventional meanings recognized in a language system are inseparable from the pragmatic elements that define the boundaries within which the author uses a linguistic expression in a given context. The set of propositional elements, such as predicates, attributes and objects, shows the individual author's interpretation of a given phenomenon. The contextual distribution of the word 'blizzard' in the story represents its linguistic ontology, its traces:

1. He remembered two ordinary horses that arrived in damned Dolbezino three and a half hours ago, completely exhausted by the snowstorm and standing in the station stable, chewing something.

2. Snowstorm, what's going on?

3. The blizzard was really raging, the snow was falling and falling like a whirlwind.

4. The blizzard howls.

5. There was even snow everywhere on the plain, and the blizzard howled and whistled.

6.- Where is the village? - When the blizzard danced and howled mockingly, the doctor muttered, looking at the howling crosses.

7. The blizzard swirled around him and whistled.

8. The blizzard howled in response.

9. The blizzard did not subside.

10. The teacher seemed to be guided by the blizzard itself. ......

11. Fatigue, darkness and blizzard did not deprive Platon Ilyich of the amazing, cheerful and joyful mood in which he was today at the Vitaminator.

12. Darkness and blizzard awaited ahead.

13. The deep snow underfoot did not end. There were no paths or human footprints in this snow. There was only the howl of a snowstorm.

14. "There is a road here," he shouted, but snow got into his mouth, he bowed his head in front of the blizzard and coughed.

15. He remembered that in winter he went to the doctor to visit the sick, but did not remember that such a strong blizzard bothered him.

16.- 16. "I have to explain," Platon Ilyich said less decisively, realizing that for such words he could soon find himself in the center of another unpleasant blizzard.

The structural and functional invariant of the "Blizzard" scenario is the chronotope. The theme of the "blizzard" in the Russian literary tradition is associated with the qualities of space and time inherent in the road and travel. In every cultural and national tradition, the technique of artistic depiction of travel, paths and roads as symbols of a person's search for answers to eternal questions is determined by a system of traditions and cultural reference points - a cultural constant. In the Russian mythopoetic paradigm, the theme of the blizzard is such a guide to the universe of discoveries. In the minds of modern man, Newtonian and Einsteinian (or post-Einsteinian) ideas are mixed with deep mythological images. Based on this, images (...) created by art overlap each other, and also constantly recode spatial images into the language of other models" [Lotman, 1999: 206]. [Lotman, 1999: 296]. According to the mythopoetic tradition, The linear path has a dual nature: it is both a road to the sacred center and a road to an unknown outskirts, the latter being full of trials, obstacles and doubts. In order to reconstruct the text model of the story of the same name "Blizzard", a conditional segment is determined in the semantic scope in which the meaning of the title tag is realized. This analysis allowed us to reconstruct the vector of semantic distribution of the narrative description unit that structures the dynamic process of meaning production in the 'Blizzard' simulacrum.

Description:

The doctor of the 1st precinct, Platon Ilyich Garlin, was a tall, stocky, 42-year-old man with a long, narrow face, a large nose, blue-shaven and always with a tense expression of disappointment. His big stubborn nose and swollen eyes seemed to say: "You are preventing me from doing one very important and possible thing, which is destined for me by fate, which I can do better than all of you and on which I have already spent most of my adult life": 2. "The road on the left leads to distant Zaprudny, the road on the right leads to Dolgoe"; 3. The first obstacle is the breakdown of the scooter: the cause of the breakdown was a pyramid - a medicine package: "suddenly the scooter shook, spun and cracked, I heard that... [...] The scooter rolled back, swayed some more, came out of the blind spot and stopped on the other side of the road" "I'm lucky that I came across this pyramid," the doctor thought, holding onto the back seat of the scooter. "We should have been in Dolgoye a long time ago." Kozma is right. There are so many unnecessary things in the world. Unnecessary things are produced, They take them in carts to cities and villages and persuade people to buy them, profiting from bad taste. And people buy and rejoice, not understanding the worthlessness and stupidity of these things. These abominations harm us today."4. Going from one place to another is a bridge: "They reached that place and saw that the haystack was a bridge over the river." 5. At the table next to the samovar sat a little man with his legs hanging down. It was no bigger than this shiny new samovar"; 6: "... There was a fork in the road ahead."; 7. Cemetery: "There was another cross. He came out from under the snow. - What the hell, this is a cemetery. - Perusha exhaled and pulled the reins." 8. 1. Second destination, Vitamander (seller of hallucinogenic drugs): "But he was pleased: The smooth, durable tent, not shaken by the wind, was fragrant with the victory of humanity over the blind elements." 8. 2. 2. 2. 2. Temptation - test of Dr. Garin: "try a new product." "He was ashamed of his weakness, but he could not do anything about it. This made life much easier for the local doctor. He allowed himself at least once every two months. However, last year things got much worse. His salary, which was already not high enough, was reduced by 18 percent. Over the past year, Doctor Garin has lost his shine." "The Doctor looked at the pyramid": ...... Before that, he tried vitamin balls and cubes. They were not transparent and were half the size of the pyramid. 8. 3. Magic - separation from "space": "The transparent pyramid evaporated with a thin whistling sound. The burner has disappeared. And at the same moment a transparent hemisphere of the thinnest living plastic appeared, so thin that its appearance was announced only by an explosive, grasping sound, similar to the sound of a huge soap bubble or the half-asleep opening of the wet lips of a giant. "Laksagadam," the doctor tried to answer, but immediately fell into another void.8.4. Hallucinogen: vision of his own execution: "He screams in horror.

The crowd booed him and laughed loudly."9. The rest of the journey: "He breathed in the cold air with bliss and enjoyed the feeling of every snowflake. With every fiber of his being, he realized the power of his new creation - the pyramid." Pyramid: ...... It was as if he had rediscovered life on earth. After the pyramid, I wanted not just to live, but to live as if for the first and last time and sing the hymn of a joyful life.10. Loss of sense of direction - snow storms "lead us astray": "God knows. Lassie guides us to knowledge": 11. Finding the way: "But the Doctor walked decisively into the darkness with the snowstorms. ... And there were no tracks in the snow , no human traces." "I walked around the strange bush again. Judging by the tracks, he kept walking in circles." "12. The tank soldier found a path, set it on fire and continued to walk in a circle." He grabbed the scooter and exhaled. "I found it," Perusha said vaguely. "Where did I find it?" "There," answered Perusha, not moving from the spot. (Jumped.) Gradually the fire between the two scooters quickened." 13. The snowstorm stopped." 14. Meeting with

the wolves: "The horse got up and started snoring. (The wolves howled.)" 15. Third obstacle: Meeting with the giant: "The doctor blinked and couldn't believe his eyes. "This is a six-meter-tall fool.""

Within each passage, the emphasis is on an associative, relational identifier, which "must become, so to speak, a sieve cell" expressing "access to other texts, other codes, other signs" [6, p. 65]. When applied to hypertext systems, this process is associated with the keyword scanning procedure. The key words are the heroes of Bulgakov and Chekhov - the zemstvo and district doctor, the "blizzard" of Pushkin and Tolstoy, "Ruslan and Lyudmila" of Pushkin, references to the poems of A. Blok, etc. Blok and the hero's surname are associated with the "Hyperbole" of engineer Garin; It is worth noting that the first book of A. Tolstoy's novel is "Coal". In "The Blizzard" Sorokin's pyramid is a new and expensive hallucinogen.

It is extremely important that the free combination of meanings, which creates associative spontaneity, is not a haphazard, unorganized process. The eclecticism of the semantic content of a symbolic sign, which we understand as an endless process of searching for the same meaning in its development [Baudrillard, 1991: 207], creates the prerequisites for the formation of a "blizzard" simulacrum in the mind of an individual.

Conclusion

The analysis also allows us to put forward the hypothesis that the significative descriptor regulating the narrative "blizzard" is the structure "space", the reference of which is expanding. The journey of Dr. Garin, all the antics, obstacles and meetings are associated with the mythological model of space in which the main character moves and masters the boundaries of space, marked by "special dangers and concentration of evil forces" (...)" [Myths of the Peoples of the World, 1992: 341] It can be assumed that the title indexer, the tag identifier 'blizzard', is experiencing a return to the archetype, a return predetermined by hypertextuality as a systemic parameter of the narrative.

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