

## FUNCTIONAL AND SEMANTIC BASES OF DIVISION THE TEXT INTO SEGMENTS

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**Abstract.** *This article describes the regularities of the structural and semantic relationship between the explicit macroposition and the corresponding segment of the text and allows to find out the general derivations of the macroposition principles.*

*Exploring the patterns of the structural-semantic relationship between the explicit macroproposition and the corresponding segment of the text allows us to find out general principles of macroproposition is based on. The article describes the regularities of dividing the text into segments, from which the explicit macroposition is derived and the semantic operations of the derivation of the explicit macroposition are determined the semantic operations of the corresponding segment of the text.*

*The material of research was the text of the English writer Jerome K. Jerome "Three Men in a Boat: To Say Nothing of the Dog!" This story includes the sequences of explicit macropropositions, combined into macrostructures in each chapters of the text.*

*Note, that in this case we are talking about the general semantic qualification of those operations that the author performs when deriving macropropositions.*

**Keywords:** *semantic correlation, macroposition, macrostructure, retrospective episode, historical excursion, main narrative.*

When determining the patterns of dividing the text into segments, from which the explicit macroproposition is derived, it was found that the segments of the text corresponding to the explicit macropropositions do not show regular correspondences to any one of the principles of compositional-semantic division of the text highlighted in the first chapter [3], that is mean, there are no correspondences of the type - all macropropositions - *episodes* or all macropropositions - *events*.

It should be noted here, that if analyzing the text, we can talk about the narrator - a participant of described events [2], then when analyzing macrostructures, it seems that we should only talk about the author of the text, since the explicit macrostructures placed in the preposition before each chapter are a specific component of the literary text, a kind of semantic scheme of the chapter, which is not at all characteristic of the narrator's narration.

The analysis of linguistic material on the theoretical foundations defined in the first chapter gave the following results regarding the principles of dividing the main text of the story into segments corresponding to explicit macropropositions.

First of all, we note that the text, in accordance with explicit macropropositions, is clearly divided into segments, the composition of which is very close to the composition of the elements of the contextual-variable division of the text according to I.R. Galperin [1], and in the future, when designating the elements of dividing the text into segments corresponding to explicit macropropositions, we'll use the most part the terminology proposed by the named author. The exception is the term *retrospective episode*, which is understood as a story conveyed by the narrator from the life of one of the main characters in the story, as well as the term *historical excursion*, which is understood as a story from the history of England as presented by the narrator.

Thus, the segments from which the macropropositions are derived, contain the *main narrative* (the plot of the story) and / or *retrospective episodes* and *historical excursions*. The *main narrative*, both within a chapter and within a segment, as a rule, is disconnected by *historical episodes* and *historical excursions*.

Segments of the *main narrative* and the *retrospective episode* are isomorphic and can be either a narration about an event, including the author's words, a description (in the overwhelming majority of places) a dialogue and a character's remark, or reasoning, or both. A historical excursion is, as a rule, a narration of an event.

Note that both the *main narrative* and the *retrospective episodes* are replete with fragments representing the indirect speech of the characters, however, we'll not single out them as independent segments.

Another essential feature of the functional-semantic division of the text is the heterogeneity of segments, the framework of which is determined by explicit macropropositions, that is mean, that in the same segment we can observe, for example, the main narrative with retrospective episodes or historical excursions.

As it was said, in accordance with the explicit macropropositions, retrospective episodes can be distinguished from the text, which in the explicit macrostructures in most cases are displayed in separate macropropositions. Internally, the articulation of the retrospective episode corresponds to the articulation of the main narrative.

Let us analyze the first chapter of the novel "Three Men in a Boat" by Jerome K. Jerome according to the segments of explicit macrostructures.

The first chapter is preceded by the following explicit macrostructure:

(1) *Three invalids*. – (2) *Sufferings of George and Harris*. – (3) *A victim to one hundred and seven fatal maladies*. – (4) *Useful prescriptions*. – (5) *Cure for liver complaint in children*. – (6) *We agree that we are overworked, and need rest*. – (7) *A week on the rolling deep?* – (8) *George suggests the river*. – (9) *Montmorency lodges an objection*. – (10) *Original motion carried by majority of three to one*.

The segment corresponding to the macroproposition (1) *Three invalids* opens the main narrative and is a description of an event - a conversation between friends who complain about their condition.

At the same time, the segment corresponding to the macroproposition (2) *Sufferings of*

*George and Harris* continues the main narrative - *Harris said he felt such extraordinary fits of giddiness come over him at times, that he hardly knew what he was doing*.

In this case, the sentence-segment corresponding to the macroproposition (2) *Sufferings of George and Harris* does not follow the first segment, as it is presented in the explicit macrostructure, but is built into it, that is, the second segment is a constituent part of the second paragraph of the first segment.

The segment corresponding to the macroproposition (3) *A victim to one hundred and seven fatal maladies* represents a retrospective episode from the life of the narrator.

The segment corresponding to the macroproposition (4) *Useful prescriptions* is a description of the event that ends the retrospective episode corresponding to the macroproposition (3) *A victim to one hundred and seven fatal maladies*.

The segment corresponding to the macroproposition (5) *Cure for liver complaint in children* begins with a sentence including the metatext operator *going back to the liver-pill circular*, which refers to segment (1) *Three invalids*. Segment (5) *Cure for liver complaint in children* is another retrospective episode from the narrator's life.

The segment corresponding to the macroproposition (6) *We agree that we are overworked, and need rest*, opens the text after the gap and continues the main narrative with the inclusion of a short dialogue started in segment (1) *Three invalids*, occupies about a page.

Segment corresponding to macroproposition (7) *A week on the rolling deep?* - is a retrospective episode from the life of the narrator with the inclusion of a short dialogue and a remark of one of the heroes.

The segment corresponding to the macroproposition (8) *George suggests the river* begins with a fragment of the main narrative, which began in segment (1) *Three invalids* and continued in segment (6) *We agree that we are overworked, and need rest*, continues with retrospective episodes from the life of Harris and the narrator and ends with the continuation of the main narrative.

(9) *Montmorency lodges an objection*, is a continuation of the main narrative and includes one paragraph (three lines) describing

the event and one paragraph (six lines) "replica" of Montmorency.

The segment corresponding to the macroposition (10) *Original motion carried by the majority of three to one*, like segment (2) *Sufferings of George and Harris*, ends the main narrative in this chapter and is one sentence in

one and a half lines - *We were three to one, however, and the motion was carried.*

As we can see, the analysis of linguistic material defines the results and main principles of dividing the main text (story) into segments corresponding to explicit macropositions of discourse.

#### References.

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### ФУНКЦИОНАЛЬНО-СЕМАНТИЧЕСКИЕ ОСНОВАНИЯ ЧЛЕНЕНИЯ ТЕКСТА НА СЕГМЕНТЫ

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**Аннотация.** Данная статья описывает закономерности структурно-семантического соотношения эксплицитной макропропозиции и соответствующего ей сегмента текста и позволяет выяснить, на каких общих принципах строится выведение макропропозиции.

Выявление закономерностей структурно-семантического соотношения эксплицитной макропропозиции и соответствующего ей сегмента текста позволяет нам выяснить, на каких общих принципах строится выведение макропропозиции. В статье описываются закономерности членения текста на сегменты, из которых выводится эксплицитная макропропозиция и определяются семантические операции выведения эксплицитной макропропозиции на основании семантики соответствующего сегмента текста.

Материалом исследования послужил художественный текст английского писателя Джерома К. Джерома «*Three Men in a Boat: To Say Nothing of the Dog!*». История включает последовательность эксплицитных макропропозиций, объединенных в макроструктуры, предваряющие каждую из глав произведения.

Отметим, что речь в данном случае идет об общей семантической квалификации тех операций, которые осуществляет автор при выведении макропропозиций.

**Ключевые слова:** семантическое соотношение, макропропозиции, макроструктуры, ретроспективный эпизод, исторический экскурс, основное повествование.