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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

THE MEANING DEVELOPMENT IN ENGLISH LANGUAGE TEXTS

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GENERAL CHARACTERISTICS OF THE WORK

Urgency of the theme and degree of research. In modern times attention is gradually increasing to the investigation of different problems of text linguistics. One of the complicated issues to be more involved in research is formal-grammatical connection, content-semantic relations and logical sequence of the theme among its units within the text. The information transmitted in the text is formed not at once, but gradually and appears as the text evolves.

Even if the instruments participating in the system of structure and meaning relations of the text components are of different types and of different kinds, they form a certain system. Each type of the instrument participating in the development of the meaning has got specific functions in the texting. Alongside with this, development of the meaning of different types and of different kinds is basic in the texting. The meaning functions of the text, microtheme and macrotheme have such functions in the meaning development, that similar and different features are revealed. This similarity and difference have to be investigated on the basis of the literary texts. Comparative investigation of the meaning development in separate texts is one of the topical problems of modern linguistics as well.

Despite the increase of the numbers of the researches of the linguists in the sphere of text linguistics, meaning development has not been sufficiently investigated. Meaning and its development has not been a separate research object, texting functions of the meaning have only been briefly commented and general attitude has been expressed. All this stipulates the urgency of the theme once again.

Objects and the subjects of the research. The object of this research is the study of the meaning development in the English language texts .

The subject of the study is to examine in detail the opinions and studies about the development features of meaning in English language texts, to reveal linguistic and extralinguistic factors defining development characteristics, division and branching of the meaning and to deepen, systematize and summarize the ideas relating them.

Aims and objectives of the research. The main goal of the research work is to investigate the meaning development in the English literary text. The following objectives have been considered to be performed to achieve this aim:

- to express attitude to the basic notions of text linguistics and define the investigation principles of the text;

- to explain grammatical categories of the text and to explore their mutual relation;

- to comment on the specific features and key indicators of the integration and cohesion in the English artistic texts;

- to define the meaning sphere of the microtheme in the English texts, to explore creation of macrotheme having a broader meaning by linking of the microthemes on the basis of the meaning;

- to study thematic progression based on the theme and rheme transitions, to explore characteristics of branching the meaning in the English literary text.

Research methods. Method of discourse analysis was mainly used in the dissertation work. For identification of the words during the investigation of language leitmotif of the text, the method of statistical analysis of the text was applied. The development of meaning, theme and rheme transitions have been explored through the method of the actual division of the phrase.

The main provisions for defense are:

1. The literary text has strong and weak positions. Strong position is the text header and end of the text.

2. The meaning in the text is entered with the first phrase at the beginning of the text and is developed consistently.

3. The meanings in the microthemes of the English texts are interconnected by different means of communication, and the macrotheme is formed. Meaning system of macrotheme combines the meanings of microthemes.

4. In microtext, as well as in macrotext, branching the meanings may occur. The meanings branched participates in the development of common meaning by being connected with the meanings in different pragmatic units of different sizes of the text.

Scientific novelty of the research. The expansion of the meaning in the English literary text in Azerbaijani Germanism has not been studied as a separate research object. The work deals with the exploration of the issues of emergence of the meaning within the phrase and its development on the basis of theme-rheme alternation. Functions of separate themes of the text in the texting have been identified and attempts have been made to discover the interrelationships between these functions. Tracking the lines of meaning development in revitalizing the speech portrait of the image, creating the language leitmotif of the work is distinguished from the other works in the sphere of text linguistics by its novelty in terms of approach to the issue. Referring to the materials taken from the same prose and poetry examples in achieving the goals and objectives set out in the research, analysis of the whole text from various aspects draws attention.

Theoretical and practical significance of research. In the dissertation, the development of meaning, the meanings in the strong and weak positions of the text in the texting process, as well as the functions of forming the common content of formal-grammatical and logical-semantic means that create these relations, have been explored from a new theoretical aspect. The role of syntactic parallelism in the development of meaning has been revealed. For the first time, the issue of meaning branching in the microtheme and macrotheme has been put forward, and the theme-rheme models regarding the development of meaning have been established.

The practical importance of the research involves the use of its results in the writing of textbooks related to text linguistics, in holding specific seminars on the meaning development, thematic progression, cohesion means, repetition, syntactic parallelism.

Approbation and application. The main thesis and results of the research were reflected in the reports at International and Republican conferences, published in the collections consisting of conference materials, as well as in scientific collections and journals published in the Republic and foreign countries.

Name of the organization where the dissertation has been performed. Dissertation was performed at the Department of

English language Lexicology and Stylistics of the Azerbaijan University of Languages.

The structure of the dissertation with a sign including a separate volume of the structural units of the dissertation. The dissertation consists of an introduction, three chapters, a conclusion, and references. Introduction – 4 pages, 7658 characters; Chapter I – 39 pages, 77071 characters; Chapter II – 43 pages, 79372 characters; Chapter III – 37 pages, 67973 characters; Conclusion – 2 pages, 3656 characters. The dissertation consists of 235730 characters excluding the list of used literature.

BASIC CONTENT OF THE RESEARCH WORK

The **Introduction** substantiates the relevance of the topic, indicates the degree of development, formulates the goals and objectives of the research, determines the methods of analysis, sets out the main provisions of the dissertation, reveals the scientific novelty of the work, acknowledges the scientific and practical significance, contains information about the approbation and application of the research, the structure and volume of the dissertation.

The first chapter of the research paper is called **"Semantic Basics of the Text."** Parallels of meaning – content are analyzed, the levels of actual division are defined and thematic progressions of the text are explored here.

In modern linguistics, texts and discourses have been the subject of a wide range of discussions and debates as well, and both concepts have been subjected to numerous definitions, explanations, and attempts have been made to identify their similarities and differences. Nevertheless, the aforementioned concepts still remain completely undefined. In our opinion, the differences between the interpretation of the text and the discourse, as well as the common points accepted are written depending on the approach to the issue. First of all, it should be taken into account that the text is both material, that is existing and abstract. If we want to learn from a large

number of respondents the content, idea of the author, way of writing, we will come across as many different opinions and attitudes as the number of respondents. Thus, the main and most important factor that hinders to reveal the essence of the text is connected with its semantics, meaning and, more generally, with its content. The text consists of explicit content and implicit content hidden in the deep layer .The cause of implicit is the semantic load of text units, the expansion and development of the meaning as a result of interconnection, the substitution of sub-themes or topics by the new ones by closing, penetration of the sub-themes into one another throughout the text. As the scope of the literary works, the boundaries of the text expands, then parallels of meaning-content, windings, and sometimes labyrinths are created that such a situation excludes an explanation of the text in full.

The author of the text and the recipient always try to make such connections, in case when the link between the separate components of the text is not likely to be ordinary means - cohesion. Both the creation process of the text and the comprehension process seem to be cognitive. The text is defined by its uninterrupted meaning relations. While the phrase has the smallest semantic load in communication, then uninterrupted meaning relations create semantic load of a complex syntactic whole. One aspect of the parallel relationship is that it does not interfere with the parallel development of meaning in the general semantics, where the place of sentences are considered to be changed. If the meaning of the line is developing in a chain connection, the meaning is developing in parallel connection in parallel and the possibility of structuring the text in different semantic directions arises. In our view, simultaneity, contrast, comparison, similar modality, syntactic parallelism are characteristic, but not necessary for parallel relationships. However, when the various aspects of the same theme are revealed, the proximity of the theme is evident. One of the important reasons for such a close proximity, or one of the factors that causes it, is the identity of the theme. In this case, the outcome or initiation of information from the same point is indisputable.

Cases of expression of the phonetic event "actual division" like the term – word combination "communicative division", "contextual division", "theme and rheme division", "functional perspective of the sentence", "communicative perspective of the sentence" are noted in the scientific literature, general acceptance of any of them is not yet terminated and the terminological variation is still remaining. In terms of use, "actual division" is the leader. Although the first studies regarding the actual division were performed on the basis of simple sentences, to clarify the actual division of extended versions of the simple sentence complicated the issue, and the requirement of separation subject group and predicate group appeared. Researches and analysis once again prove that the transition to actual division is closely connected with the issue of text, its creation and organization of the text. The second important factor in the communication process is the communicative purpose as well as the communicative intention of the speaker that is, the organizer of the text, although grammatical means participate in their formulation, they go beyond the possibilities of grammar and moves to the sphere of semantics. Which issue, which meaning and content is considered to be important to be transmitted is significant, important, and, ultimately, urgent for the speaker. "The first word (actual) in the term-word combination "actual division" is defined and specified as the last word (actual) of the previous sentence. Thus, the case of actual division has for the first time been involved in the investigation on the basis of a simple sentence[1].

Researchers have shown that acceptation of the communicative (connected)speech sometimes in a narrow sense limits one's imaginations about the functions and scope of syntax. *"The syntax is such a step of grammatical structure of the language, in which a*

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[1] Крушельницкая, К.Г. К вопросу о смысловом членении предложения // – М.: Вопросы языкознания, – 1956. №5, – с.55-67; Русская грамматика. Синтаксис. Т.2. / – М.: Наука, – 1980. – с.190-203; Изенберг, Х. О предмете лингвистической теории текста // – М.: Прогресс, Новое в зарубежной лингвистике, – 1978. Вып. 8, – с.43-57; Дресслер, В. Синтаксис текста // – М.: Прогресс, Новое в зарубежной лингвистике, – 1978. Вып. 8, – с.112-116; Золотова, Г.А. Коммуникативные аспекты русского синтаксиса. / Г.А.Золотова. – М.: Наука, – 1982.

communicative (connected) speech is formed. Accordingly, syntax as a science studies means and methods of structure of communication syntax and above all, the communicative unit of that speech - the sentence. ... The carrier of elementary meaning in syntax is the word **syntaxem***, which is the syntactic form of the word."*[2]

From this it becomes clear that the number of syntactic units carrying elementary meaning – **syntaxems –** is the number of components of the sentence. Auxiliary grammar means and auxiliary parts of speech are not included in these components, they form elementary meaning by being combined with a certain component. Unlike simple sentences, such auxiliary means are used in compound sentences, that they are no longer the component of the sentence and they form relation among sentences, sentence and components. Thus, it is clear that there are quite obvious differences between grammatical and actual division, actual division is the result of actualization. But actualization depends on various factors and are implemented in different ways.

V.Mathezius shows that in the usual everyday conversation process the scenery of actual division of the sentence has been developed, is widely spread especially in the written language, which is more noticeable when the speakers talking to each other are repeated[3]. In our opinion, it should be noted that there is another factor keenly influencing on the actual division during the communication process among the same people.

That factor is the opportunity for the same people to talk about the topic or topics that they are already familiar with. When the topic is clear, it improves the condition of the theme to better perform its function. Similarity of the theme also influences on the choice of actualization points.

The indivisible phrase creates a speech act and is characterized by neutral intonation. Weak sentence stress falls on the subject, there

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[2] Золотова, Г.А. Коммуникативная грамматика русского языка / Г.А.Золотова, Н.К.Онипенко, М.Ю.Сидорова. – М.: Издание Института Языкознания РАН, – 2004. – c.37

[3] Матезиус, В. О так называемом актуальном членении предложения // Введение в языковедение: Хрестоматия. / В.Матезиус. – М.: Аспект Пресс, – 2001. – c.241

is no potential pause. Pause is an indication of division in two-word phrases that make up a speech act. The subject comes before the predicate in the indivisible phrases of expressive version. *"Identification of different categories of actual division is connected with the arrangement of the constituent components of the sentence. These components forming poles in the sentence belong to two groups - the subject and the predicate pole."[4]*

As a result of the comparison of the English and Azerbaijani languages, A.Abdullayev comes to the conclusion that the texts of both languages are formed by changing the word order (inversion), intonation, using formal-grammatical means (morphological and syntactic means), and prosodic elements (pause, tempo, rhythm, stress and so on).These means of formation are directly related to the actual division and play a relevant role in texting. Semantic connections are expected in these texts formed by those means, the chain links of sentences are not broken, it is impossible to break them into parts, and the last sentence is related to the previous sentences in terms of meaning[5].

The text is always in thematic development. Increasing and expansion information what is known around, the substitution of one another of the new ones and their interconnection characterizes the deepening of the text. In this context, thematic progresses in text creation is of particular importance. How the meaning is expanded, deepened, how sub-themes are opened and closed, and how the larger themes relate to the enlargement and deepening of meaning, all these are not only based on actual division, but also depend on the thematic progress of the text.

Let's look at examples. The first example we have of Dan Brown's work is from the beginning of the Prologue section. The first chapter of the work begins:

"Robert Langdon awoke slowly.

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[4] Abdullayev, K. Dilçiliyə səyahət. Dilçi olmayanlar üçün dilçilik. / K.Abdullayev. – Bakı, Mütərcim, – 2010. – s.225

[5] Abdullayev, Ə. Aktual üzvlənmə və mətn. / Ə Abdullayev. – Bakı: Xəzər Universiteti nəşri, – 1998. – s.139

A telephone was ringing in the darkness – a tinny, unfamiliar ring. He fumbled for the bedside lamp and turned it on. Squinting at his surroundings he saw a plush Renaissance bedroom with Louis XVI furniture, hand-frescoed walls, and a colossal mahogany four-poster bed.

Where the hell am I?

The jacquard bathrobe hanging on his bedpost bore the monogram: HOTEL RITZ PARIS.

Slowly, the fog began to lift."[6]

The word "immediately" in the first sentence of the first chapter of this book involved in the analysis is one of the actualization tools. Langdon's hand in the closet and turning on the nighttime lamp is all about opening the eyes, and looking at the eyes in the light of the sudden opening of the room, the descriptions of the items in the room aim to form a sense of space. Finally, given the character's inner-or-out speech, "Curse the devil, where am I?" The act of speech shows that Langdon is half-sleepy and it is not fully compatible with the real life.

It is necessary to define the beginning and the end of micrometers. Since the text consists of paragraphs and the beginning of the next paragraph shows that the meaning and the thought are a bit different from the previous ones. Here the chain links are almost broken, and expanding and deepening of the meaning on the new line takes place. Let's remember the first and second paragraphs of the prologue. The first paragraph describes the entry of Jacques Sonyer into the large gallery, taking painting off the wall and the frame with the painting going over him. There is a sequence of events in the paragraph.

Chapter VI of the work clarifies this issue.

*"Is that... a **Caravaggio** on the floor?"*

Fache nodded without even looking.

The painting, Langdon guessed, was worth upward of two million dollars, and yet it was lying on the floor like a discarded poster. "What the devil is it doing on the floor!"

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[6] Brown, Dan. The Da Vinci Code: [Electronic resource]. URL: https://www.academia.edu/37352956/Db_dvc_book_excerpts

Fache glowered, clearly unmoved. "This is a crime scene, Mr. Langdon. We have touched nothing. That canvas was pulled from the wall by the curator. It was how he activated the security system."[7]

In many languages, the category of definiteness finds its expression with lexical elements, more with articles, whereas in other groups of languages this category is based on presupposition. Generally, definiteness is accompanied by a process of actualization, regardless of the way the definiteness finds its expression. Give me a book; give me a pen; mənə bir kitab ver; mənə bir qələm ver. Presence of the numeral "bir – one" in presupposition in the Azerbaijani language irrespective of the actualization with the theme creates additional shade in the attribute of the word "book" in terms of definiteness – in definiteness: Hansı kitabı verim? (Which book shall I give?) In case of the numeral "bir" (one) is used, similar question does not appear as far as indefiniteness is strengthened.

The research in this chapter of the work shows that the text has a beginning, and the first new information is included in this part and developed consistently. The complex syntactic units, which are the unit of the text, from the very beginning replace one another. The relatively completed thought transmitted in the first sentence has relationship with the following one. This is manifested as theme-rheme relationship of the phrases.

Problems of communicative, pragmatic and informative aspects of the meaning connection and meaning expansion are of significant importance in the actual division of the text structure in terms of meaning organization of the text.

In the second chapter of the thesis called **"The meaning organization of the text,"** we aim to explore namely these issues in the English literary texts.

"In linguistic research works, the text is divided into two types - macro and microtexts. Macrotexts are unity of sentences, indentions having meaning, purpose, structure, composition, grammatical and communicative integrity ...Microtext considered to

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[7] Brown, Dan. The Da Vinci Code: [Electronic resource]. URL: https://www.academia.edu/37352956/Db_dvc_book_excerpts

be in the text syntax is a linguistic unit with its specific characteristic peculiarities. Microtext... corresponds to syntactic whole."[8]

This approach puts out two types of text: 1) micrometer; 2) macrometer. If we accept that macrometer is composed of micrometers, the text is macrometer and its special state is micrometer. In this case, it is also possible to put forward the division of text and micrometers. A small unit is a micrometer, or a syntactic whole or functioning term, is a complex syntactic whole. The point is that there are not yet few scientific controversies in the existing ideas about the exact definition of a complex syntactic whole. K.Abdullayev rightly writes: *"In addition to the microtext in the linguistic literature, for the scientific name of the same event the words "text", "complex syntactic whole", "period", "discourse", "paragraph", "phraseological unit" and other syntactic terms are used. Almost all of these terms express kinship notions from genetical point of view, and can essentially substitute one another. Nevertheless, some of them need to be distinguished for their differences."[9]*

The traditional and functional syntax, according to K.Abdullayev, the distinction among the views of "sentence syntax and text syntax" is not the same: in one case the second is considered as the continuation of the first one, in the other case to approach both of them in isolation. Let us show it in the form of a scheme:

	Sentence syntax	Text syntax
I case: (WC) ⟶	(S) ⟶	
	Word combination	Sentence

	Sentence syntax	Text syntax
II case: (WC) ⟷	(S) ⟷	
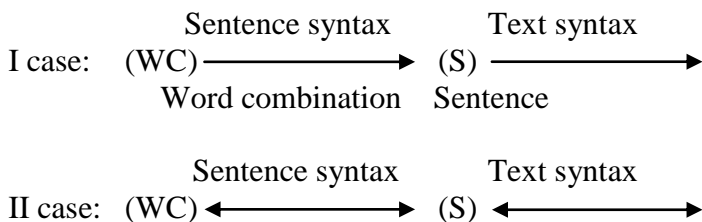
In the first case, there is a word combination (WC) at the beginning and a sentence (S) in the intermediate or transitional

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[8] Kazımov, Q.Ş. Müasir Azərbaycan dili. Sintaksis. / Q.Ş.Kazımov. – Bakı: Ünsiyyət, – 2000. – s. 424-425

[9] Abdullayev, K. Dilçiliyə səyahət. Dilçi olmayanlar üçün dilçilik. / K.Abdullayev. – Bakı: Mütərcim, – 2010. – s.20

position. In the second case, the syntax of the sentence begins with WC and ends in S. Both the beginning and the end of the text syntax is the text.

Those who accept complex syntactic whole as the elementary or the smallest unit of the text also put it at the beginning point of the text syntax and they sometimes call it micrometers. It is impossible to put macrotext at the final point because it cannot be imagined as a material point. *"Linguistic research of the text in recent years has led to the study of its various aspects; the meaning organization of the text, its structural and semantic features, the structure – meaning connections and relations among the sentences included in the components of the text have been studied, specifics of the text as communicative unit has been looked through."* [10]

M.Musayev separates complex syntactic entities with simple and complex structures. According to him, syntactic structures consisting of two componentsare simple syntactic structures, composed of two components and two functionalities, which are structurally, semantically and functionally realized by the number of components and their functionality. The author links the characteristic features of the formation of complex syntactic whole with complex structures with the existence of the primary, middle and final stages [11]. Primary, middle and final stages have meaning connection with one another, and the leading line of the text organization is basically built in this direction.

Of the three most important functional-semantic components of the language system, textualization is considered to be a texting component, and actual division serves as the language communication function. Communication is essential for the formation and transmission of information and the achievement of completeness and fullness on the level of micrometry by passing through the three stages - primary, middle and final [12].

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[10] Abdullayev, Ə. Aktual üzvlənmə, mətn və diskurs. / Ə.Abdullayev. – Bakı: "Zərdabi LTD" MMC, – 2011. – s.82-83

[11] Musayev, M.M. Türkoloji dilçilik. / M.Musayev. – Bakı: Mütərcim, –2012. – s.253

[12] Хэллидей, М.К. Когезия в английском языке // Исследования по теории текста: реферативный сборник. / М.К.Хэллидей. – Москва, – 1979. – с. 110

In his work on the actual division of the sentence, F.Danesh puts forward the idea of a three-dimensional approach to syntax, distinguishing between semantic, grammatical and functional perspective levels of the sentence[13].

F.Danesh's thematic progression theory is an abstract model based on the structure of the text. 5 specific types of thematic progression are not explicitly mentioned in specific texts and we often find different combinations of them.

Recognizing the text structure as a substitute for themes and rhemes, F.Danesh showed the following five types of thematic structure: 1) simple linear progression; 2) repetitive thematic progression (repetition of theme in all parallel sentences); 3 subsidiary themed progression; 4) divided thematic progression; 5) thematic breakthrough progression[14].

Let's look at some of these types.

Simple linear progression is also called sequentially thematic progression. This type of thematic progression is more commonly found in the text. In simple linear progression information is populated sequentially, the rheme of the preceding sentence become the theme of the next statement.

"The sun came through the open window and shone through the beer bottles on the table. The bottles were half full. There was a little froth on the beer in the bottles, not much, because it was very cold. It collared up when you poured it into the tall glasses."[15]

The rheme of the first phrase of a complex syntactic whole becomes the theme of the second sentence. The rheme of the second phrase is the theme of the third. The linear thematic progression is described as follows:

[13] Danesh, F. Three-level Approach to Syntax // Prague: Academia, Travaux linguistiques de Prague, – 1964. №1, – p.221-242

[14] Danesh, F. Functional sentence perspective and organization of the text // – Prague: Papers on functional sentence perspective, – 1974. – p.116-118

[15] Hemingway E. An Alpine idyll: [Electronic resource]. URL: http://vietmessenger.com/books/?title=men_without_women&page

$$T1 \text{——} R1$$
$$\mid$$
$$T2 \, (= R1) \text{——} R2$$
$$\mid$$
$$T3 \, (= R2) \text{——} R3$$
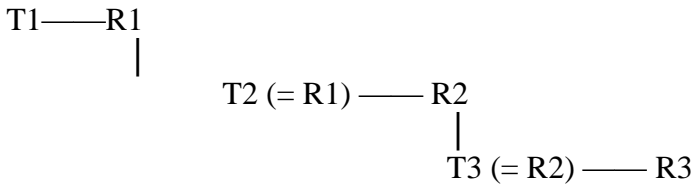
The first sentence of this text is a compound sentence and consists of two sentences bound by the conjunction "and". Both sentences have the same subject. In the first simple sentence, if the information about lighting the window by the "sun's rays" is updated, and in the second - "beer bottles" on the table are actualized. That is, when attention is drawn to the light, the bottles on the table are taken into account.

The second type of thematic progression involves a theme, and that theme is repeated in the following sentences, and the rhemes build the text, including various information about the theme. The theme as if gathers the text together, expanding the meaning around what is known (theme) around.

"Through the window I saw two men come up the front steps. They came into the drinking room. One was the bearded peasant in the high boots. The other was the sexton. They sat down at the table under the window. The girl came in and stood by their table. The peasant did not seem to see her. He sat with his hands on the table. He wore his old army clothes. There were patches on the elbows"[16].

In a communicative plan, in this part of the text each following sentence is based on the former. Therefore, the extension of the meaning takes place on the theme in the first phrase, and the theme becomes the theme of the next sentence. In some cases, the first unit of thematic chain can be optional. In the example above, the "two men" in the first phrase becomes the theme of the next sentence. The author includes these two men into the phrase by the pronoun "they". In the next two phrases, the previous theme is divided in terms of quantity. The author leads thematic development in the direction of "two men →they →one →the other →they". In the last phrase of the complex syntactic whole, the theme "they" is used.

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[16] Hemingway E. An Alpine idyll: [Electronic resource]. URL: http://vietmessenger.com/books/?title=men_without_women&page

In the text, the connection between its parts is formed in different shapes. With this purpose, for the party to continue the theme semantic repetition, coreference, theme identity, and new stimulus are used. Besides there is also another form of communication that stipulates the relevance and connectedness of the text. This type of communication is called pragmatic connection in modern linguistics. Four forms of pragmatic communication in dialogues used in the text are:

"How long ago did you leave Vevey?" asked my wife.

"Two years ago this fall. It's her, you know, that I'm taking the canary to."

"Was the man your daughter was in love with a Swiss?"

"Yes," said the American lady. "He was from a very good family in Vevey. He was going to be an engineer. They met there in Vevey. They used to go on long walks together."

"I know Vevey," said my wife. "We were there on our honeymoon."

"Were you really? That must have been lovely. I had no idea, of course, that she'd fall in love with him."

"It was a very lovely place," said my wife.

"Yes," said the American lady. "Isn't it lovely? Where did you stop there?"

"We stayed at the Trois Couronnes," said my wife.

"It's such a fine old hotel," said the American lady.

"Yes," said my wife. "We had a very fine room and in the fall the country was lovely."

"Were you there in the fall?"

"Yes," said my wife."[17]

This fragment from the story of E.Hemingway covers the dialogue between the characters and change of the rheme and expansion of the meaning take place in the context of the dialogue. It is known that information can be transmitted in explicit and implicit forms. If explicitness means transmittence of information in more transparent and clear way, implicitity is its hidden and implicit

[17] Hemingway E. An Alpine idyll: [Electronic resource]. URL: http://vietmessenger.com/books/?title=men_without_women&page

transmission. For disclosure of the implicit information context and contrasting of the old information with the new one is urgent.

Increase of researches in the sphere of text linguistics and text syntax has opened broad opportunities to study ellipsis from another prism. Studies show that ellipsis is one of the creative tools for structured text, and it has its own place among texting tools. In the text, the ellipsis is revealed by the absence of a particular unit in one of the components. However, its absence is of a formal nature. The ellipsis unit can be restored, even if it is not in the text.

A.Kehler connects the use of ellipsis by saving, and preventing the overload of the sentence. He shows that the application of ellipsis in speech depends on three relationship motives. A.Kehler defines these relations as follows: 1) the cause and effect relationship; 2) the relationship between close contexts; 3) similar relationship[18].

Implicit information is more closely connected with time, space and condition previously described. The absence of a transmitter, the zero-member linguistic value is recovered by the recipient. This recovery is compatible with the default (on default) mode.

Sentence is the primary and basic language form. Its structure and meaning are revealed by logical analysis. Namely in communicative syntax the interaction and interrelations of language and thinking, speech and their units appear directly. At this time, the sentence is divided not only for of its members but also for its elements indicating the importance of provision with the information. In this process, syntactic units act as logical-grammatical and stylistical units. For identification of the old and new information included during the exploration of the text on the meaning expansion, the information is checked whether it has been previously used in the text. If the information about the event or the character has been previously mentioned, this information is considered to be old.

The rest of the information is considered to be new and neutral. In some cases it is difficult to distinguish between old and new information.

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[18] Kehler, A. Coherence and the Resolution of Ellipsis//Linguistics and Philosophy, – 2000. No23.6, – p.537

*"**Perhaps** it was a bad idea," I said, "but the question is what to do now. I want you and Finn to help me to write a letter."*

*Phantasi films **evidently** decided that human beings were bad box office and started on their series of animal pictures, and they did make one or two discoveries in the animal kingdom."*[19]

Auxiliary verbs (do, have), words expressing request (please), negative particle (not) play a special role in the expression of indifferent concepts. In our opinion, "not" cannot be included in a group of neutral words. Because when you throw that word out of context, the meaning changes. For example: *I like apples. I do **not** like apples.* So the "not" carries new information. However, the idea of distinguishing between the old and the new with the help of such indifferent elements has not yet been fully explored.

The theme of separate phrases is not the same with the common microtheme of the syntactic whole in the text. The theme of each sentence is explained almost in the sentence itself, and is interpreted through its own rheme. The microtheme of the text is interpreted on the basis of a series of related sentences. When the microtheme is fully explained, a syntactic whole is created and completed. Identification of different categories of actual division is connected with the logical arrangement of the components of the sentence. These components belong to two groups - the subject and the predicate pole, and form the poles in the sentence.

The communicativeness of the text is measured by the degree of perception of the reader. Speech activity of the person finds its expression in the text. This activity also takes into account the ability of the reader to read and listen to the text. The issues of exploration of the text from the point of view of structure are often overlooked as it is a communicative event. The completeness and relevance of the text also depends on the communication of the creators of the text.

Communicators do not feel acutely the error of completeness and relevance of the text when the communication conditions are under their control.

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[19] Iris, Murdoch. Under the net. Reprint society. / M.Iris. – London: LTD, – 1995. – p.32

The communicative function is used to focus attention on information. "Syntactic constructions of this type "as I mentioned, as I said", "as mentioned above ", "as far as I know" and so on used in the speech are the bearers of referential function.

Communication in its normal case is usually made up of speech acts, which are lined up one after the other, in succession. The speaker is performing the act of speech, and he does not set the goal in front of him that the listener understands him. He also wants the listener to understand why the speaker transmits this or that information. This is the most important element of information transmission. Besides, the addresser also seeks to influence on the addressee's views and thoughts in the process of interpretation or perception of the information of the addressee.

Suppose that the addresser wants to change the addressee's opinion regarding a particular event, or the addressee is provoked to act in accordance with the addresser's request, or begins to wait for what will happen in the future. [20]

Based on all of this, the addresser gives his or her judgment and opinion in the form that is optimal for certain communicative conditions, and builds the expression according to his intention, emotional state, and social status.

The pragmatic aspect of speech research involves interpreting an interactive block in the text. This is, above all, consideration of a communicative-pragmatic situation – the complex of the external conditions of communication existing in the minds of the speaker during the speech process: who, whom, what about, where, when, why, how? and so on. Various types of pragmatic information are also included in the parameters of communicative and pragmatic situations. Therefore, the linguopragmatic aspect of the study of language material is related to the interpretation of the whole text. Factors such as the subject of the speech, the interaction between it and the addressee, the specific situation (location, time, conditions) of the speech communication, the purpose and subject of the

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[20] Дейк, Т.А. Язык. Познание. Коммуникация. / Т.А.Дейк. – Москва: Прогресс, – 1989. – p. 293

communication, play a key role. In the dissertation, these issues are explained on the basis of English texts.

Thus, the research conducted in Chapter I shows that the process of organization and completion of the text is accompanied by actual division. The actual division of phrases connects them to each other either by theme or by rheme line. This relationship continues until the formation of a complex syntactic whole and then the organization of the next complex syntactic whole takes place.

The third chapter of the research paper called **"Division of the text into micro- and macro-themes"** explores meaning expansion in narration, the meaning-enhancing functions of the emotive area of the literary text and the semantic organization of the text.

A number of authors accept this complete work as a synthesis of microthemes each of which being themes of a complex syntactic whole[21].

In Azerbaijani linguistics the terms "alttema" and "subaltema" are not used. The terms microtheme and macrotheme are valid. This can be considered as a micro or macro-theme.

Expansion of the meaning in the literary text suggests the development of this work towards the main theme. How are the microthemes in the work formed, and how do they transform into macrothemes? In general, how many microthemes and how many macrothemes are possible? How are the theme of the phrase, the theme-rheme transitions and the thematic progression connected with this issue? All these questions, concretely, require linguistic analysis of at least a few small volume prose works. Otherwise, the solution of expansion of meaning, theme transition is difficult. Therefore, it is necessary to involve several small-volume stories in a sequential analysis on complex syntactic units or paragraphs. It has also to be taken into consideration which versions of the author's speech are

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[21] Тураева, З.Я. Лингвистика текста. / З.Я.Тураева. – М.: Просвещение, – 1986. – 127 с; Огиенко, Е.А. Генезис и становление явления актуального членения предложения: Пражская лингвистическая школа: [Электронный ресурс] // Филологические науки. Вопросы теории и практики, №4 (22) 2013, часть 2. URL: www.gramova.net

important to be used. From this point of view, we first try to analyze the theme or theme of the story written in the form of narration.

"Annabel and Midge came out of the tea room with arrogant slow gait of the leisured, for their Saturday afternoon stretched ahead of them. They had lunched, as was their wont, on sugar, starches, oils and butter fats. Usually the ate sandwiches of spongy new white bread greased with butter and mayonnaise; they ate thick wedges of cake lying wet beneath ice cream and whipped cream and melted chocolate gritty with nuts. As alternates, they ate patties, sweating beads of inferior oil, containing bits of bland meat bogged in pale, stiffening sauce; they ate pastries, limber under rigid icing, filled with and indeterminate yellow sweet stuff, not still solid, not yet liquid, like salve that has been left in the sun the chose no other sort of food nor did they consider it. And their skin was like the petals of wood anemones, and their bellies were as flat and their flanks as lean as those of young Indian browes."[22]

In accordance with the actual division in the first phrase of the first paragraph of the story "The Standard of Living" by Dorothy Parker the theme is Annabel and Mic girls. The rheme of the phrase is that Saturday lunch is traditionally the same menu for them. There is another meaning plan in this phrase: "came out ... with arrogant slow gait of the leisured." Narrator describes how the girls came out of the cafe, and their style of walking awakening such imaginations as freedom remains in the background. In the next phrase, the theme remains and the menu items are listed. In the third phrase, the theme remains, and the scope of the dishes is expanded. In the fourth sentence, the theme is changed and replaced with an alternative menu. In the second sentence, the phrase *"they had been sunched, as was their wont,"* creates a new line of meaning by linking the fifth "they don't like any other kind of food, nor say they consider it". This line of meaning relates to their emphasis on the appearance of the food, the influence of the figures, and, in the transcript of the story, goes on to describe the look, skin, and figure of the girls.

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[22] Dorothy, P. Standard of living [Electronic resource]. URL: https://lingualeo.com/ru/jungle/the-standard-of-living-by-dorothy-parker-172636

One of the strongest positions in the literary text, the header provides some information for the addressee and the content of the work. *Standard of living* can be translated into Azerbaijani as the *standard of living / life level* or *the living standard*. This title gives you an information that the idea of the story is devoted to the life level. The "tea room" in the first paragraph gives you a reason to include those having the meals (for example, sugar, starches, oil, etc.) to the poor, and thus to the number of people who have low living level. The second and fourth subparts of the first paragraph still remain somewhat separate, and there is a need for expansion of the meaning in these two directions.

Active gradual expansion of meaning along one line begins to reveal the outline of the main theme of the work. The main theme is that the two poor girls has an aim, more exactly the desire to get rich, get lots of money and then spend that money on themselves. That desire is still a dream, and realization goes with the game. In fact, the game is in search of how to spend the money earned.

The existence of money does not completely close the subject. The girls want to determine how they will spend the money they imaginary have on their hands and whether that amount will be enough for their future lives. The money will come by chance and once. It is at risk of getting rid of money.

In the next paragraph, that is in the 12th, the author is developing this theme. As we have mentioned, narrator confirms that the girls are very serious about the game and consider it a reality. In the initial sentence of the 12th paragraph, the subject is repeated again: *"Midge played with seriousness that was not only proper but extreme."[23]*

The author completes one arm of the main theme. The living standard of people is different. It should be regulated as far as possible and available. If a person wants a standard of living that can cost more than a million dollars, he needs more material resources.

The emotional area of the text plays an important role in expanding the meaning of the text. Authors and characters occupy a

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[23] Dorothy, P. Standard of living [Electronic resource]. URL: https://lingualeo.com/ru/jungle/the-standard-of-living-by-dorothy-parker-172636

central place in the work of fiction. There are many works in which the author, or more exactly narrator is in the leading position, the reader always feels his breath and voice. In some literary texts, heroes and characters are active, and are in the center of all events. In this case, the author acts as an observer, often describing non-verbal movements and clarifying consitulation.

The binary of the emotional content of the content is stipulated not only by the textual characteristics of the carriers of the emotion (author - image) but also by the functional ones. "There are two basic functions of real-world perception, the first of which is explanatory, interpretative. The second function is a regulatory function that results from the first[24].

It is possible to assume that the completeness of the emotional content implies the author's interpretation of the world of human emotions and its evaluation of the universe, its purpose and its effect.

Fragmental emotive meanings coincide with the microtheme of separate text fragment of the complex syntactic whole. For example, in the first sentence of D.Parker's story, the author's description of how girls leave the tea house, their style of walking, expresses an emotional sense and remains within the first narrative. The first sentence of the 12th paragraph of the story also has a fragmentary emotion meaning. While the author here mentions the girl's serious approach to the game, Micah then (namely in that phrase) emphasizes the seriousness of the girl:

"Annabel and Midge came out of the tea room with the arrogant slow gait of leisured, for their Saturday afternoon stretched before them."[25]

Emotional meanings can also be expressed in different forms of internal speech in the text. In the text fragment, the internal speech expresses the psychological state of the character. Direct internal speech signals, or indicators, various punctuation marks,

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[24] Суртаева, А.В. Виды подтекстовых сигналов в загловиях художственных произведений (на материале рассказов П.Боулза) // – Москва: МГУКИ, Вестник МГУ культуры и искусства, – 2009. №6, – с.66

[25] Dorothy, P. Standard of living [Electronic resource]. URL: https://lingualeo.com/ru/jungle/the-standard-of-living-by-dorothy-parker-172636

consituations, and the pronoun expressing the first person singular. The emotional state is included in the text through emotive nomination and explanatory phrases. Preliminary nomination prepares the addressee to understand the characters" judgments by clarifying his feelings. Postpositive emotional nomination reveals the psychological state of the character. Internal discourse is usually of analytical character and is often built in the form of internal dialogue, spontaneous interpretation of the character. In linguistics, this type of criticism is called an autodialist.

Thus, the expansion of meaning in the text, the decomposition of the theme and the rheme depend on its emotional meanings and the types of such meanings. The author, the characters, as well as the reader are given opportunity to direct the meaningful changes in the emotional state in different ways, and to add new strings to the writing of the overall content. Emotional meanings play a role in the semantic organization of the text and in the thematic progression.

The text is a complex unit, combined with structural-semantic structure, communicative completeness, content vegetation, logical, grammatical and semantic relationships. The study of the semantic organization of the text (its explicit and implicit meanings) necessarily encompasses the universal of text, such as "man," "time," and "space." The universal of "Human" occupies an important place in this trio.

The "time" and "space" are interconnected with the universal textual "human being". They carry out the textual linking and modeling functions. Both the "time" and the "space" associated with the characters of the personality perform both concrete and characteristic functions. Man is depicted in the text in time and space frame. It is within a conventional space, available at a specific text time. Alongside with this space and time determine the type and character of the hero[26].

Each text has its own semantic field, which represents the content of the text. "The semantic area of the text is mental structure. Above all, a collection of language signs- the words, sentences, and

[26] Давыдова, А.Р. Тема-рематическая организация текста газетных сообщений. / А.Р.Давыдова. – Пятигорск: Изд-во ПГЛУ, – 2009. – с.39

complex syntactic constituents participate in its formation stipulated by the author's intensity. In addition, the formation plays a role in the reader's writing of the perception of the text. Mental semantic field (content plan) is volumetric, open, expresses not only explicit meanings, but also implicit meanings.

Generally, it is difficult to build specific models because the types of thematic progression types are sufficiently diverse and varied. Nevertheless, the study of literary text on thematic progressions provides insights into the general mechanism of meaning expansion. Let us examine the possible types of thematic progression in the literary text and their associated, structured sequences based on the story we analyze above.

As noted, the first story of the first paragraph of the story is the so-called "Annabel and Midge" combination (T1 = Annabel and Midge). The sentence's predicate "come out" does not function as a rheme. Rheme begins with their Saturday snack, and although the theme remains the same in the next sentence, the lexical means expressing it changes: they = Annabel and Midge.

The issue of expression of the rheme with the pronoun, that is, new has not been fully studied. In the story, the old, given, or theme is replaced by "they". Hence, in the first two phrases, the theme is the same, and the link is in parallel connection [$T1{\rightarrow}R1$; $T1{\rightarrow}R2$].

When modeling the thematic progression, occurrence of the transitions most of the time on the same theme draws attention.

G.A.Zolotova who considered actual division as one of the main organizers of the text, took a slightly different approach to the formation of thematic-rhematic relations. According to him, in the relatively large units of the text, rema finds a certain expression of homogeneity in terms of reheme dominance[27].

Noting that the thematic-rhematic relations have different levels, A.Davidova distinguished between the inter-phrases (within one paragraph), the inter-paragraph (between adjacent and distant

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[27] Золотова, Г.А. Роль ремы в организации и типологии текста // Синтаксис текста./ Г.А.Золотова. – М.: Наука, – 1979. – с.113

paragraphs), and the more complex structures (paragraph. thematic groups)[28].

Such a classification cannot be considered universal because paragraphs are considered as units of formal division, not depth. The paragraph can express itself as a whole sentence, sometimes part of a sentence, a complex syntactic whole and a larger unit than the preceding[29].

According to I.R.Galperin, the main unit in contextual-variational division is the complex syntactic whole[30].

Such division covers not only the scope of the text but also the structure and content of the text, its base level, and organizes the complex syntactic whole. Division is based on meaning rather than formal relations of parts of the text. Undoubtedly, there is a theme-rhematic progression at every level. Theme and rheme, as functionally contrasting elements, shape the development of the opinion and create different types of thematic progressions.

It should be noted that both thematic division and rhematic division, splitting are found in the thematic progression. Examples of the thematic division are looked through. Division of the rheme into two or more themes also plays an important role in the meaning expansion.

"They look alike, though the resemblance did not lie in their features. It was in the shape of their bodies, their movements, their style, and their adornments."[31]

Actual $T1 \rightarrow R$ division occurs in the first part of the first phrase. In the second part, the rheme switches to the theme (the resemblance) which is synonym word, and its rheme becomes the first component of the divided rheme. The second phrase begins with

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[28] Давыдова, А.Р. Тема-рематическая организация текста газетных сообщений. / А.Р.Давыдова. – Пятигорск: Изд-во ПГЛУ, – 2009. – с.57

[29] Головкина, С.Х. Лингвистический анализ текста. / С.Х.Головкина, С.Н.Смольников. – Вологда: Изд-во ВИРО, – 2016. – с.45

[30] Гальперин, И.Р. Очерки по стилистике английского языка: опыт систематизации выразительных средств. / И.Р.Гальперин. – М.: Либроком, – 2014. – с.212

[31] Dorothy, P. Standard of living [Electronic resource]. URL: https://lingualeo.com/ru/jungle/the-standard-of-living-by-dorothy-parker-172636

the anaphorical theme (it), here the other parts of the rheme which form opposition acts as a rheme the.

A four-component classification takes place: 1) the shape of their bodies; 2) their movements; 3) their style; 4) their adornments. "The girls are very alike to each other, but it is not outward resemblance, there semblance is in the figure, movement, dress and makeup." Outward resemblance stands on one side of the opposition, and the other four components of similarity are on the other side.

Thus, the semantic arrangement of the text each time follows the way by provision of new information about the proposed topic. Expansion of the meaning in the literary text is followed by thematic progressions. Thema – rhematical divisions occur in sentences containing complex syntactic entities. In the text, the themes and rhemes are arranged in different sequences. Such sequences constitute thematic types of progression.

The scientific conclusions we can come as a **conclusion** of our research work can be summarized as follows:

- An analysis of the English literary material proves again that the literary work is not an event, it is a chain of events. Sometimes the sequence of events changes, is broken, and new chains of events are created in different places and time, and these chains are connected differently.

- chainlike and parallel links are involved in the organization of the text. Artistic time is moving forward, backwards. The information provided in the same is subsequently précised, completed and expanded.

- the author of the text and the recipient are always trying to establish such links, even if they are not known by conventional means - cohesion tools. While the phrase carries the smallest semantic load in communication , the uninterrupted interrelation of meaning of phrases creates a complex syntactic whole

- the text is always in thematic development. Increasing of information of what is known around, the substitution and interconnection of new ones characterizes the deepening of the text. How the meaning is expanded, deepened, how sub-themes are opened and closed, and which relations have the larger themes with

the enlargement and deepening of meaning, all this is not only founded on actual division, but also on the thematic progression of the text.

- as in other languages, the epigraphic style in the English literary language acts as a figure. The epigraph is in the second position after the title. Being a subsequent strong position, it gets in touch with it as a whole as it is above the text (below the title). Different epigraphs are used in literary works. They are essentially text fragments by their contents.

The main content and scientific provisions of the dissertation are reflected in the following articles and abstracts of the author:

1. Meaning – Contents Parallels in a Literary Text // – Vienna, Austria, European Journal of Literature and Linguistics, – 2018. №2, – p.9-15;
2. Thematic Progression of the Text // II International Scientific Conference of Young Researchers Dedicated to the 95th Anniversary of the National Leader Heydar Aliyev. – Baku: Baku Engineering University, –April 27-28 – 2018, – p.1728-1729;
3. Actual Division of a Sentence and Thematic Progression of a Text // – Baku: Foreign Languages in Azerbaijan, – 2018. №2, – p.40-45;
4. Strong Positions of the Text // "Current Issues in Applied Linguistics" International Conference. – Baku: AUL, – October 25-26 – 2018, – p.230-231;
5. Semantic Correlation in Actual Segmentation in a Textual Context // – Baku: BSU, The Actual Problems of Study of Humanities, –2018. №5, – p.22-26;
6. Ellipsis and Meaning Enlargement in the Text // – Baku: Baku Slavic University, Scientific papers, Language and Literature series, – 2018. №2, – p.83-87;
7. The Use of Literary Texts in Foreign Languages Study // "The Actual Problems of the Foreign Languages Study" Republic Conference. –Baku: AUL, – December 6-7 – 2018, – p.37-38;

8. The Study of Actualization on the Translation of English Language Texts // "The Problems of Translation" Republic Conference. – Baku: AUL, –March 15– 2019, – p.68-69;
9. Ellipsis and semantic expansion of the text // VII International scientific and practical conference "Labyrinth of Reality" – Ukraine, – February 14-15 – 2020, – p.38-42;
10. Text Development: Actual Segmentation and Thematic Progression // – Al- Farabi Kazakh National University, Eurasian Journal of Philology: Science and Education, – 2020. №2(178), – p.145-151.

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