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## THE CATEGORY OF INFORMATIVITY OF A LITERARY TEXT: CONCEPTUAL, SUB-TEXTUAL, AND CONTENT-CONCEPTUAL INFORMATION

**Annotation:** The category of informativity in literary texts plays a crucial role in shaping the reader's understanding of the underlying message and meaning. This paper explores the levels of informativity in literary works, focusing on three main types of information: conceptual, sub-textual, and content-conceptual. By analyzing how these forms of information are constructed and communicated, we aim to clarify their impact on literary interpretation and their contribution to the depth of a text.

**Key word:** Informativity, literary text, conceptual information, sub-textual information, content-conceptual information, text interpretation, meaning-making

**Introduction:** Informativity is a fundamental aspect of literary analysis, reflecting how texts convey meaning beyond their surface structure. This category encompasses different layers of information that collectively contribute to the depth of a literary work. The conceptual, sub-textual, and content-conceptual information in a text provide readers with varying degrees of meaning, each serving a unique function in the communication of the literary message. This article aims to delineate the characteristics of these types of information and discuss their role in the interpretive process.

### 1. Conceptual Information in a Literary Text

Conceptual information refers to the explicit ideas and themes that are directly communicated through the text. It encompasses the surface-level meaning that can be easily discerned from the narrative, characters, and events. In literary works, conceptual information often deals with the primary themes, moral lessons, or social critiques the author seeks to convey. For instance, in George Orwell's 1984, the conceptual information revolves around themes of totalitarianism, surveillance, and individual freedom.

This type of information is critical in establishing a clear framework for the reader's understanding of the text, providing a foundational interpretation upon which more nuanced readings can be built.

### 2. Sub-textual Information

Sub-textual information refers to the hidden or implied meanings within a literary work. Unlike conceptual information, which is explicit, sub-textual information resides beneath the surface of the text and requires a deeper level of analysis to uncover. This information is often conveyed through symbolism, irony, metaphor, or subtle character interactions.

For example, in F. Scott Fitzgerald's *The Great Gatsby*, the green light at the end of Daisy's dock is a recurring symbol that conveys sub-textual meaning—representing Gatsby's unattainable dreams and the elusive nature of the American Dream itself. Readers must look beyond the literal description to grasp the deeper emotional and thematic implications embedded within the text.

Sub-textual information allows for multiple interpretations, making it a vital component of the literary text's richness and complexity.

### 3. Content-Conceptual Information

Content-conceptual information blends elements of both conceptual and sub-textual information. It refers to the thematic underpinnings of a text that shape its overall meaning but may not be immediately evident. This form of information often emerges through a close reading of the text's structure, language, and motifs, revealing how different concepts interrelate to form a cohesive message.

In William Faulkner's *The Sound and the Fury*, the fragmented narrative structure provides content-conceptual information about the disintegration of the Compson family and the broader themes of time, memory, and identity. The interplay between the novel's form and content invites readers to engage with its deeper conceptual framework, which is not solely present on the text's surface but is constructed through its organization and style.

### 4. The Role of Informativity in Literary Interpretation

Understanding the different types of information in a literary text is crucial for interpreting its meaning. Conceptual information provides the groundwork for readers, while sub-textual and content-conceptual information offer deeper layers of analysis. The interplay between these forms of information allows for diverse interpretations and enables the text to resonate with different audiences in various ways.

Moreover, the informativity of a literary text affects its communicative potential. A highly informative text, rich in conceptual and sub-textual meanings, engages readers on multiple levels, prompting them to consider not just what is said, but also what is implied and how it is conveyed. This complexity is a hallmark of great literature, where meaning is dynamic and multi-faceted.

### Conclusion

The category of informativity is essential for a comprehensive understanding of literary texts. By recognizing the distinctions between conceptual, sub-textual, and content-conceptual information, readers can engage more deeply with the text and uncover layers of meaning that might otherwise be overlooked. This layered approach to informativity enriches the reading experience and highlights the complexity of literary communication.

Understanding these different layers of meaning not only enhances literary interpretation but also fosters a greater appreciation of the art of writing itself. Through the careful balance of explicit and implicit information, authors craft works that invite readers into a dialogue of interpretation, where meaning is continually constructed and redefined.

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