THE ROLE OF COMMUNICATIVE AND COGNITIVE PROPERTIES OF ARTISTIC DISCOURSE IN LINGUISTICS

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РОЛЬ КОММУНИКАТИВНО-ПОЗНАВАТЕЛЬНЫХ СВОЙСТВ ХУДОЖЕСТВЕННОГО ДИСКУРСА В ЛИНГВИСТИКЕ

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BADDIY NUQTNING KOMMUNİKATIV-KOGNITIV XUSUSIYATLARINING TILSHUNOSLIKDAGI O‘RNI

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Abstract: The article is devoted to the description of the communicative and cognitive features of literary discourse and its significances in linguistics. Various definitions of discourse in modern linguistic studies are included as well. The author's literary discourse is described in phrases of the idea with regards to which the researcher positions himself. The worldview of the author is regularly manifested inside the framework of verbalization of a number of concepts that organically enter the idiosphere of the works of a man or woman writer. The reconstruction of the hypothetical generalizing model of the author's language persona is based on the description and evaluation of using language cloth as the basis for decoding the semiotic area of discourse. The author's person conceptosphere and thesaurus can be considered because the epistemological base of the author's language persona. Its miles

cautioned that literary discourse is a relevant object for highlighting the vital functions of the writer's linguistic personality.

Абстракт: Статья посвящена описанию коммуникативно-когнитивных особенностей художественного дискурса и его значения в языкознании. Также включены различные определения дискурса в современных лингвистических исследованиях. Авторский литературный дискурс описывается фразами той идеи, относительно которой позиционирует себя исследователь. Мировоззрение автора закономерно проявляется в рамках вербализации ряда понятий, органично входящих в идиосферу произведений писателя. Реконструкция гипотетической обобщающей модели языкового персонажа автора основана на описании и оценке использования языковой ткани как основы декодирования семиотической области дискурса. Концептосферу и тезаурус личности автора можно рассматривать как гносеологическую основу языковой личности автора. Его Майлз предостерегал, что литературный дискурс является уместным объектом для освещения жизненно важных функций языковой личности писателя.

Abstrakt: Maqola adabiy nutqning kommunikativ va kognitiv xususiyatlari va uning tilshunoslikdagi ahamiyatini tavsiflashga bag'ishlangan. Zamonaviy lingvistik tadqiqotlarda nutqning turli xil ta'riflari ham kiritilgan. Muallifning adabiy nutqi tadqiqotchi o'zini tutgan g'oya iboralarida tasvirlangan. Muallifning dunyoqarashi erkak yoki ayol yozuvchi asarlarining idiosferasiga organik ravishda kiradigan bir qator tushunchalarni so'zlashuv doirasida muntazam ravishda namoyon bo'ladi. Muallif til shaxsining faraziy umumlashtiruvchi modelini qayta qurish nutqning semiotik sohasini dekodlash uchun asos sifatida til matosidan foydalanishni tavsiflash va baholashga asoslangan. Muallif shaxsi konseptosferasi va tezaurusini ko'rib chiqish mumkin, chunki muallif til personasining gnoseologik asosi. Uning millari adabiy nutq yozuvchining lingvistik shaxsiyatining hayotiy funktsiyalarini ta'kidlash uchun tegishli ob'ekt ekanligini ogohlantirdi.

Key words: literary (artistic) discourse, communicative, cognitive features, idiosphere, conceptosphere, concept, author and reader.

Ключевые слова: литературный (художественный) дискурс, коммуникативные, когнитивные особенности, идиосфера, концептосфера, концепт, автор и читатель.

Kalit so‘zlar: adabiy (badiiy) nutq, kommunikativ, kognitiv xususiyatlar, idiosfera, konseptosfera, tushuncha, muallif va o‘quvchi.

Introduction

One of the central theoretical issues facing modern linguistic science is the issue of literary discourse, i.e. how literary discourse enters language, speech and text. If we

talk about such objects of literary theory as "literary (poetic) language" and "literary (poetic) speech" was preferable in previous periods and previous paradigms, then after E. Benvenist, Todorov and T. Van Dyck the term discourse became the object of language theory. It has not lost its scientific significance, and even more so, determining the relevance of other issues of linguistics and literary criticism, it still remains so. In this article, we draw attention to the constituent parts of the term "artistic discourse" and try to define the concept of "literary discourse" in terms of communicability and cognition.

Literary discourse is a complex communicative phenomenon with specific differential properties, in connection with which a large-scale paradigm is established to study this linguistic phenomenon. literary discourse is seen as an artistic and communicative reality, which is represented by humanity by collected collective data on collective truth and set forth in language information, as well as literary text. Author's intentions consist of linguistic means, with the help of literary discourse, the choice of which directly affects the success of written communication.

A number of researchers (Demyankov VZ, Kibrik AA) distinguish the following main parameters that affect the functioning of each language medium within the framework of discourse, as well as in the direction of artistic discourse.

1) cognitive, defining mental resources and an information structure that reflects a person's knowledge and experience;

2) pragmatic, determining the peculiarities of the functioning of language signs and characterizing the discursive situations of their use;

3) sociocultural, establishing the features of expressing national specifics in the used means of the language.

In this study, these parameters are the basis for analyzing the cognitive and sociocultural features of the functioning of literary discourse. [12.87p]

Methods

Various cognitive phenomena and mental processes, realized through the prism of author's consciousness, are reflected in artistic discourse. One of them is the sensual knowledge of the objects of the surrounding world - perception. The structure of perception, according to V.A. Barabanshikov, includes the subject and object of perception, as well as the process of carrying out perceptual activity. In the course of this interaction, new meanings and meanings are formed that arise under the influence of the subject's cognitive activity, collective experience, as well as socio-cultural conditions. [11.7p]

The focus here mainly in literary concepts that are generated by the communicative space of a literary text and form a unique image of the author's individual literary picture of the world. The literary concept as a concept or representation has common grounds with a logical concept, as well as with a word and

image. The commonality of the problem of determining the semantic meaning of the concept and its solution can be justified with varying degrees of rationality when understanding the essential aspects of literary experiences.

It should be noted the numerous expressive means that the author uses to convey the vision of the world: personifications, comparisons, anaphoric repetitions, rhetorical questions and inner speech, demonstrating the stream of consciousness of the main characters. The basis of the author's functional space is the antithesis. The semantics of a word, of course, is determined by the context that forms the content of concepts that play the role of points of crystallization of the content, gradually acquiring meaning, absorbing all contextual meanings and semantic shades.

Concepts interact and complement each other, the antithesis formed by means of direct nomination in the authors' texts, as a rule, entails a conjugated system of meanings.

A literary text is created as a result of aesthetic cognition of the world around; therefore, such a text contains information of a special kind - aesthetic. Therefore, it is necessary to agree with I.Y. Chernukhina's definition: “An artistic text is an aesthetic means of mediated communication, the purpose of which is a figuratively expressive disclosure of the topic, presented in unity of form and content and consisting of speech units performing a communicative function” [10.24]. This definition specifies the features of the literary text that need attention. At the same time, it should be taken into account that the specificity of a literary text follows from extralinguistic factors, conditions for the creation of a text, that is, consideration of artistic discourse is required. The writer, creating a work of art, learns about the world around him and reflects it, expressing his attitude to reality, his understanding.

Literature review

The result of the writer's work is a literary text. "A specific literary text conveys a meaning that, in our opinion, cannot be expressed by synonymous statements," writes G.V. Stepanov. Artistic meaning cannot be "semantically represented," regardless of language design. Changing the language design entails either the destruction or creation of a specific artistic meaning" [9.102p]. We emphasize that man is the most important part of the world created by the artist in all of his manifestations; in other words, anthropocentrism is inherent in artistic discourse. However, artistic discourse can be viewed through the lens of communication theory. G.V. Stepanov, for example, noted "a well-known parallelism between a speech act in general and a literary text [9.100]. At the same time, Yu.B. Borev observes: "Strictly speaking, there is not communication, but artistic communication, because it goes not only from the author through the work to the recipient, but also in the opposite direction" (feedback). "The recipient functions not only as a consumer of artistic products, but also as a participant in their creation" [7.54p].

In fact, the reader is not a passive participant in artistic communication because he is immersed in reality and learns it independently first, and then through an artistic text. "The social existence of a text consists in its spiritual appropriation by the reader and in feedback, which plays an important role in this process," writes I.V. Arnold [6.375p]. Complex relations are carried out between the participants of communication - the addressee (author), the addressee (recipient, reader), as well as their relations with the text (work) and reality - during the process of artistic communication. Besides the writer as a speaking person, another speaking person is created in the literary text - the "image of the author," which, according to I.I. Vinogradov, combines all the elements of the artistic system [8.151-152p], and the author's point of view and the "image of the author" on the depicted world may not coincide. Similarly, in a work of fiction, a "image of the reader" can be created (though this does not always occur), which is not identical to the real reader. [1]

The reader perceives a literary text, which is another feature of artistic discourse: because no two people are identical, no two interpretations of a literary text can exist. Each reader brings something unique to his or her interpretation of a literary text, influenced by life experience, age, social status, emotional state, and so on. However, the number of possible interpretations of a literary text is limited. "Although the perception of a literary text is variable, it contains an invariant of these discrepancies and gives a stable program of artistic perception due to its objective content, the artistic concept, and value orientations fixed in it," states Yu.B. Borev. [7. 211p].

Results and discussion.

Each unit of the discourse is related with other one through its relation according to the completeness of the meaning. These relations are called rhetoric relations. Rhetoric relations are used by the sender of the text for to get some purposes while sending the information. The discourse unit can consist of maximal volume to the minimal volume. The sender of the text influences the receiver of the text using various rhetoric means. The rhetoric means directs the receiver to the poetic and literary activity. This process creates the conditions for fulfilling different communication functions. As we mentioned above it includes grammatical and lexical elements and events, as well as stylistic figures, personal names, the names of places, fiction and other names. These means create conditions for specific hidden meanings in the receivers of the text, and they also help to develop the receiver's cognitive knowledge.

In the following examples cognitive and communicative features of discourse is mainly detected by means of different stylistic devices.

Tom went to report to Aunt Poly. She was sitting beside an open window. She was half asleep, and she was holding the sleeping cat. She was surprised to see Tom. She thought that he had run away from his work long ago.

In this small extract the personal pronoun /she/ connects separate parts that complete each other in the content. It provides the inside relation among them and in conclusion it informs the reader to be attractive. In this small passage some important (relevant) signs take part in organizing the text.

... this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth.(Abraham Lincoln in the Gettysburg Address)

As we see, the word "the people" is used in the repeating form in a sequence of words for emphasizing the speaker's idea. Abraham Lincoln used the word "the people" in his speech and emphasized that the government is not abstract, distant notion; the government has a strict, close relation with the people. Other example:

The United States, as the world knows, will never start a war. We do not want a war. We do not now expect a war. (John F. Kennedy, "The Strategy for Peace", June 10, 1963)

Conclusion

The artistic text is intended for a specific type of communication. It is intended for a specific type of communicator and a specific distribution of roles among them. As a result, the question of artistic discourse occasionally takes on a debatable character; additionally, time aims at the idea that an artistic text as a specific formation does not have a discourse, because the creation of an artistic text and its perception cannot be imagined as direct components of a single communicative act. Furthermore, there is a special code for transmitting information and influencing the listener or reader in artistic communication. The text is not created on the spur of the moment. The author is also guided by certain attitudes, as well as communicative intentions and techniques of aesthetic influence on the addressee known to him.

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