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ХУДОЖЕСТВЕННЫЙ ДИСКУРС: ОПРЕДЕЛЕНИЕ ПОНЯТИЯ И ЕГО СТАТУСА В СОВРЕМЕННОЙ ЛИНГВИСТИКЕ

ARTISTIC DISCOURSE: ITS DEFINITION AND STATUS IN MODERN LINGUISTICS

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АННОТАЦИЯ

Статья посвящена проблеме определения сути термина «художественный дискурс» в современной лингвистической науке. В ней представлен краткий обзор научной литературы по интерпретации основных понятий *дискурс, текст, речь*, помогающий авторам выразить к ним свое отношение и понимание. Для обеспечения самостоятельности суждений авторами вводятся собственные определения ключевых терминов: «дискурс», «художественный текст». В процессе настоящего исследования выявлена потенциальная возможность толковать понятие художественный дискурс не только с помощью понятий текст, художественный текст, но и посредством установления соотношения данного термина с термином «творческий контекст». В связи с этим в работе рассматриваются такие понятия, как контекст, стилема, стилистическая система, «лик» писателя, творческий и нетворческий контекст и др. Объектом для исследования послужили труды зарубежных, российских и казахстанских ученых по рассматриваемой проблематике.

ABSTRACT

The article is devoted to the problem of defining the essence of the term "artistic discourse" in modern linguistic science. It includes a short review of scientific literature on interpretation of the basic concepts, such as "discourse", "text", and "speech", which help to express the authors' attitude and understanding of them. For ensuring independence of judgment the authors give their own definitions of the key terms: "discourse" and "literary text". In the course of the research they have revealed a potential opportunity to interpret the concept of the literary artistic discourse not only by means of the concepts "text", "literary text", but also by means of establishing correlation of this term with the term "creative context". In this regard, the paper considers such concepts as "context", "stilema", "stylistic system", "the writer's "face"", "creative and not creative context", etc. As an object for research they used the works of foreign, Russian and Kazakhstani scientists on the considered problem.

Ключевые слова: художественный дискурс, текст, контекст, творческий контекст, стилема, стилистическая система, «лик» писателя.

Keywords: artistic discourse, text, context, creative context, stilema, stylistic system, writer's «face».

The study of artistic discourse concept

Linguistics (wider – philology) has always paid very close attention to the most vivid manifestations of linguistic creativity, what are recognized to consider literary texts. Personality of the writer, his creative context, individual author's style (style of writer = discourse of writer) are manifested in them. Speaking about relation between the concepts of discourse and artistic discourse, with considering of aforesaid, the use of the phrase "literary text" and "artistic discourse" are considered by us as synonymous. A wide range of meanings that are included in the concept of artistic discourse are noted. In scientific studies over the past decade, the term is increasingly used to describe the interaction of the system "writer – text – reader." The term is useful because it covers not only the constituent components of the chain, but also extra-linguistic factors and directs the researcher's attention to the understanding of the text, created for the reader as a discourse.

Any literary text admits plurality of its interpretations, which is caused by uniqueness of the literary work as a psycho-esthetic phenomenon. The literary work of is created by the author, in which he expresses author's individual ideas about the world, the knowledge of reality/events by means of certain language means, at the same time the author provides information for the potential reader. Based on the works of A.V. Bondarko, L. G. Babenko and Y. V. Kazarin, in our opinion, give the most exact determi-

nation of the text in aspect of category of interpretation:

"The text in the mirror of interpretation is a verbal literary work that represents the implementation of the concept the author created by his creative imagination the author's individual image of the world embodied in the fabric of the literary text with purposefully selected in accordance with the design of the language means (in turn also interpreting reality), and written for the reader who interpreted it in accordance with their own socio-cultural competence" [1, p. 45].

Summarizing all interpretations with respect to the considered concepts, we can cite a definition: literary text – is a multifaceted, metaphorical reflection of reality, it is communication with a reader at the level of presuppositions, propositions, subtext, intertext, etc. It is characterized by a pragmatic focus, which is closely connected with the aesthetic function of the impact on the reader (see N.D. Arutyunov, A.V. Bondarko, A. Vezhbitskaya, I. R. Galperin, K. K. Akhmedyarov, E. I. Goroshko, V. G. Gak, E. I. Dibrova, R. S. Zueva, O. F., Kucherenko, S. N. Pokidysheva, E. Tebyacina, V. I. Tyupa, etc.).

In linguistics there is no unequivocal interpretation of the meaning of a literary text, therefore, its individual components are allocated, such as the ideological-figurative content, author's intentions, thematic motifs, system of images, etc. (I. R. Galperin, G. A. Zolotova, D. S. Likhachev, Y. M. Lotman, M. M. Bakhtin, N. F. Alefirenko, V. G. Gak, N.. Novikov, etc.). Some scientists believe that the meaning of a literary work arises from the entire amount of contexts. Others distinguish between the meaning and content of a literary text.

In our opinion, Babenko and Kazarin provide an exact interpretation of the term "literary work" : it represents a subjective image of objective reality, and the top of a set of semantic components of the text, content is individual author's conception of the world.

So, "showing the reality, the artist finds himself and vice versa, expressing his thoughts and aspirations, he displays the world and himself in the world. As a result, the flesh of the literary work, cut off materially from its creator, at the same time, bears his stamp. She's like double-faced Janus who has the face of the creator (image of the author) and the face of objective reality (image of the world)" [1, p. 50].

The problem of separation of the artistic discourse in a particular kind (or type) is also controversial as the definition of artistic style. The artistic style combines all the functional styles of language, so researchers have noted the need to include it in a discursive typology.

In science there is no unambiguous understanding of artistic discourse, there is no precise definition of this phenomenon, which contributes to broader understanding in its application. Some scholars correlate the concept of artistic discourse with the language/style of a writer (literary discourse of Chingiz Aitmatov, M. Shakhanov, Suleymenov O., etc.). At the same time often this term is meant as all works of one writer as whole. However, at such interpretation of the term "artistic discourse" the role of the recipient is not taken into account.

A number of scientists approach to the interpretation of this term from the broader perspective – considering the totality of literary works in cultural and historical aspects (Y. N. Karaulov, Deyk Van T. A., A. Vezhbitskaya, V. I. Karasik, V. V. Krasnykh, etc.). Often this understanding of the term "artistic discourse" is reduced to the analysis of genres of art works. The literary works include secondary texts, such as pastiche, translation, etc. (A. Vezhbitskaya, S. N. Pokidysheva, etc.), and "the film adaptation of literary works". So, according to S. N. Pokidysheva, the artistic discourse is "complex, hierarchically organized unity of the totality of literary texts in a close and dynamic interaction with various options of their verbal or nonverbal expression, including a variety of extralinguistic factors necessary for the successful implementation of these texts in the given cultural-historical context" [2, p.15].

However, at such understanding of an artistic discourse, author's individual features of a discourse are not considered. In addition, in science, understanding of artistic discourse is highlighted and narrow – discourse generated in the process of reading a work of art that represents the author's individual semantic and structural unity, addressed to the reader.

So, N. V. Kulibina notes that the discourse is "consistent predictable-unpredictable process of interaction between text and real (not conceivable) reader" [3, p. 57-64]. Here is the opinion of V. I. Tyupa: the author of the literary work is a organizer of the artistic discourse as a communicative event between an author and a reader. Indeed, the author generates a virtual reality of the imaginary fiction world, the virtual figure of the author-creator and the virtual addressee of the text. However, you cannot agree with the view that the real reader should have the ability to actualize inherent author's potential of a literary text, otherwise the communicative event (the discourse) will not take place [4, p.252]. In our opinion, a work of art as a unique reflection of objective reality, as a phenomenon of the author's individual worldview, world image and created by the artist of words taking into consideration a potential reader (not concrete, real reader) just how he imagines him, and this is all in general make the discourse of the writer.

Summarizing, we can note the following: artistic discourse created by writer is a creative, living process, which allows the reader to imagine himself in particular social positions, develops a sense of identity, creates a sense of presence. The author of the literary works produces a selection of those linguistic, paralinguistics, stylistic means, which, in his opinion, fully reflect the author's attitude, views, ideas. Nonverbal elements of artistic discourse is an important and integral part and act as equal components of artistic discourse, along with verbal means. On the one hand, they help the author to encode information about the emotional state of the characters, and on the other hand, help the reader to decode the information, to recreate the real picture is described, etc.

Correlation of concepts "context", "creative context", "artistic discourse"

The language "in live usage, operation" - is primarily the language of the writer, is a creative context, it is the author's individual syllable [5, p. 22-44]. A talented writer, portraying the events of the real life passes them through himself, through his ideology, and thus, represents his extraordinary understanding of the world, a vivid portrait of the era. In this sense the discourse, according to the Kazakh scholar K. K. Makhmudov, appears as an artistic context in which a natural gift in choosing specific techniques and methods of processing of linguistic material appears, in the distribution of expressive means of the language and the creation of original imagery-speech system. Then this artistic discourse is recognized as "creative context" [6, p. 283]. In this regard, we refer to the definition of the essence of the concept of creative context.

It is clear that the words "creative", "creativity" are formed from the verb "create" – to create something new, unusual, extraordinary, unique to the creator, and in the case of the creation of art work – of the author-creator, of the author's individual understanding of objective reality and his particular perception and display in his creative product – creative context. Here is, in our opinion, the most accurate definition:

"In the process of creativity the author puts in material, except work, certain opportunities, operations which are irreducible to labor or a logical conclusion, as the result expresses some aspects of the personality. This fact gives additional value to creativity products in comparison with industrial products. Creativity is: the activity generating something qualitatively new, never earlier existed; creation of something new, valuable not only for one person, but also for others; process of subjective values creation" [7, p. 238-239].

In linguistic science definitions from various positions concerning the term "context" are given (G. V. Kolshansky, I. G. Torsuyeva, I. R. Galperin, V. I. Kodukhov, etc.). Let's state main points: the term "context" (from Latin contextus – connection, communication) is defined as a fragment of the text which includes unit chosen for the analysis, "necessary and sufficient for definition of the value of this unit which is consistent in relation to the general sense of this text" [7, p. 238-239].

Further it is noted that the context is a necessary condition of communication. In this regard linguistic context and extralinguistic context are differentiated, i.e. communication situation including communication conditions, subject number, time and place of communication, communicants, their relation to each other, etc.

It is possible to speak about different types of context depending on aspect of its substantial essence, allocating a biographic, social context, historical, literary, culturological. It is clear, that all of them are significant for judgment of artistic content of the work.

It is known that when studying language in its live communication, text units play an increasing role, and among them the major place is taken by understanding of "context". Especially it is necessary to emphasize justice of the following provision of G. V. Kolshansky:

"If within the text defining for unambiguous perception of any statement is the meaning, then this meaning hides in those contextual conditions which precede or follow this sentence". The text and context make indissoluble unity that "in principle it is possible to speak just about two sides of the same phenomenon" [8, p. 61-80].

Creation of the text is in direct dependence on the semantic maintenance of a context within which the statement of this or that subject is carried out. Regularities in creation of the text in all its volume, according to Kolshansky, "on the one hand, depend on intension and resources of the author (communicants), and on the other hand – they are predetermined by the objective norms operating both at the level of consciousness, and at the level of language" [8, p. 61-80].

The opposite point of view on a context is represented by I. R. Galperin. Let's compare the definitions given by scientist to the terms "text" and "context":

"The text is the purposeful speech work consisting of the uncertain number of grammatical structures (sentences) and at the same time making a certain sense, in varying degrees differ than semantic indicators of these grammatical structures" and context is an ecological concept. Usually its limits are set randomly, for the purpose of observation, analysis and specification of features of language facts which are a research object. The context is a linguistic situation (the minimum context, a macrocontext, a syntactic context, lexical, stylistic, etc.)" [9, p. 68-77].

Conclusion follows from the content of these definitions: there is a determinologization therefore the concept "context" equals to the concept "environment", and all specified "contexts" do not equal with a concept "text" that in general pulls together the concept of an art context with a concept of an art discourse therefore, at the functional level in essential degree they coincide.

This coincidence is caused by identical features of the specified entities: their communicative nature (their absorption in life), cognitive motivation of speech creation activity, plus creative beginning especially characteristic of art process. However, both concepts "creative context and artistic discourse" are reflection of forward development of science about language in its functional paradigm. Not incidentally such identification of these concepts appears as the tribute to different stages of development of linguistics in the first case connected with stylistics problems in the second – with new currents in cognitive science.

New approach to the definition of "art discourse" concept

Serious contribution to the development of the theory of stylistics, particularly in development of the question of creative context of the writer, were brought by the Kazakhstani linguists, such as H. H. Makhmudov, B. M. Dzhilkibayev, B. G. Bobyliov, V. S. Li, etc. So, H. H. Makhmudov considers that "the context of the art work does not exhaust the artist's context"; "the context is linguistic and socially motivated culture of the writer" [6, p. 283]. Consequently,

the context reflects life of language and its social character, the system of language facts of the master of the art word. Makhmudov claims:

"… it is impossible to imagine words without the functional importance the same as the word out of the use. The word is born in a context with this or that functional importance which flows from an art context of the author. Any unit of speech can be the carrier of the functional importance: separate sounds, parts of the word, words, phrases, sentences, complicated whole" [6, p. 19-28].

The scientist's thought of allocation of "a creative context" as an expression of originality, eccentricity of the writer and "not creative context" which is not going beyond stamps and templates is original. According to Makhmudov, "the creative context is not studied. This is inherited quality, as person, as voice". The concept of an literary context is connected with a concept of stylistic sufficiency. So, the language unit which gained stylistic sufficiency in a creative context of the writer under certain conditions can become the stylistic unit of language (called by Makhmudov, stilemas – our specification), filling up its lexical, morphological and syntactic synonymy. In stilema the attitude, outlook, social and economic, esthetic views and national character of the author crystallizes. A correlation and interaction by style – the feature of a creative context of this or that master of the word that gives an objective idea of its speech's stylistic system.[6, p. 245].

B. M. Dzhilkibayev, carrying on Makhmudov's traditions, notes that the creative context is socially motivated stylistic system of the writer. In it all main points allowing to judge identity of the given "literary fact" are focused. Further: "The context is a creative person of the writer", in it "all words are united by the general functional importance, the press indicating belonging to this context, the value of these words for this context". Especially marking out the functional importance as category linguastylistic, distinguishing one context from another, a creative context from not creative, Dzhilkibayev absolutely fairly claims that the functional importance is "author's assessment of the word" (and not only words). The creative context imposes requirement to the word: to be stylistically sufficient. Stylistically sufficient words (stilema) without effort get into a context and live in it, functioning in the direction set by the writer" [10, p. 3-12].

So, the concept "creative context" is treated as given by nature (as person, as voice) as socially motivated stylistic system of the writer, as manifestation of creative "face" / personal "taste" as "the center of author's identity" [6; 10]. All this in general incorporates often used and more modern term "artistic discourse". Attempt of synonymous use of concepts "creative context" and "artistic discourse" and the detailed description of its specifics are presented in A. B. Tumanova's monograph [11].

Nowadays in linguistic science there is a set of researches devoted to the analysis of discourse, artistic discourse, its essence and the status. Various points of view, approaches to studying of this phenomenon which, in our opinion, can be considered as perspec-

tive are presented in them (M. G. Aldamzharova, N. S. Olizko, A. S. Gafarov, etc.). In this regard we will give absolutely fair opinion of A. K. Kiklevich:

"Therefore it is obvious that studying of the literary text in the context of the ideas and methods of linguistic pragmatics and cognitive science represents considerable interest and as a possibility of verification of representative potentialities of the specified scientific directions, and as a possibility of nonconventional approach to traditional problems of the literary text" [12, p.40].

M. G. Aldamzharova, adhering in general to the traditional concept of the "layer-by-layer" analysis of the composite and syntactic organization of the literary text (V. V. Vinogradov, N. A. Kozhevnikova, E. A. Ivanchikova, N. V. Cheremisina, I. Ya. Chernukhina, etc.) suggests to introduce some amendments from positions of theoretical stylistics of Makhmudov. For example, as the main category of the organization of the art text it is offered to consider not an image of the author, but an author's context. According to Aldamzharova, the category of an author's context is the valid core, focus of the art text forming both, structure of the world of literary images , and language expression of this world. The category of an author's context is identified by the researcher with the concept of the language personality (Karaulov) which, unlike Vinogradov's image of the author, cannot be identified with the concepts "subject of the narration", "subject of the speech" [13].

Conclusion

Thus, the conducted research allows to draw the conclusion that the analysis of an art discourse allows to reveal more fully an author's worldview, outlook and attitude, to define national and valuable reference points, objective and subjective judgment of represented, an individual and creative way of display of the world around in cognitive discourse aspect (special selection of words, their combination and transformation, word creation, use of ethnolexicon, use of various syntactic designs, etc.)

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