

COMMUNICATIVE AND COGNITIVE FEATURES OF ART DISCOURSE

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The article investigates the communicative and cognitive signs of literary discourse and its interpretations in linguistics.

Key words: art discourse, literary concept, lexical units, text, literary discourse.

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The communicative and cognitive signs of literary discourse and its interpretations in linguistics are necessary to discuss. In fact, different interpretations of discourse in modern linguistic research are considered.

Literary text is communicative by definition and intentional nature of the discourse to which it belongs, it also composes the process of communication as realization of intellectual and creative interaction of the author and the recipient, communication of the linguoesthetic information to the latter that contains the author's attitude to personage (character), artistic position, stable value orientations. The works by classical writers of literature can be treated from different positions. The task to make the creative works of the writer to be plain for the reader, to approach the understanding of implications of literary works stands before a philological personality.

Specificity of the world view of the author is expressed, as a rule, by means of verbalization of certain concepts. The modeling of perception includes description and analysis of using language material as a basis for interpretation and construction of hypothetical generalized model of a language personality of the author. The language personality can be described in terms of individual conceptual sphere and thesaurus of the author.

As we mentioned above, the case in question here is literary concepts, which are generated by communicative space of the literary text and form a unique image of the author's individual artistic picture of the world. The literary concept as a notion or conception has in common with literary word or image. The unity of definition of semantics of the concept and its solution can be grounded with either of the degree of rationality when understanding essential emotional aspects in literary text. Namely, the same criteria underlie the understanding of the term in contemporary linguistics. At the same time, when perceiving literary work concept can be considered as an embryo of cognitive operations (momentary act), the development of which into certain system requires definite time. Besides that, the possibility of logical operations with literary concepts is based on the implicit, being an integral part of the literary discourse. The implicit in the literary discourse has relatively clear dynamic structure being drawn towards potential images. In addition to, the literary discourse as linguistic equivalent of thinking can be considered as one of the brightest language "representatives" of national way of world viewing. The language personality of the writer acts here as a modeling projection of the national language and

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national discourse and communicative behaviour. Particularization of verbalization of the author's concepts is concerned with linguistic analysis of literary text, identification of linguistic rules of discourse interpretation. At the same time, semantic configurations of the author's text reflect a particular type of the author's personality. In this regard, the author's text can be considered as a totality of personality "mnemonic resources and associative processes", being inseparable from the whole pattern of this language personality of the author. Apart from this, the literary form of the text inducing the modus of linguistic existential being enables to give autonomous description of peculiarities of the author's idiolect as one of the hypostasis of language personality. The case in question is particularly in the unity of idiostyle of the author in describing the perceptions.

What is more, the behaviour of the lexical units in terms of discourse space of literary works is distinguished by the following specific features. Affected by individual literary context, the language units acquire original meaning being inherent in these texts only and have rather unrestricted semantic boundaries. The meanings of language units are transformed conforming with general thematic text attitude of narration and tasks of the literary discourse. Multiple-aspect character of discourse forms a variety of conceptions, theories and propositions concerning its essence, and avalanche-like flow of scientific comment is indicative of an extremely claimed problematics of the literary discourse.

The term "discourse" is polysemantic, is originated from French discours, English discourse, from Latin discursus (движение/motion, круговорот/rotation; беседа/conversation, разговор/talk), generally — a process of language activity, studying different research aspects of the functioning of a language: the study of literature and semiotics, sociology, logics, anthropology and ethnology, historiography and jurisprudence, the theory and practice of translation, pedagogics, philosophy and linguistics.

Or rather, a generally accepted definition of the discourse covering all the cases of its usage does not exist, and, apparently, just that was conducive to such big popularity of this term currently, and different treatment answers successfully any conceptual requirements, modifying more traditional conceptions of speech, text, style and even language. Narrowing discourse to a linguistic «life form», many philologists unify this not at all trivial phenomenon, connected at the same time with internal and external world existing in both the human consciousness and objective-subjective reality, in fact, with a particular style of the text as a special form of its presentation and situation of its use, for example, reportage, interview or popular science lecture. In linguistics, the notion of discourse has been used so far as one of the synonyms of stylistic communities of either linguistic forms (texts, speech, political essays, etc.) .

The term «discourse» relates to various national traditions and authors' contributions. Let us consider the most essential concepts of the literary discourse in home and foreign linguistics. In the middle of XX century, in 1952, the term «discourse» was used in terms of linguistics for the first time in the title of the article "Discourse- Analysis" by an American linguist Z. Harris, where he treated this notion exceedingly simple, as the sequence of utterances, a piece of the text longer than a sentence, and only in two decades this term was claimed in linguistics in full. This school arose earlier than the idea of "linguistics of the text", but exactly it was to realize the original intentions of such linguistics .

Modern works in the field of discourse analysis are certainly less formalistic than the works by Z. Harris, they are addressed more to the human but some generalities have remained. According to Z. Harris, the method of analysis of coherent speech is the analysis of discourse, the method to be formal, oriented only to frequency of occurrence of morphemes taken as distinctive elements, not depended on the meanings of every

meaningful language unit. This method does not also present any new information about the meanings of the morphemes that compose the text. But it does not mean utterly that as a result of discourse analysis we will not find out about the discourse and what forms grammar takes in it.

After all, “though we use formal procedures similar to descriptive-linguistic ones, we can get new information about a concrete studied text, information being beyond the scope of descriptive linguistics”.

Though over a period of many centuries language interaction used to be the subject of such disciplines as rhetoric, oratorical skill, stylistics and study of literature, but only since the recent decades of the XX century discourse analysis has become to exist as a scientific school. It occurred against the background of the opposed tendency being dominant in linguistics - struggle for linguistics “cleansing” of studying speech. F. de Saussure believed that the only object of linguistics - language system. Transition from the notion of speech to the notion of discourse is connected with an attempt to introduce something paradoxically more significant than the very speech and, at the same time, treatable via contemporary linguistic methods into classical contraposition of language and speech belonging to the scholar.

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