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## Science in the Face of Artistry

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### Abstract

*This article discusses about science in the face of artistry is used in different artistry situations and texts. The author also offers a number of ideas about the subject.*

**Key Words:** *text, post-structuralism, motivational.*

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Interpretation is disclosure of the meaning of the text. The process of interpretation is conjugated and provides communication and understanding. Its complexity in relation to a literary text is determined primarily by the complexity of the semantic structure of such a text, which requires intellectual effort to understand. So, P. Riker connects interpretation with a special work of thinking, "which consists in deciphering the meaning behind the obvious meaning, in revealing the levels of meaning contained in the literal meaning"[1].

Teaching the techniques of interpreting a literary text is the most important link in the formation of a culture of reading, the general culture of a linguistic personality. When studying a foreign language, the interpretation of a literary text turns out to be associated with the solution of a number of methodological problems: the communication of information about the country of the language being studied, the introduction of teaching language and speech material, the development of aesthetic taste.

Traditionally, the view has been that, from a linguistic point of view, "analysis always precedes interpretation"[2]. This provision corresponded to a structural approach to the interpretation of texts. It was aimed at identifying and presenting the components of the meaning of a literary text by analyzing the semantics of text units and the relationships between them, as well as the linguistic means that form these units. Such an analysis brought researchers closer to

understanding the meaning of the whole text and generated, if not confidence, then hope for achieving an "adequate" interpretation related to the author's intention. The device, the structure of the text was recognized as the highest extraneousness, which leaves the interpretation within the limits of the text. "Otherwise, we run the risk of interpreting not so much the text as the impression from it" [3].

The semantization of the text structure, the search for its components, the appeal to language semantics in analysis have become an important step in the presentation of interpretation mechanisms. However, such an analysis did not overcome, firstly, the inventory-descriptive, static approach, and secondly, it did not explain the inconsistencies in the text, which invariably arose differences in its interpretation.

Post-structuralism pushed the author and the text aside, making discourse and the reader the subject of its consideration. The discourse began to represent the text with the inclusion in its meaning of various associative meanings that arise in the course of its generation and perception, that is, the text began to be considered as a process during which not only its event content is formed, but also the world knowledge, the attitude of the author and the reader are embodied, which are almost never identical.

Without using the term discourse, B.M. Gasparov represents the dynamic nature and ambiguity of the nature of the text as follows: "On the one hand, any statement (...) is a text, that is, a kind of linguistic artifact created from known linguistic material using well-

known techniques ... On the other hand, in order to comprehend the message that the text carries, the speaking subject must include this linguistic artifact in the movement of his thought. Possible memories, associations, analogies, juxtapositions, contaminations, conjectures, anticipations, emotional reactions, assessments, analytical generalizations rush through the mind of a linguistic personality every second. These processes are not rigidly tied to the existing linguistic expression: they grow simultaneously in many different, often contradictory directions, enveloping a linearly unfolding linguistic utterance in the form of a volatile environment that does not have any definite outlines[4].

The understanding of the text as discourse led to the search for new ways of studying it, one of which was motivational analysis. If a motive is understood as text components (a statement or part of it) that have fallen "in the orbit of the meaning-forming work of thought" and are transformed, increasing or varying their meaning, entering into connection with other motives, then such an analysis "does not strive for a stable fixation of elements and their relationships , but presents them as a continuously flowing "motivational work [5].

Probably, on the same discursive soil, such phenomena as conceptual analysis and the concept itself received a new life. We are talking about a direction that is developing in linguistics, which considers language as the main means of expressing knowledge about the world. The concept is understood here (although

there are no established definitions) as a mental formation, a "quantum" of structured knowledge, representing a sensually perceived reality in thinking and represented by a linguistic sign, "it is the concept that determines the semantics of the linguistic means used to express it". Research in this area is primarily aimed at identifying stable concepts of the national language - constants, which is directly related to linguoculturology and ethnolinguistics.

They talk not only about the concepts of the national language, but also about the concepts of the era, the literary trend, the work of this or that writer. If the text is understood as the embodiment of the knowledge of its creator about reality, then words that are especially important, supporting in terms of the emerging meaning of the text (cf. systems of motives) "conceptualize" the text and can be considered as text concepts. It can be like a word, often with its own attributes (for example, the word door, used by L.N. Tolstoy more than two hundred times in the first part of the "Resurrection" and realizing the idea of the lack of freedom of human existence), and a number of words united by a common idea (in the famous story by I.A. Bunin "Cold Autumn" its two event parts are separated by the opposition house / homelessness, while the concept of the first part of the house is presented side by side: an office, a dining room, a balcony, a house). Thus, a certain word stands behind the concept, but not in a generalized conceptual sense, but in a set of meanings determined by knowledge of the reality that is part of the linguistic picture of the world.

So, the discursive approach marked a new direction in the study of the text, the opportunity to approach new facets of its interpretation.

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