

УДК 811.111

https://doi.org/10.33619/2414-2948/82/76

DIALOGUE BETWEEN LINGUISTICS AND LITERARY STUDIES

©*Tairova F.*, ORCID: 0000-0002-5191-9768, Alisher Navo'i Tashkent State University of the Uzbek Language and Literature, Tashkent, Uzbekistan, *f-tairova@mail.ru*

АНАЛИЗ ДИАЛОГА МЕЖДУ ЛИНГВИСТИЧЕСКИМИ И ЛИТЕРАТУРНЫМИ НАУКАМИ

©*Таирова Ф. Ф.*, ORCID: 0000-0002-5191-9768, Ташкентский государственный университет узбекского языка и литературы им. А. Навои, г. Ташкент, Узбекистан, *f-tairova@mail.ru*

Abstract. The trend towards interdisciplinary that characterizes the modern scientific paradigm requires The development of a common philological terminology. It is suggested that one of the interdisciplinary terms could be "artistic concept". The article examines the relationship of this methodological construct with the image, on the one hand, and the linguocultural concept, on the other hand. The reality of the logical is the reality of the application of the logical, while the reality of the eidos is the direct manifestation of the essence in general. The concept can then be seen as a methodological construct, i.e. not ontologically, but epistemologically. This is why the immediate task of the philological sciences should be to deactualize the methodology of conceptual analysis in linguistics and to develop it in literary studies.

Аннотация. Тенденция к междисциплинарности, характеризующая современную научную парадигму, требует разработки единой филологической терминологии. Предполагается, что одним из междисциплинарных терминов может стать «художественный концепт». В статье рассматривается соотношение этого методологического конструкта с образом, с одной стороны, и лингвокультурным концептом, с другой. Реальность логического есть реальность применения логического, а реальность эйдоса есть непосредственное проявление сущности вообще. Тогда концепт можно рассматривать как методологический конструкт, то есть не онтологически, а гносеологически. Вот почему ближайшей задачей филологических наук должна стать деактуализация методологии понятийного анализа в языкознании и развитие ее в литературоведении.

Keywords: artistic concept, artistic image, cultural concept, interdisciplinary approach

Ключевые слова: художественный концепт, художественный образ, культурный концепт, междисциплинарный подход.

The modern scientific paradigm's interdisciplinary movement necessitates the construction of an uniform philological nomenclature. We suggest that one such interdisciplinary phrase in the field of fiction text study may be the "artistic notion." The idea is well-established in linguistic studies, and the distinction between lingua cognitive and linguocultural knowledge is well-known and psycholinguistic interpretations of the fundamental concept have been brought forth several times. The choice of whether to treat an idea as a component of a national or individual consciousness appears to be crucial to the methodology of each approach. Psycholinguists' interpretation of the

idea is the most unique. Accordingly, it is described by A.A. Zalevskaya as "spontaneously operating in the cognitive and communicative activity of a person perceptual-cognitive-affective construction of dynamic character, which is subservient to rules of human mental existence" [6]. Instead, because ideas are ingrained in society and stress certain aspects of their nature, they serve as a unit of communal knowledge and consciousness, referring to the highest spiritual values, having language expression and marked by linguocultural specificity" Introducing the notion of the artistic concept, it is also possible to follow two ways: representing it as an individual author's mental. The concept of the artistic concept can also go two ways: presenting it as an individual author's mental formation and as an element of national artistic tradition, a national artistic picture of the world. The first understanding is characteristic of linguistic works in the mainstream of cognitive poetics and communicative stylistics. Thus, in O.V. Bepalova's dissertation, the artistic concept is interpreted as "a unit of consciousness of a poet or writer, which receives its representation in a work of fiction or set of works and expresses the individual author's understanding of the essence of objects or phenomena" [1]. This perspective is akin to cognitive poetics and psycholinguistic. This viewpoint brings cognitive poetics together with the psycholinguistic treatment of the concept, which implies a similarity in the modelled structure of this mental phenomenon. A different approach is demonstrated by linguists who define the artistic concept as a particular realization of the concept of culture. The most interesting in this respect is the research concept of L.V. Miller, who proposed an original understanding of the concept as a mental formation, belonging "not only to individual consciousness, but and (as a component of aesthetic experience) the psycho-mental sphere of a specific ethno cultural community" as a "universal artistic experience, fixed in cultural memory and capable of acting as a building material for the formation of new artistic meanings". L.V. Miller discusses four different emotional conceptions, which have some ethno culturally determined content (longing, faith) some ethno culturally conditioned content (longing, faith); concepts defined by a system of social regulations (home, historical person); axiological, artistic-emotional concepts; standardized, ethno cultural conditioned interpretations (the superfluous man, the Turgenev girl) [9].

The authors of literary studies demonstrate a cult urological approach to the concept. Thus, A. S. Rosly talks about the concept as a component of the code of an artistic movement (Acmeism) that includes associative stereotypes, allusions, and reminiscences. According to. Rosy thinks that the unity of the unity of the concept sphere is an essential feature of the literary school, which has a semantic generating function [12]. The emphasis in the interpretation of the concept on the common cultural, common style is quite clear: that terminological cell that could accommodate the concept of the concept as a unit of individual-authorial consciousness has long been occupied by the traditional literary term "image". The most clearly literary understanding of the concept is formulated in the works of V.G. Zusman. Justifying the possibility and necessity of inclusion of the concept in the terminology system of modern literary studies, the researcher writes that reliance on the concept opens up new possibilities in presenting literature as a communicative artistic system. Literary concept, according to the author, acts as a kind of "agent" of other rows of culture in an artistic text: "A literary concept is such an image, symbol or motif, which has an "exit" to The literary concept is such an image, symbol or motif which has "an exit" into geopolitical, historical, ethno psychological moments which lie beyond a literary work. V. G. Zusman emphasizes that it is the inclusion in the associative network of culture makes a literary image a concept [11, 12].

Consequently, the artistic image and the concept are contrasted by the sphere of being - intratextual/intertextuality. The proposed understanding of the artistic. The proposed understanding of the artistic (literary) concept partly overlaps with the with the linguacultural approach in the concept logo, but attention should be paid to the fact the fact that the concepts of national culture

and artistic concepts of the same name do not always coincide in their content always coincide in their content and value component [3, 10]. The phenomenon of their divergence allows us to talk about the discursive variation of cultural concepts. Thus, the concept 'home' is among the axiological dominants of the Russian national consciousness. The concept 'home' includes the cognitive attributes 'dwelling', 'household', and family. The associations of home are 'calmness', 'security', and 'comfort'. With all the historical changes in the figurative layer of the concept, its evaluative component remains stable: in Russian culture, home is first of all Russian culture, first of all, is an image of "its", settled space, which has a protective function. In fiction texts, it is possible to actualize attributes that are not part of the core of the national concept, as well as the non-native evaluative interpretation of the core attributes. For example, in the stories of A. P. Chekhov in the mid-80s Chekhov's stories of the mid-80s expand the associative potential the house becomes a place of emotional unity of a father and his young son in the story "Home"; is the embodiment of the heroes' dream of a family happiness and peace ("The Kiss"); correlates with The House with a Mezzanine".

In A. P. Chekhov's prose of the 1990s, there is a radical rethinking of the key image of home, affecting the concept's valuation sign. The house becomes a sign of bourgeois existence, mental laziness, and voluntary isolation from the outside world ("The Gooseberry"). The prison-house and the cylinder house evoke an idea of an aggressively confined space and are accompanied by Chekhov's value epithets Chekhov also uses the epithets stale, low, thick, black, and shrill. The hero of the story "My Life" compares houses to cursed nests in which mothers, daughters, and tortured children (Chekhov A. P. (Chekhov A.P., My Life). It should be particularly emphasized that we are not talking about a purely individual, "Chekhovian" variation on the concept. Chekhov has sensitively picked up the tendencies in the modification of the concept Chekhov keenly picked up the tendencies in the modification of the concept of home' that appeared in artistic discourse at the turn of the century. A reference to N.P. Pavlov's Dictionary of poetic images by N. Pavlovitch convinces us to convince us that practically in all imaginative paradigms interpreting the concept, a negative assessment of the artistic denotation predominates (houses - mounds of graves in M. Gorky, the house - a coffin in Mayakovsky, Buildings are beasts of prey in Vladimir Bryson, houses are Demons by Vladimir Khodasevich, and houses — skulls by Vladimir Khodasevich [14-17]. B. Khlebnikov, houses - toads by Vladimir Narbut, etc.) It is thought that the aesthetic effect of these Poetic formulas are largely determined by the aesthetic effect of these poetic formulas is to a large extent determined by the tension between the expected, nationally nationally determined evaluation of an image and its contextual reinterpretation. In other words, the cultural concept that creates the cultural concept creates a "backdrop" and the artistic concept perceived in this perceived in this background. A new turn in the discursive and stylistic Russian emigration poetry is a new turn in the discursive and stylistic variation of the concept 'home'. The figurative parallelism home - Russia becomes a traditional stylistic device (compare, for example, G. Ivanov: ... As if we had come In winter From vespers in the neighboring church, In the snow Russian, home). The house that was lost during the revolutionary cataclysms is once again perceived as the artistic concept 'home' as a projection of the national concept. Thus, one of the points of contact between linguistic and literary studies are the interpretation of concepts in context of culture and understanding them as units of collective consciousness [2, 7].

However, the possibility of a dialogue between literary and linguistic studies provides other Interpreting concepts as individual-author mental formations that are correlated with the units of artistic images — the units of artistic thinking. The differentiation of these the differentiation of these concepts can be based on observations made by A. F. Losev in "The Philosophy of the Philosophy of the Name". The philosopher speaks of the difference between eidos and Logos as two

types of the meaning of essence, but a significant part of these distinctions, in our view, can be readdressed to the image/concept pair. In general, they are due to the difference between the two types of thinking — figurative and logical, or, in the language of modern cognitive science, the difference between the two types of mental representations - figurative and propositional, picture-like and language-like. A.F. Losev writes that while eidos is contemplated in its unity, logos get its meaning only as a compound and unification of many elements. The logos list in order the logos enumerates in order what is cumulatively and as a unified organism is given in the eidos. "The logos is a formal logical enumeration of individual features. That pictorially which unites them into one living whole is absent in it". If the status of the generic designation of all types of mental representations is given to the concept, then the concepts with an object, sensual nucleus must correspond to a stable idea of image (eidos) properties; The concepts of abstract nominations (gestalt) reveal features of the logos. In this approach, both the image and the concept turn out to be the units of the author's consciousness. To substantiate they are to justify their complementarity, it is appropriate to refer to the hypothesis of multilevel coding of information, articulated by the psychologist R. Solo. According to this hypothesis, information is encoded figuratively at one level of processing, while at another, probably deeper level, it is coded conceptually. In this case, the mental image can be seen as a stage of conceptual development. As a stage in the unfolding of a concept [13].

There are certain parallels with the ideas of A. F. Losev in V. F. Pereverzev's "Fundamentals of Oidological Poetics". In describing the image, the researcher emphasizes its irrational, intuitive, organic nature, emotional basis and its opposition to the idea and the concept as units of logical thinking: "Any attempt to express an image with an idea therefore suffers" Any attempt to express an image as an idea of artistic images does not fit into logical forms. An "intellectual" interpretation of an image and separation of an ideological component in the structure of an image brings it closer to a concept. Apart from the difference in the substratum, these types of representation are distinguished by the greater dependence of picture-like representations on contextual connections. As a result, the image as analog representation implies synthetic, while the concept implies analyticity. It is not by chance that G.D. Gachev suggests that any "artistic totality, be it a metaphor or the epic War and Peace, should be understood as an image" [4, 8, 10].

N. K. Rachel insists on wholeness as a typological feature of an image. N. K. Gay insists that "no dividing line can be drawn anywhere in an image, not a single element or level of an artistic whole is not detached from the whole but passes into all others [5, 8].

The image is integral, this is a condition for the integrity of the work, and the integrity of the work in its turn guarantees the internal unity of the image". This feature of the image raises the question of the methodology of the analysis of the units of artistic consciousness. According to Losev, eidos is a semantic and integral picture of a living object, while logos is a way of seeing an object, a method and approach to it. "Logos is real as a tool, like tongs used to pick up the fire, but not fire itself [8].

The reality of the logical is the reality of the application of the logical, while the reality of the eidos is the direct manifestation of the essence in general. The concept can then be seen as a methodological construct, i.e. not ontologically, but epistemologically. This is why the immediate task of the philological sciences should be to deactualize the methodology of conceptual analysis in linguistics and to develop it in literary studies.

References:

1. Bespalova, O. V. (2002). *Konceptosfera poezii N. Gumileva v ee leksikograficheskom predstavlenii*: Avtoref. Dis.kand. filol. nauk. St. Petersburg. (in Russian).

2. Bolotnova, N. S. (2008). *Kommunikativnaya stilistika teksta: Slovar'-tezaurus*. Tomsk. (in Russian).
3. Vorkachev, S. G. (2001). *Lingvokul'turologiya, yazykovaya lichnost', koncept: stanovlenie antropocentricheskoj paradigmy v yazykoznanii. Filologicheskie nauki*, (1). (in Russian).
4. Gachev, G. D. (1972). *ZHizn' hudozhestvennogo soznaniya*. Moscow. (in Russian).
5. Gej, N. K. (1975). *Hudozhestvennost' literatury. Poetika. Stil'*. Moscow. (in Russian).
6. Zalevskaya, A. A. (2001). *Tekst i ego ponimanie*. Tver'. (in Russian).
7. Zusman, V. G. (2001). *Dialog i koncept v literature. Literatura i muzyka*. N. Novgorod. (in Russian).
8. Losev, A. F. (1990). *Filosofiya imeni*. Moscow. (in Russian).
9. Miller, L. V. (2000). *Hudozhestvennyj koncept kak smyslovaya i esteticheskaya kategoriya. Mir russkogo slova*, (4). (in Russian).
10. Pereverzev, V. F. (1982). *Osnovy ejdologicheskoy poetiki*. In *Pereverzev V.F. Gogol'. Dostoevskij. Issledovaniya*, Moscow. (in Russian).
11. Pishchal'nikova, V. A. (1999). *Psihopoetika*. Barnaul. (in Russian).
12. Roslyj, A. S. (2006). *Dante v estetike i poezii akmeizma: sistema konceptov (na materiale tvorchestva A. Ahmatovoj, N. Gumileva, O. Mandel'shtama): Avtoref. dis.... kand. filol. nauk*. Rostov-na-Donu. (in Russian).
13. Solso, R. (1996). *Kognitivnaya psihologiya*. Moscow. (in Russian).
14. Stepanov, Yu. S. 2004. *Konstanty: Slovar' russkoj kul'tury*. Moscow. (in Russian).
15. Tarasova, I. A. 2004. *Vvedenie v kognitivnyu poetiku*. Saratov. (in Russian).
16. Tarasova, I. A. 2003. *Idiostil' Georgiya Ivanova: kognitivnyj aspekt*. Saratov. (in Russian).
17. Ufimceva, N. V. 1996. *Russkie: opyt eshche odnogo samopoznaniya*. In *Etnokul'turnaya specifika yazykovogo soznaniya*, Moscow. (in Russian).

Список литературы:

1. Беспалова О. В. Концептосфера поэзии Н. Гумилева в ее лексикографическом представлении: автореф. дисс. канд. филол. наук. СПб., 2002.
2. Болотнова Н. С. Коммуникативная стилистика текста: Словарь-тезаурис. Томск, 2008.
3. Воркачев С. Г. Лингвокультурология, языковая личность, концепт: становление антропоцентрической парадигмы в языкознании // *Филологические науки*. 2001. №1.
4. Гачев Г. Д. *Жизнь художественного сознания*. М., 1972.
5. Гей Н. К. *Художественность литературы. Поэтика. Стиль*. М., 1975.
6. Залевская А. А. *Текст и его понимание*. Тверь, 2001.
7. Зусман В. Г. *Диалог и концепт в литературе. Литература и музыка*. Н. Новгород, 2001.
8. Лосев А. Ф. *Философия имени*. М., 1990.
9. Миллер Л. В. *Художественный концепт как смысловая и эстетическая категория // Мир русского слова*. 2000. №4.
10. Переверзев В. Ф. *Основы эйдологической поэтики // Переверзев В. Ф. Гоголь. Достоевский. Исследования*. М., 1982.
11. Пишчалникова В. А. *Психопоэтика*. Барнаул, 1999.
12. Рослый А. С. *Данте в эстетике и поэзии акмеизма: система концептов (на материале творчества А. Ахматовой, Н. Гумилева, О. Мандельштама): автореф. дисс. ... канд. филол. наук*. Ростов-на-Дону, 2006.
13. Солсо Р. *Когнитивная психология*. М., 1996.
14. Степанов Ю. С. *Константы: Словарь русской культуры*. М., 2004.
15. Тарасова И. А. *Введение в когнитивную поэтику*. Саратов, 2004.

16. Тарасова И. А. Идиостиль Георгия Иванова: когнитивный аспект. Саратов, 2003.

17. Уфимцева Н. В. Русские: опыт еще одного самопознания // Этнокультурная специфика языкового сознания. М., 1996.

*Работа поступила
в редакцию 17.06.2022 г.*

*Принята к публикации
21.06.2022 г.*

Ссылка для цитирования:

Tairova F. Dialogue Between Linguistics and Literary Studies // Бюллетень науки и практики. 2022. Т. 8. №9. С. 671-676. <https://doi.org/10.33619/2414-2948/82/76>

Cite as (APA):

Tairova F. (2022). Dialogue Between Linguistics and Literary Studies. *Bulletin of Science and Practice*, 8(9), 671-676. <https://doi.org/10.33619/2414-2948/82/76>