

Мамбетова Миргуль
«Кыргызстан эл аралык университети» ОИӨК
Мамбетова Миргуль
УНПК «Международный университет Кыргызстана»
Mambetova Mirgul
ERPC “International University of Kyrgyzstan”

ЛИНГВОПОЭТИКА КӨРКӨМ ТЕКСТТИ АНАЛИЗДӨӨ МЕТОДУ КАТАРЫ
ЛИНГВОПОЭТИКА КАК МЕТОД АНАЛИЗА ХУДОЖЕСТВЕННОГО ТЕКСТА
LINGUOPOETICS AS A METHOD OF ANALYZING A LITERARY TEXT

Аннотациясы: Бул илимий макалада чыгармаларды лингвопоэтикалык талдоо жана анын негизги принциптери талкууланат. Ошондой эле, лингвопоэтика чыгарманын тилин изилдеген филологиянын бир тармагы жана милдеттери катары каралат.

Негизги сөздөр: лингвопоэтика, анализ, лингвопоэтикалык мааниси жана функциясы.

Аннотация: В данной научной статье обсуждаются основные принципы лингвопоэтического анализа произведений. Так же предмет и задачи лингвопоэтики как отрасли филологии, изучающей язык художественного произведения.

Ключевые слова: лингвопоэтика, анализ, лингвопоэтическая значимость, лингвопоэтическая функция.

Abstract: This scientific article outlines the basic principles of linguopoetic analysis of literal works. Also, the subject and tasks of linguopoetics as a branch of philology that studies the language of literal works.

Key words: linguopoetics, analysis, linguopoetic significance, linguopoetic function.

The study of the language of literal works is a central problem in the works of many researchers, both in our country and abroad. They develop various methods and ways of analyzing a literary text, among which two main approaches can be distinguished: linguistic and literary. For the linguistic method, the starting point of research is language, while the text is considered from the point of view of the manifestation of general linguistic patterns. The literary method chooses the text as the starting point, and the language is the auxiliary material for the analysis. Thus, the study of the language of literal works reinforces the division of philology into linguistics and literary criticism, and, accordingly, the division of stylistics as a field of philology into linguistic and literary stylistics.

In the works of V.V. Vinogradov, the idea of creating a separate philological discipline – the science of the language of fiction, is being developed, the subject and tasks of linguopoetics as a branch of philology studying the language of fiction works are formed.

The purpose of linguopoetic analysis is to determine a particular unit of language (word, phrase, grammatical form, syntactic construction) is included by the author in the process of verbal art creativity, how the peculiar combination of linguistic means leads to the creation of this aesthetic effect.

As we know, related to any text, linguistic analysis includes two levels: semantic and metasemiotic. At the semantic level, linguistic units (words, phrases, syntactic constructions) are considered as such, in their direct meaning. At the metasemiotic level, there is a transition from consideration of the immediate meaning of linguistic units to the study of their functioning in the text. Words, phrases, syntactic constructions are analyzed here from the point of view of additional content, the connotations that they find in context. However, being universal, linguo-stylistic analysis does not take into account

the specifics of literary texts, where from the researcher requires perception into the ideological concept of the writer, acquaintance with his worldview and aesthetic position, the way of artistic thinking, attitude to the cultural and philological tradition.

The development of the conceptual device of linguopoetics was also carried out by A.A. Lipgart. In his opinion, “linguopoetics is a branch of philology, within which stylistically marked units used in a literary text are considered in connection with the question of their functions and comparative significance for the transmission of a certain ideological and artistic content and the creation of an aesthetic effect” [2001,22]. A.A. Lipgart examines the relationship between linguopoetics and linguo-stylistics, linguopoetics and literary criticism, noting that linguo-stylistic analysis is an indispensable basis for all further linguopoetic constructions.

A separate part of A.A. Lipgart is devoted to the description of specific methods of linguopoetic research. The linguopoetic analysis of a literal work as a set of linguistic units constituting this text can begin with the study of linguopoetics of a separate literal device [2001,25]. This study turns out to be quite fruitful if the linguistic units under consideration really implement the function of influence. In the study under consideration, these provisions are illustrated using the material of attributive phrases. The undoubted merit of A.A. Lipgart is a detailed description of specific methods of linguopoetic research, which are illustrated in detail in his works. In addition, the scientist writes for the first time about the possibility the use of linguopoetic analysis both in synchronic and diachronic terms.

Further points out the necessity to take into account in the linguopoetic analysis of both separate texts of a relatively small volume, and more voluminous material. If we do not reduce the linguopoetic analysis of a text to a listing of the marked units in it and then to a simple statement that some content has been conveyed with their help, it is necessary to resort to a more detailed research algorithm, when the initially postulated subject and narrative type are the basis, starting from which, the researcher says that this unit makes a greater or lesser contribution to the transmission of this content, implements a greater or lesser amount of its potential properties, depending on the belonging of the text to this or to a different narrative type and from the possibility of manifestation of properties by linguistic units within the framework of the declared narrative type. This makes the analysis more meaningful and logical.

To evaluate the narrative specificity of the text, it is necessary take into account both the indicated opposition, and the nature of the connotative units used by the author of a literal work, which ultimately makes it possible to get an idea of the linguo-poetic features of the corresponding work of verbal art.

Consider poems from the George Gordon Byron’s cycle "Jewish Melodies": “The Harp the Monarch Minstrel Swept”. The topic is philosophical. Contents: the harp of King David, loved by heaven and glorifying them, fell silent; her sounds ennobled the audience and sang the victories of the king himself, they rejoiced the earth and ascended to heaven; from now on, faith and love call the languishing spirit ascend to heaven at the call of the harp, which still sounds – even if only in dreams. Narrative and stylistic characteristics in first 3 of 4 stanzas poems are based on a basic expanded personification (harp and related actions): “Which Musics hallowed while she wept / O’er tones her Heart of Hearts had giv’n”; “It softened Men of iron Mould, / It gave them virtues not their own”, which, in turn, contains a significant number of inherently connotative elements (wept, tears, triumphs, gladden), including those having biblical shade (hallowed, virtues, soul) and also used in the composition in smaller impersonations (“Till David’s Lyre grew mightier than his Throne”; “It made our gladdened valleys ring – / The Cedars bow – the mountains nod”; “Its Sound aspired to Heaven and there abode”); 4 stanza builds on impersonation two other elements of an abstract nature (Devotion and Love); attributive relations at the level of word combinations are practically not represented; syntactically, the text consists of asyndeton and polysyndeton structures, often in a concurrent relationship and complicated by applications and clauses with a lot of ingredients connotative lexical elements; as nominative units in the text abstract concepts appear as part of personifications or pronouns, conveying the same meanings (harp, music), as well as nouns in specific meanings that have pronounced biblical semantics (the Monarch Minstrel, David's Lyre, cedars).

Next is “I speak not, I trace not, I breathe not thy name”. The topic is lyric. Content is about the parting of the lyrical hero with his beloved the circumstances of public ostracism, the hero's willingness to take all the blame for the situation and give your beloved peace. Narrative and stylistic characteristics: most active the use of semantic and syntactic parallelism between stanzas, lines within a stanza (“But the tear which now burns on my cheek may impart / The deep thought that dwells in that silence of heart”) and components of individual lines (“There is grief in the sound – there were guilt in the fame”), exclusively asyndetic and polysyndetic structures, inversion (“Oh! thine be the gladness, and mine be the guilt”), marked with acoustic marking, rare contextual synonymy (days – moments, grief – guilt, sweet – swift) and frequency contextual antonyms (stern – humble, gladness – guilt, joy – bitterness, sorrow – love, turn – fix, reward – reprove), metaphor (“the heart which I bear shall expire undebased”), attributive relationships are minimized and conveyed using bitterest blackness and adherently connotative adjectives (deep thought) mainly in the predicative function (“stern /.../ and humble /.../ my soul /.../ shall be”) or relative clauses, reproducible inherently connotative concrete and abstract nouns in personifications (cf. the quotes above, containing the nouns tear and heart); lack of specifically biblical vocabulary.

Thematically, these Byron's poems are also more varied, but in stylistic and linguopoetic level, for example, patriotic texts are completely different, which once again confirms the secondary nature thematic and substantive characteristics when conducting linguopoetic classification of material.

So, for a complete understanding of a literary work, it is necessary consider the complex relationship of verbal structure and components the artistic organization of the work, to evaluate the rendered aesthetic impact. To do this, the researcher needs to apply linguopoetic analysis that looks at ways to use metasemiotic properties of linguistic units within the work, their role in reflection of the author's intention and ideological content.

Summing up our research, we note that the essence of linguopoetic the method consists in the analysis of the actual linguistic material, taking into account the artistic compositional and plot features of the work. Such the analysis makes it possible to draw a conclusion about how the totality of linguistic means of different levels participates in the creation of an image and helps the reader to fully understand and perceive the emotional and aesthetic impact of the author of a literary text.

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