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ARTISTIC DISCOURSE AND ITS DIFFERENCES FROM OTHER TYPES OF DISCOURSE

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Abstract: *The article examines the concept of artistic discourse and its characteristic features. Along with giving the definition of this type of discourse, the differences between artistic discourse and other types are considered.*

Keywords: *discourse, literary text, artistic discourse, spiritual space*

Before moving on to the consideration of artistic discourse, it is necessary to analyze the closely related concept of artistic text. As in many problematic issues, there is also a lack of unity among researchers. Modern linguists give different, sometimes contradictory, definitions of a literary text. The only thing scientists agree on is the functionality of the world presented to us. Let us give examples of such definitions. Chetverikova O.V. notes that “a literary work as an artistic and social phenomenon exists on the verge of the real and the imaginary” [4;160]. According to Timofeev, “An artistic fact represents a corrected fact of life. It discards the accidental and secondary and, on the contrary, collects the essential, characteristic of life” [4; 44].

We propose to define a literary text as a fictional depiction of reality, through which the author expresses his worldview, attitudes, values, knowledge and life experience.

Analyzing the text, we divide it into analyzed units, analyze the means of expression and draw conclusions about linguistic and stylistic features. However, taking into account the specifics of the literary text, which we noted earlier, a simple linguistic analysis from the perspective of the text cannot give us comprehensive information. It is necessary to look at it from a different angle, from the position of discourse. This caused the need to separate concepts such as text and discourse. This is easy to do by understanding the difference between a work gathering dust on a shelf and the same book in the hands of a reader. In the first case, we can talk about the text, and in the second, about discourse. The difficulty of separating the concepts of literary text and artistic discourse is associated, first of all, with different views on the study of text. From the standpoint of traditional linguistics, the object of analysis should be a specific fixed text. A new approach with an informational bias considers a literary work as a multi-level phenomenon. It includes the directly written text, context reflecting phenomena and events characteristic of the era of creation, and hypertext, which includes the reaction to this work, the response of society to it. We see that the first approach somewhat limits our ability to understand and analyze the text, since it is impossible to fully understand the author’s intentions without analyzing such related factors as the era of the work, the writer’s personality, and his social position. This is what led to the identification of the concept of discourse.



In modern linguistic science, the term “discourse” has become widespread. We believe that such a broad and complex concept requires additional interpretation in order to avoid further problems in understanding artistic discourse.

There is no unity among researchers in the very interpretation of the concept of “discourse”. For example, V.I. Karasik understands it as “a text immersed in a communication situation, or vice versa - as communication through text” [2; 350]. An essentially similar definition of discourse is given by I.N. Gorelov, who believes that this is “a text brought to life, a speech work in the diversity of its cognitive and communicative functions” [1; 39]. From foreign interpretations of this concept, one can cite Widdowson’s point of view: something that relates both to the producer of the text and to what the text means to the reader”. V.I. Tyupa generally holds the opinion of a two-sided structure of artistic discourse. He separated the process of writing a work of art and the process of reading it by the recipient [5; 28]. Thus, we see that all researchers note the interpretative aspect, the passage of the text through the prism of the recipient’s perception.

In addition, there is also the aspect of communicativeness highlighted above, which, due to the specifics of artistic discourse, stands out even more clearly than in other types of discourse. The process of communication between the author and his reader is clearly visible here. A literary text is always a reflection of the writer’s worldview, his system of values and motives. When reading, the recipient passes all this through his worldview, values and attitudes. That is, a real act of communication takes place. The author is the center of the work; he fills it with content. But we receive information about the author indirectly, through our perception of his words, symbols and hints. Therefore, this communication is quite specific.

Due to the wide variety of genres, the language of artistic discourse is of interest. The author often touches on everyday life problems, which leads to the widespread use of colloquial vocabulary and speech patterns of people of different social strata. This makes the language understandable and familiar. In addition, the author appeals to the reader's feelings. Therefore, artistic discourse is replete with emotionally charged vocabulary.

Another feature of artistic discourse follows from the characteristics of a work of art, which not only leaves the reader wide scope for his own thoughts, but also often carries a philosophical and psychological message. Under the influence of the author, the recipient begins the process of reflection, introspection and internal changes. At the same time, the writer’s point of view is rarely expressed directly; usually it is indirect and not obvious. From this follows another important feature of artistic discourse - its diversity and polysemy. This means that the influence on the reader is made not only in a direct way: through the expressed ideas and beliefs, but also through the choice of divided stylistic devices and figurative means that evoke certain associative connections in the recipient and provoke the activation of various kinds of emotions and feelings. However, the influence of the same literary text on different recipients will be different, since its perception primarily depends on the level of development of the reader, the breadth of his horizons, and vocabulary. What for one person will be the impetus for a new round of knowledge of the world and oneself, will only cause bewilderment for another reader.



The main specificity of artistic discourse is that it depicts many other types of discourse without being divided into them. That is, the political discourse depicted by the writer still becomes artistic, since it does not belong to reality, but is a figment of the author's imagination.

However, we should not forget that in the case of artistic discourse we are dealing with the individual perception of the author, therefore all ideas and knowledge expressed in an artistic text are of a conditionally individualized nature.

Thus, we see that artistic discourse is a unique phenomenon and is significantly different from other types of discourse.

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