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THE ROLE OF GRAMMATICAL MEANS IN REVEALING THE EMOTIONS OF IMAGES IN LITERARY TEXT

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Abstract: The article deals with the issues based on the need to study the aesthetic significance of grammatical means of expression in a literary text, which determines its full perception. What is the “secret” of the impact of fiction on the reader, what is the role of the speech fabric of the work in this, what is the specificity of artistic speech, unlike other types of speech, all these questions have long occupied the minds of scientists, writers, and critics. Often, the power of the impact of fiction is seen in its content. This is true, but only in part. If any work of art is retold with all the details and with a deep insight into the idea, it still will not make the impression that one gets when reading it, it will lose a lot both in its imagery and in its emotional impact.

Keywords: originality, creative thinking, expressiveness, reader, literary work.

INTRODUCTION

Each work of art is the result of figurative knowledge and reflection of reality by the artist. A literary work of art has the power of rational and emotional impact on the reader due to the individual-figurative depiction of the world by the writer. Depicting reality, the writer inevitably reflects his vision of the world, his attitude towards it, combines truth and fiction. A specific artistic text conveys a meaning that cannot be expressed by synonymous statements. "Artistic meaning cannot be 'semantically represented', regardless of the given language design. A change in linguistic design entails either the destruction of a specific artistic meaning, or the creation of a new one" (Domashnev, 1989: 21).

Language elements of any level have an emotional impact only in the text system, in a certain text structure, where they act not in isolation, but in interaction with other language elements in a certain context, the length of which is different - from the micro-context of a phrase to the whole text.

DISCUSSIONS

For functional stylistics, artistic speech is not only a form, or rather, not so much a form, but a means, a way of conveying the author's thoughts. This is one of the types of speech communication - communication in the field of aesthetic. From these positions, in this case, it is necessary to determine the specifics of artistic speech, and the criteria for determining the specifics in this case cannot coincide with literary criticism, although there are points of contact between one and the other aspect.

If we talk about the most general, "typical" properties of artistic speech, then "from a functional-stylistic point of view, one should proceed:

1) from the goals and objectives of communication in the field of art (literature) as an artistic and figurative reflection of the world; at the same time, it is necessary to take into account the purpose of art as a special form of social consciousness - to satisfy the aesthetic needs of people, which is carried out due to the impact of works of art not only on the mind, but also on the imagination and feelings of readers;

2) from the nature of the originality of the creative thinking of the artist of the word, i.e. figurative thinking;

3) from the specifics of the subject and content of art and, consequently, the subject and "type" of the content of artistic speech" (Kozhina, 1966: 79).

However, this is still not enough to determine the specifics of artistic speech. The fact is that the functioning of the word in a literary text and the structure of artistic speech depend in a certain way on the peculiarities of the perception of a literary work, which cannot, at least intuitively, be taken into account by the writer. It is known that according to the laws of psychology, the degree of understanding depends on the organization of the utterance. This is all the more essential for literary

creativity, which in itself represents the art of the word. If the writer really wants to be understood by the reader, then in order to properly influence the reader, it is not enough for him to express, convey only the meaning, the main idea of the work through the word, it is necessary to convey this word in such a way that it will certainly "activate" the imagination and feelings of the reader, and not just his thought. In other words, the communicative role of language is not enough here; an influencing and pictorial role of speech is also needed, activating the imagination and feeling of the reader. "Communication in the artistic and aesthetic field can be fully realized only if the speech is expressive, figurative, emotional, if it awakens the reader's imagination, that is, if it also performs an aesthetic function" (Vinogradov, 1959: 122). Only artfully constructed and specially organized speech can fulfill the aesthetic function of literature and be considered artistic.

It is figurativeness and at the same time the integrity of the perception and expression of the world that are the specific features of a work of art and the most important means of influencing it on the reader. And emotionality, "which is also an integral and striking feature of the journalistic and everyday spheres of communication, in fiction is a phenomenon, as it were, derived from imagery" (Kozhin, 1979: 63).

The language of fiction is a kind of mirror of the literary language. Rich literature means rich literary language. And it is no coincidence that great poets and writers become the creators of national literary languages. Artistic speech appears as the pinnacle of language achievement. In it, the possibilities of the national language are presented in the most complete and pure development.

The artistic style differs from other functional styles in a special aesthetic function. If colloquial speech performs a communicative function - the function of direct communication, scientific and official business - the function of communication, then the artistic style performs an aesthetic function, the function of an emotional and imaginative impact on the reader or listener. This means that artistic

speech should arouse in us a sense of beauty, beauty. Of course, this function is also characteristic to a certain extent of other styles. Each of them strives to be expressive in its own way. However, for the artistic style, the emphasis on expressiveness is the main, defining one.

In the structure of a literary text, the local grid performs the task of linguistic design of the artistic space and the orientation of the reader in it (the main task), creates a spatial continuum, serves the coherence of the text, divides a single space into segments and thereby conveys its volume and versatility.

In addition, it performs a number of complementary tasks, consisting in creating rhythm, in conveying the dynamics of action, giving the text a generalization or documentary character, etc.

In cognitive terms, the local grid forms the author's model of the world, expressed in the language of his spatial representations. In the selection and use of language units with spatial semantics, both the universal features of the perception of the surrounding world and the features of the way of life, material production and national specifics of native speakers are manifested.

The local structure of the lyrical miniatures is distinguished by a clear fixation of the artistic space, which is reflected in the explicit local grid. Detailing the development of the artistic space of a lyrical miniature leads to a frequent change of local indicators and, thereby, to a complication of the grid pattern. The concentration of local indicators in the beginning of the text and their ability to be grouped into local complexes results in the arrhythmic nature of the grid. Most of the local grids of lyrical miniatures have a free character.

The personal grid occurs in the following varieties: implicit (pronominal, verbal, imperative), implicit (adverbial, conjunctive, interrogative), homogeneous, mixed, monoperonal, polypersonal, one-dimensional, multi-layered. All types of personal grid pattern can be reduced to six types: grid "dotted", grid "arrow", grid "pendulum", "swing". The peculiarity of the rhythmic organization of the personal grid is that the

rhythm of the change of forms here manifests itself in larger volumes than a sentence, as a rule - in paragraphs. Grid conditioning is observed in such genres as writing, diary entries, memoirs.

The difference between the personal grid of lyrical miniatures and the temporal and local ones lies in the extreme diversity and branching of the subtypes of the explicit grid, the large number of transitions from form to form, the significance of the category of number, and the use of the same form for different referents.

In a literary text, a personal grid performs the tasks of determining the form of narration from the 1st or 3rd person, the perspective of narration, designating a "frame" in a folklore work, fixing the position of the viewer/listener, in contrast to the position of the author/narrator. From the point of view of cognition, the category of a person is one of the strongholds in determining the truth of a statement, identifying the position of the speaker in the fictitious world of a work of art, and indicates the degree of remoteness of the action from the speaker.

The referential grid, which includes all the means of designing text referents, can be represented by an explicit grid (substantive, pronominal, article, adjective, participatory, numerical, composite, hypotaxis, phrase grid, implicit, homogeneous, mixed, mono-referential, poly-referential grid, an individualizing, generalizing grid. Transitions from one referent to another or from one form to another give four types of drawing: the "dotted" grid, the "pendulum" grid, the "arrow" grid, and the "swing" grid. texts and dialogue texts.

In a literary text, the reference grid performs a number of tasks, including the nomination of a person, the disclosure of the main semantic oppositions of the type "individualized hero - undivided group", participation in the compilation of a dictionary and semantic paradigm of the text, distribution of the reader's attention between post- and pre-information, creation feelings of uncertainty, ambivalence, etc.

In the cognitive aspect, the referential grid forms the speaker's intention, determining what, for what purpose and how he wants to convey to the listener and in

what form he brings the information to the interlocutor (as something first seen or known, given in a general form or concretized).

The referential grid is distinguished from other text grids by such phenomena as: the fusion and splitting of referents, the use of the same personal pronoun to designate different referents.

The peculiarity of the referential grid of lyrical miniatures is also that the first element of the grid appears already in the title, that the main means of expressing the text referent are personal pronouns, and that the grid is therefore mainly pronominal in nature.

The modal grid is represented by the following varieties: monomodal, polymodal, verbal, mixed, one-plane, two-plane grid. The grid pattern is represented by a dotted grid, an arrow grid, a pendulum grid, and a swing grid. The rhythm of changing forms in the modal grid is much less ordered than in other grids. Nevertheless, both arrhythmic and rhythmic texts are found here. Modal hundreds of "business style" have a conditioned character, in other functional styles - grids of texts of parables, riddles, reports.

In a literary text, the modal grid performs a number of tasks, including the introduction of the direct speech of the characters, the designation of the border of a new plot layer, the emphasis on a certain meaningful moment, the emphasis on fiction, fantasy, the transition from the real world to the unreal world, giving the text increased emotionality and transferring the state of "lyrical concentration", empathy or, conversely, detachment from action. In cognitive terms, the modal grid guides the reader in the author's assessment of the surrounding world as real/unreal, possible/desirable, objective/subjective. Subjective-evaluative information communicated through the modal grid gives the reader the opportunity to penetrate the author's inner world and get an idea of his vision of the world, of the picture of the world that exists in the author's view.

In the process of fulfillment by a literary text of its main, artistically aesthetic function, the five components of the semantic structure of the text named above, and at the linguistic level, the five corresponding text grids interact with each other. As a result of this interaction, at the key points where the spheres of action of temporal, local, personal, referential and modal structures intersect, new categories arise, hidden in the depths of the text and revealed only at the level of the text. These include the category of chronotope (the result of the interaction of temporal and local structures), the category of coordinates (the result of the interaction of temporal, local and personal structures), the category of deixis (the result of the interaction of temporal, local, personal and referent structures), the category of point of view (the result of the interaction of temporal, local, personal, referential and modal structures).

Each of these categories has five characteristics. These include: belonging to the field of poetics (they manifest themselves in the artistic and aesthetic aspect of the text), depth (they are hidden in the depths of the content structure), universality (these categories are inherent in any artistic text, regardless of genre), systemic (categories are related to each other). based on the principle of inclusion and form a single system), cognition (these categories are involved in the process of human cognition of the world through a system of artistic images).

Each deep category performs the main task associated with its specificity, and several other independent and complementary tasks. The main task of the chronotope category is to orient the reader in artistic time and artistic space as a single system of the fictional world, the category of coordinates is the ordering of the text as a unit of artistic communication in time, space and in relation to the speaker, an indication of the act of utterance itself, the category of deixis is an indication of the artistic time, artistic space, form of narration, object of description / narration and thereby the implementation of a complete actualization of the text, categories of point of view - determining the author's position regarding the time and place of the action, the form of narration, the object and the author's attitude to the events depicted.

Other independent tasks are their participation in the creation of textual categories (continuum, depth, coherence, actualization, coreference, integration), in the formation of the genre features of the work (the timeless and extraspatial nature of maxims, the concreteness and reliability of memoirs, the relevance of reports, the temporal and local uncertainty of fairy tales etc.), in the design of literary and stylistic effects (emotionality, "lyrical concentration", dynamics, acceleration or deceleration of the tempo of action, polyphony, creation of an image-symbol, differentiation of compositional parts), in determining the "technique" of presenting material (stop - frame, mosaic, "stream of consciousness", technique of "big stroke").

Complementary tasks performed by deep categories together with others are to complicate the associative plan, to present the main theme of the text, to update the reader's background knowledge, to make the text sound rhythmically, etc.

The deep categories considered in the dissertation play an important role in the process of artistic communication, since they allow the reader to penetrate into that "complex mechanism for searching for truth, interpreting the surrounding world and orienting in it" (Yu.M. Lotman), which is a literary text. The study of deep poetic categories makes it possible to reveal the picture of the world modeled in a literary text and thereby to know one more side of the reality surrounding a person, seeing it through the eyes of an artist as a subject of linguistic creativity.

As we know, the artistic value of linguistic means, including grammatical forms, is the subject of linguopoetics - a special branch of philology that studies "aesthetic properties acquired by linguistic units in an artistic context" [4, p. 115].

Of course, lexical units play the leading role in providing the aesthetic impact necessary for the realization of the author's intention, since it is the lexical meanings of words and their combinations that primarily reveal the semantic content of the work, which leads to the creation of the necessary aesthetic effect. It is they who are most often in the field of view of researchers and are subjected to a detailed linguo-poetic analysis [3].

At the same time, each word that has a lexical meaning is accompanied by a special grammatical design, and therefore it is impossible not to take into account the use of the corresponding grammatical forms and the grammatical meanings they convey for artistic purposes. Despite the fact that, as a rule, grammatical units are inferior to lexical ones in terms of aesthetic impact, they are nevertheless capable of performing an aesthetic function, since they are semantically loaded elements.

It should be noted that the perception of any language unit, i.e. words, phrases, grammatical form, syntactic construction, in a literary text is due to their manifestation at least at three levels: semantic, metasemiotic and linguopoetic, and thus a linguistic unit can become the subject of three types of analysis. At the first two levels, related to the field of linguo-stylistics, there is a distinction between the direct meanings of a linguistic unit and the connotations acquired by it in the text, i.e. expressive-emotional-evaluative shades. At the third level, the aesthetic function of the language unit is revealed, i.e. its more subtle specific features in direct connection with the ideological and artistic content of the work. Thus, according to the definition of V. Ya. Zadornova, the method of linguo-poetic analysis is to establish “how one or another unit of language (word, phrase, grammatical form, syntactic construction) is included by the author in the process of verbal and artistic creativity, how this or that peculiar combination of linguistic means leads to the creation of a given aesthetic effect” [3 p. 20].

CONCLUSION

Thus, a distinctive feature of a literary text is that it contains not only semantic, but also so-called artistic or aesthetic information. This artistic information is realized only within the limits of an individual artistic structure, i.e., a specific artistic text. “Carriers of artistic information in a text can be any of its elements, both at the level of language and at the level of speech” (Zvegintsev, 1979: 60). Any formal elements of the language, including graphical means, can acquire independent significance. And both those and others can be carriers of aesthetic information in the text.

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