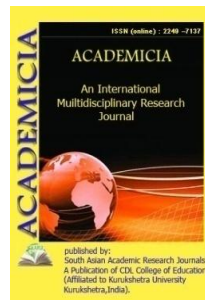




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## THE UNIQUENESS OF LITERARY DISCOURSE

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### ABSTRACT

*The purpose of this article is to study literary discourse and its peculiar features from the position of cognitive linguistics. In this regard, it seems necessary to consider theoretical issues related to the concept of discourse, its relationship with the text, as well as the typology of discourse, as well as the originality of literary discourse.*

**KEY WORDS:** *discourse, text, extra-linguistic factors, literary discourse, aesthetic value, conceptual relevance.*

### INTRODUCTION

For the first time the concept of discourse was used by Harris Z.S., in 1957 in the article "Discourse analysis". The linguist defined discourse as "the sentences spoken or written in succession by one or more persons in a single situation"[1]. In 1960, in the dictionary of the German language by Jacob Wilhelm Grimm, this term had two meanings: "dialogue or conversation" and "speech or lecture." The notion of discourse was studied by such famous linguists as Harris Z.S., T.A. van Dijk, Karasik V.I., Alefirenko N.F., Stepanov Yu.S., Karaulov Yu.N., Petrov V.V., Kibrik A.A., Arutyunova N.D., Popova Z.D., Sternin I.A., and others. In Uzbekistan the notion of discourse is being studied by Safarov Sh.S., Ashurova D.U., Makhmudov N.M., Khudoyberganova D.S., Normurodova N.Z., and others.

Discourse in the 60-70s of the 20<sup>th</sup> century was understood as a connected sequence of sentences or speech acts. In this sense, it can be interpreted as being close to the concept of the text. In the late 80s of the twentieth century discourse is beginning to be understood as a complex communicative phenomenon, a complex system of knowledge hierarchy, including, in addition to the text, also extra-linguistic factors (knowledge about the world, opinions, attitudes, goals of the addressee, etc.) necessary for a more complete understanding of the text. At the end of the 20<sup>th</sup> century, within the framework of an interdisciplinary approach to the study of phenomena, the term discourse began to be considered not only from the position of semantics and syntax,

but also from the perspective of pragmatics, studying the following relationship: addressee-text-addressee.

### MAIN PART

At present, discourse researchers are interested in the mechanisms of their complex influence on a person's personality, on public consciousness as a whole. There are many definitions of the concept of discourse. Karasik V.I., defines discourse as "culturally situational speech education" [2]. According to Alefirenko N.F., discourse is a subjective verbal and mental reflection in our minds of a picture of the world, the most important means of verbal representation of which is the verbal text. Stepanov Y.S., understands the discourse more broadly. He argues that discourse is a collection of texts, behind which there is a special grammar, a special lexicon, special rules of word use and syntax, and a special semantics. According to Kibrik A.A., it is preferable to understand the term discourse in such a way that it includes two components at the same time: the dynamic process of linguistic activity and its result. Arutyunova N.D., argues that discourse should be understood as a coherent text in conjunction with extra-linguistic, pragmatic, socio-cultural, psychological and other factors. We will adhere to the opinion of T.A. van Dijk, Karaulov Yu.N., and Petrov V.V. According to them, discourse is a complex communicative-cognitive phenomenon, which includes not only the text, but also various extra-linguistic factors necessary for understanding and interpreting the text.

One of the important problems of discourse theory is to determine the correlation between text and discourse. There are different points of view regarding this problem. Some researchers consider these concepts to be equivalent. Others see the text as the linguistic part of the discourse, where the focus is only on linguistic factors. We adhere to the point of view that the concepts of text and discourse are related to each other, but not equivalent.

Analysis of the literature allowed us to identify the following significant differences between text and discourse: 1) text analysis involves consideration of linguistic factors, discourse analysis involves consideration of both linguistic and extra-linguistic factors; 2) discourse is a process, text is a result; 3) the discourse can be unlimited in volume, the text is finite in volume; 4) verbal and non-verbal communication components are inherent in discourse, only verbal components are inherent in the text.

It should be noted that another problem in discourse theory is the typology of discourse. The well-known typology of discourse is the typology presented by Karasik V.I. The linguist distinguishes large groups of discourse: personal or personality-oriented and institutional. He refers to the personal type of discourse two types of discourse - everyday (colloquial) and everyday (artistic) discourses. He classifies the following types of discourse as institutional type: political, administrative, legal, military, pedagogical, religious, mystical, medical, business, advertising, sports, scientific, scenic, mass information

The object of our research is literary discourse. Gafarova A.S., (2001) defines artistic discourse as "social and cultural interaction between the writer and the reader, involving cultural, aesthetic, social values, personal knowledge, knowledge of the world and attitude to reality, a system of beliefs, ideas, beliefs, feelings and which is an attempt to change the spiritual space of a person and cause him a certain emotional reaction" [3].

According to Normurodova N.Z., artistic discourse should be understood as "a coherent text in its aggregate with extra-linguistic - pragmatic, socio-cultural, psycholinguistic and other factors, as a purposeful social action, as a component involved in the relationship of people and the mechanisms of their consciousness (cognitive processes) "[4].The peculiarity of literary discourse as a communicatively directed verbal work with aesthetic value lies in its anthropocentricity, conceptuality, modality, cultural and axiological significance and the ability to embody in a figurative form a special artistic picture of the world modeled by the author.

Summarizing existing works on the problem of literary discourse and relying on our own observations, the following essential features of artistic discourse can be noted: anthropocentrism, intentionality, the image of the author, character and reader, modality, stylistic marking, linguistic creativity, conceptuality, implicitness, imagery, intertextuality, emotiveness, aesthetic and axiological significance. All of these features have received a fairly detailed coverage in the linguistic literature. So, it is necessary to pay attention to the aesthetic function of literary discourse, since this function is the determining factor in distinguishing literary discourse from all other types of discourse.

**Aesthetic value:** The aesthetic function is the influence of the addressee with the help of an artistic text on the spiritual world of a person, his consciousness, worldview. Thus, the significance of the aesthetic function lies in the formation and development of a personality. How effective will be the effect of the artistic text depends on the linguistic and extra-linguistic means chosen by the addressee to express their ideas and thoughts. Consequently, the aesthetic function of literary discourse is formed by the entire semantic-syntactic structure of the language. Meanwhile, as Ashurova D.U., notices, the process of perception is indirectly caused by all components of the communicative-pragmatic situation[5].

**Conceptual relevance:** Conceptual information is one of the most significant problems of perception and interpretation of a literary text. Consequently, one of the important tasks of communicative and cognitive linguistics is to identify conceptual information in the text, as well as to determine the linguistic means through which this information is expressed. Ashurova D.U. emphasizes that conceptual information is discrete and is a hierarchical system of conceptual units of different importance. In this regard, it is customary to distinguish between a super-concept, a macro-concept and a micro-concept [5].

The super-concept is the highest unit of conceptual information, being the focus of the entire literary text. A macro concept represents the meaning of a separate part, a fragment of a literary text. Micro-concept is the meaning of a single linguistic unit. A peculiar feature of literary discourse is its complex multidimensional and multidimensional structure. So, there are various approaches to the analysis of an artistic test: structural-semantic, semantic-stylistic, communicative-pragmatic, cognitive and linguocultural. For the purposes of our research, we will consider some aspects of the cognitive approach to a literary text. The cognitive approach to a literary text involves the study of a number of problematic issues:

- Problems of conceptualization, interpretation and categorization of knowledge about the "imagined" world of the author;
- Cognitive principles of information distribution in the text;
- Consideration of the linguistic creativity of a literary text in terms of its conceptual significance;

- The problem of conceptual metaphor in the text;
- Cognitive mechanism of conceptual integration in a literary text;
- Cognitive-conceptual significance of a literary text.

## CONCLUSION

In conclusion, it should be noted that the cognitive approach to the study of the concept of literary discourse involves understanding and interpretation, that is, a cognitive procedure aimed at revealing deep semantics of the text. Consequently, the perception of discourse, its understanding and interpretation is a complex cognitive process, cognitive processing of textual information, involving conceptualization, categorization and interpretation of the information reflected in the text.

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