

THE FUNCTION OF DISCOURSE IN THE STRUCTURE OF A WORK OF ART

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A literary text should create a world in which the content, feelings, expressiveness and integrity of its perception by the reader are mandatory components. To reproduce each of these components, it is extremely important to understand the discourse of the work through its interpretation and correct reproduction. And therefore, the concept of "discourse of a work of art" requires a more thorough study as one of the most important factors in the reproduction and preservation of the literary value of works of art.

The term "discourse" is one of the central concepts of modern linguistics. Discourse (from the French "discourse" - speech) is a coherent text in combination with extralinguistic, socio-cultural, pragmatic, psychological and other factors [1]. The study of discourse and discursive analysis are relatively young disciplines, especially in linguistics, but they arouse great scientific interest and attract the attention of researchers to various aspects of discourse. One of the most important tasks of this research is to solve the question of the correct understanding and interpretation of key artistic images in works. This approach is justified by the fact that these images were either created on the basis of discourse, or use this phenomenon as an integral part. It is known that text is a process and result of human speech activity. It became the object of scientific study only in the second half of the twentieth century. Many researchers point out that, given certain conditions, the text is a discourse. The linguistic study of a text, the task of which is to identify not only the linguistic inventory, but also the ratio of linguistic and non-linguistic factors in the creation of a particular speech work, is multidimensional. S. Harris was one

of the first to use the term "discourse" when he published the article "Analysis of Discourse" in 1952. At the same time, the concept of discourse was formulated by Yu.Habermas. By discourse, the researcher understood a specific dialogue based on an objective analysis of reality. In the 70s, the terms "discourse" and "text" were identified.

The problem of discourse in the literary aspect is considered in the works of famous French scientists M. Foucault, C.Todorov, Y.Kristeva, R.Barth, as well as in the studies of Russian scientists M.M.Bakhtin, Y.M.Lotman, V.I.Tyup, S.N.Broitman, I.P.Smirnov, I.V.Samorukov, Y.Rudnev, P.A.Kovalev, M.V.Zubts, etc., The concept of "discourse" as an interdisciplinary The concept has entered the aspect of modern literary theory. In a relatively new section of philological science - in theoretical poetics - this problem is comprehensively considered. Linguistic concepts such as "word", "speech", "speech immersed in life", "actual spoken text", "way of utterance" are indicated as the initial meanings of the discourse. The understanding of discourse in literary theory synthesizes and encompasses not only linguistic models of discourse, but also philosophical, ideological, and political aspects of the discourse model. When considering literature as a literary creation, it is known that its main material and tool is the word, whose functions in the context of literature and linguistics are different. C.Todorov distinguishes between the principal features of the literary and linguistic functions of the word are as follows: "Here it is necessary to introduce the generic concept of "discourse" in relation to the concept of literature. This is a structural pair to the functional concept of "use" (linguistic)." In the language, with varying degrees of rigor, only the rules for combining grammatical categories within a phrase, phonological rules, and generally accepted word meanings are fixed.

The functioning of artistic discourse is impossible outside of dialectical relations: writer - work of art - reader. The traditional approach to the analysis of a literary text involves the study of textual units, grammatical categories, relationships and stylistic means. The specificity of the artwork lies in the speaker's speech activity. Here we mean the discursive activity of the speaker, which goes beyond the

text itself and makes the interpretation of a work of art a special type of discourse.

Therefore, artistic discourse can be defined as the process of interaction between the text and the reader. An artistic text is one of the components of an act of artistic communication, representing a special artistic reality, which, combining with the discourses of the author and the reader, creates a new type of discourse - artistic. Yu. Lotman believed that the space of artistic discourse acts as a necessary intermediary between literature and language, between literature and external reality.

Based on this, it follows that an artistic text or discourse in a narrow sense is fictional, within which the relationship of the depicted world with reality is mediated, refracted through its individual author's perception, transformed in accordance with the author's intention, that is, conceptualized.

Conclusion

Thus, the discourse of a work of art differs significantly from other types of discourse - it implies a special nature of the relationship and interaction between the writer and the reader, the involvement of cultural, aesthetic and personal knowledge about the world and the reflection of a special attitude to the surrounding reality. Largely due to the genre, thematic and ideological diversity, the artistic text has a discursive diversity. It is precisely in connection with these distinctive features that the study of the discourse of a work of art is of particular research interest.

USED LITERATURE

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