Linguopoetics of Narrative Types and Other Methods of Linguopoetic Insight

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A B S T R A C T

The article outlines the basic principles c f the linguapoetic analysis c f narrative types in a work c f verbal art and highlights its difference from other methods cf linguapoetic insight.

Among the linguapoetic methods of studying artistic texts, linguapoetic of narrative types occupies a special place. This is a new method of linguapoetic research1, based on the theory of narrative types, first formulated by A.A. Lipgart, according to which the narrative in the text can be - in general - a description of events (or situations), reasoning on abstract topics or the expression of the will of the hero [2004: 22-29]. These three ways of narrating in linguapoetics are called narrative types and are understood as "ways of conveying a particular ideological and artistic content that differ in logical and conceptual terms, which is expressed in a set of linguapoetic features: a set of stylistically marked units and the degree of realization of the potential meaning of these units". Thus, as follows from the definition, each narrative type has a special logical and conceptual nature and a special linguistic expression characteristic of it, the study of which is dealt with by linguapoetics of narrative types. As a method of linguapoetic research, linguapoetics of narrative types consists of: Linguapoetics is a "section of philology within which stylistically marked linguistic units used in a literary text are examined in connection with the question of their functions and comparative significance for conveying ideological and artistic content and creating an aesthetic effect". For more details, see: that at the initial stage, when getting acquainted with a literary text, the researcher determines for himself what narrative type of text he is dealing with, that is, whether this text is a description of an object/situation, an abstract argument, or an expression of will. Then, in the course of stylistic analysis, which is an integral part of any linguapoetic research, the researcher identifies in the text those stylistically marked linguistic means that can at least potentially be related to the function of influence. At the linguapoietic level itself, the researcher determines the linguapoietic significance of these stylistically marked linguistic units (i.e., "the volume of manifested substantive properties" [Liphart, 1996: 25]) and, taking into account the general narrative nature of the text, establishes their linguapoietic function, or "role in revealing the ideological and artistic content of a given narrative type and creating an aesthetic effect" [Liphart, 1996: 14].

Thus, the linguapoetics of narrative types helps to give an objective assessment of the role of stylistically marked language means in the text and not to lose sight of the text as an artistic whole: using this method, the researcher moves from the general - narrative type of content - to the particular, stylistically marked language means, in order to then return to the whole and better understand it through the linguistic organization of the text, that is, understanding which of the stylistically marked language units play a more significant role in conveying the ideological and artistic content of the text and creating an aesthetic effect.

Linguapoetics of narrative types is a convenient and effective method of linguapoetic research, since when using it, the researcher takes into account not the immediate content of the text, but how vividly the narrative principle is expressed in it. The similarity or difference of texts at the thematic level does not clarify the question of their artistic originality and is not a sign of linguapoetic meaning [Lipgart, 2004: 25-26]. It should be noted that the description of nature at different times of the year will differ thematically, but in linguapoetic terms it will most likely be the same, therefore, when using this method, the general narrative character of the text began to be taken into account for the first time. This circumstance allows the use of linguapoetics of narrative types to solve various linguapoetic tasks - comparison and analysis of texts that are diverse in thematic and genre terms, the study of both large and small works of literary and artistic creativity, individual texts and entire groups of texts. In the future, it is necessary to find out whether it is possible to use linguapoetics of narrative types for the typological study of linguapoetic characteristics of an artistic device. In other words, linguapoetics of narrative types opens up new possibilities for linguapoetic research and at the same time combines the traditional principles of linguapoetic analysis: the disclosure of the artistic originality and aesthetic impact of the text through the linguapoetic significance and linguapoetic function of stylistically marked linguistic units. Currently, there are several methods of linguapoetic analysis of artistic texts: three-level analysis, linguapoetics of an artistic device, linguapoetic comparison and linguapoetic stratification, each of which has certain goals and objectives. Thus, the three-level analysis is aimed at studying the linguapoietic characteristics of a single literary text and does not involve identifying narrative types within the text. In the course of such an analysis, the researcher first examines the semantic properties of the linguistic units used in the text, then their metasemiotic meaning ("emotional-expressive-evaluative overtones", or connotations)1 and, finally, the semantic level of the literary work, on which all its elements are considered as parts of the language system. In the context of a work of art, linguistic units live their own special life, finally, at the third - metametasemiotic (linguapoetic) level, having all the necessary data obtained in the course of semantic and metasemiotic (lingua-stylistic) analysis, the researcher evaluates the linguapoetic role of stylistically marked linguistic units in the context.

Linguapoetics of artistic device allows us to determine the role of one or another artistic device in the text - in conveying its ideological and artistic content and creating an aesthetic effect. In the course of the analysis carried out with the help of this method, the researcher does not rise to the level of the entire text, since he limits himself to considering examples of the functioning of one artistic device in the entire text or in several texts - its linguapoetic role and significance. Thus, the results obtained in the course of the study are limited. Despite this, this method in a number of cases can undoubtedly serve as an important tool for studying individual aspects of artistic texts. Linguapoetics of an artistic device, as well as three-level analysis, does not imply determining the narrative nature of the text being studied. Nevertheless, in the "Methods of Linguapoeic Research", studying the linguapoetic characteristics of attributive phrases used in the plays of Shakespeare, A.A. Liphart draws the reader's attention to the general narrative context in which they are used and the relationship between the volume of metametasemiotic (linguapoetic) properties realized by the components of phrases and how dynamically the narrative principle is expressed in the text.

The third method of linguapoetic study of literary texts - linguapoetic comparison - is intended for comparative study of linguapoetic characteristics of texts that are independent of each other, as well as from the original and "secondary" texts (its translations, adaptations and parodies) [Liphart, 1994: 60-113; Liphart, 2006: 26-32]. This method allows the researcher to rise acquire new content. This new (metaphorical, figurative) content, for which both the content and the expression of linguistic units of the semantic level are expression, is studied at the metasemiotic level".

With the help of linguapoetic stratification1, the researcher identifies stratums, or strata, in the text of a work of art based on thematic and stylistic similarity, while, in contrast to the linguapoetics of narrative types, in the course of research using this method, the thematic characteristics of the text are taken into account. Thus, linguapoetic stratification is methodologically close to the linguapoetics of narrative types, but these methods are based on different principles: in linguapoetic stratification, thematic and stylistic similarity of parts of the text is taken into account, while in the case of linguapoetics of narrative types, the main role is played by the narrative beginning and the narrative type of the text (or its fragment).

Linguapoetics of narrative types allows us to examine not only a single text, but several texts at once, dissimilar in their stylistic and substantive characteristics, to determine their artistic originality - what distinguishes texts from each other, those elements of the function of influence that participate in the transmission of the author's ideological and artistic concept and the creation of an aesthetic effect, and at the same time to identify the features of similarity, the common ground that exists between them, if they belong to the same narrative type.

Thus, the linguapoetics of narrative types sets itself and solves completely different tasks. Like the three-level analysis, it allows us to study the artistic originality of a single text, its distinctive features, and at the same time compare the text under study with other artistic texts. However, unlike linguapoetic comparison, narrative linguapoetics allows us to compare texts that are dissimilar in stylistic and thematic terms. Narrative linguapoetics takes into account the positive experience accumulated in the history of linguapoetic research and, at the same time, is an important step towards improving the methods of linguapoetic analysis.

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