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COMMUNICATIVE, PRAGMATIC, COGNITIVE AND STYLISTIC FUNCTIONS OF ARTISTIC TEXT

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ABSTRACT

This article examines the problem of the main basic and secondary functions of a literary text from the point of view of the anthropocentric paradigm. It also examines the problems of functionalism, artistic discourse and the main differences between the basic and secondary functions of a literary text.

KEYWORDS

literary text, discourse, paradigm, function.

INTRODUCTION

In the science of language, three scientific paradigms are traditionally distinguished: comparative-historical (characteristic of linguistics of the 19th century and based on the comparative-historical method), systemic-structural (the focus of which is on the word) and, finally, anthropocentric, “which returned to man the status of “the measure of all things” and returned him to the center of the universe”. [1:64] According to V.A. Maslova, within the framework of this scientific

paradigm, the interests of the researcher “switch from the objects of cognition to the subject, i.e. man in language and language in man are analyzed”. The author also believes that the idea of the anthropocentrism of language is key in modern linguistics. From the standpoint of this paradigm, man cognizes the world “through awareness of himself, his theoretical and objective activity in it”, and this gives him the right “to create in his consciousness an



anthropocentric order of things”, which determines his “spiritual essence, the motives of his actions, the hierarchy of values” [2:170].

METHODS

The anthropocentric paradigm includes such disciplines as psycholinguistics, sociolinguistics, pragmalinguistics, cognitive linguistics, and linguacultural studies. The features that unite these disciplines are anthropocentrism, functionalism, expansianism (interdisciplinarity), and explanatory nature (interpretability).

I. A. Baudouin de Courtenay believed that "language exists only in individual brains, only in souls, only in the psyche of individuals or species that make up a given linguistic society." It was the formation of the anthropocentric paradigm that led to a turn in the problematic towards man and his place in culture. [3:20] Yu. D. Apresyan believes that the product of the anthropocentric paradigm in linguistics is linguacultural studies.

The consideration of a literary text from the position of anthropocentrism requires the introduction of the term “literary discourse”, which is understood as a coherent text in its totality with extralinguistic – pragmatic, sociocultural, psycholinguistic and other factors, as a purposeful social action, as a component participating in the relationship between people and the mechanisms of their consciousness (cognition

processes). The uniqueness of artistic discourse as a communicatively directed verbal work with aesthetic value lies in its anthropocentricity, cultural significance and the ability to embody in figurative form the special artistic picture of the world modeled by the author. [4:98]

RESULTS

Functionalism in linguistics is a trend in linguistics whose representatives believe that the fundamental properties of language cannot be described and explained without appealing to the functions of language. The main idea of functionalism is to explain the linguistic form by its functions. [5:27] According to many researchers, language as a purposeful sign system of means of expression is intended to perform certain functions (primarily communicative). [R. O. Jakobson, N. S. Trubetsky, S. O. Kartsevsky] This view led to the development of a functional approach to the description of various linguistic phenomena - from phonology to semantics. The study of the communicative function of a function led to the development of the theory of functional styles (varieties of literary language used in certain socio-cultural conditions).

The problem of the main functions of language, as noted by D. U. Ashurova, is devoted to a huge number of studies that indicate the significance of this problem and its debatable nature (Jacobson 1975; Stepanov



1988; Avrorin 1975; Slyusareva 1981; Kolshansky 2007; Arutyunova, 2019; Demyankov 1994; Kubryakova 2004; Boldyrev 2019). Researchers agree that the functions of language are divided into primary (basic) and secondary (derivative), but there are disagreements on the issues of the taxonomic composition of functions. R. Jacobson, as is known, identified six functions (emotive, cognitive, referential, phatic, interlingual, poetic). M. Halliday distinguished between three functions (conceptual, interpersonal, textual). G. V. Kolshansky considered the communicative function of language to be the main one, Yu.S. Stepanov considered three functions (nominative, syntactic and pragmatic), E.S. Kubryakova considers the communicative and cognitive functions of language to be the main ones, V.Z. Demyankov and N.N. Boldyrev note three functions - communicative, cognitive and interpretive (Halliday 2002; Kolshansky 2007; Stepanov 2021, Kubryakova 2004, Demyankov 1994; Boldyrev 2019). [6:38] With the development of cognitive linguistics, researchers began to argue that the main functions of language are the communicative and cognitive functions, that language is intended not only for communication, but is also the main means of cognition, a means of storing, generating and transmitting knowledge about the world.

With the development of disciplines of the anthropocentric paradigm, great importance is also attached to the interpretive function of language,

aimed, as N.N. Boldyrev notes, at understanding and explaining a person's knowledge about the world, conditioned, on the one hand, by collective ideas about the world, on the other hand, by personal experience of a person's interaction with the world (Boldyrev 2019: 254). In a literary text, the interpretive function, aimed at comprehending the deep conceptual meaning of the entire work, is of great importance, in this regard, one of the important tasks is to determine the interpretative potential of the linguistic units of a literary text.

As for the artistic text, along with the listed functions, it also performs an aesthetic function. According to D. U. Ashurova, the aesthetic function is fundamental for such a vast area of communication as artistic discourse, and the aesthetic function is also manifested to one degree or another in other types of communication, but in a secondary status. The essence of the aesthetic function is that it affects the spiritual structure of a person, his feelings, intellect, worldview and imagination, exerting a formative influence on a person. As N. S. Bolotnova notes, the aesthetic function "implies an impact on the addressee both by the beauty and appropriateness of the artistic form, and by the conceptual nature of the content, capable of "infecting" the reader with empathy, giving rise to lyrical emotion" (Bolotnova 2009: 199).

DISCUSSION

Scientists attribute four functions to the main functions of artistic discourse: communicative, conditioned by the dialogical nature of the artistic text (Bakhtin 1979), cognitive as a result of the author's mental activity, aimed at artistic conceptualization of information about the "imaginary world" of the artistic text, interpretive, oriented towards decoding the deep content of the artistic text and aesthetic, representing aesthetic categories and assessments in artistic discourse. These functions are basic, since each of these functions, regardless of the secondary and particular functions of linguistic units in each specific case of their use, is embedded in the basis of their functional potential. D. U. Ashurova writes that the functions of the artistic text are not equivalent. Depending on the author's intentions, the priority role may belong to one or another function. An exception is the aesthetic function, which, possessing properties of a comprehensive and cementing nature, unites and subordinates all other basic and secondary types and subtypes of the functional diversity of the artistic text and the linguistic units that comprise it.

The main differences between basic and secondary functions are that basic functions are inherent in artistic discourse as a whole, while secondary functions are performed by individual linguistic units of artistic text. D. U. Ashurova notes that secondary functions in turn are divided into specific functions, such as informative, stylistic, pragmatic, social and cultural

functions. The stylistic function can be represented by such specific functions as expressive, emotive, figurative, evaluative, emphatic. A characteristic feature of the functional nature of artistic text is the fact that many functions, interacting and complementing each other, are combined into the so-called "double functions": communicative-pragmatic, cognitive-pragmatic, cognitive-stylistic, socio-cultural, emotive-evaluative, etc.

According to D. U. Ashurova, this division of functions is conditional, since, closely intertwined and interacting with each other, they are in relationships of interdependence and complementarity, and also, one and the same function can be attributed to different types at the same time. For example, the function of emotional impact is both stylistic and pragmatic, the function aimed at self-expression can be attributed to pragmatic and cognitive functions, the stylistic function of evaluation is closely related to the axiological function, which is a type of cultural functions.

CONCLUSIONS

The peculiarity of the functioning of linguistic means in a fiction text lies in the interaction of the functions they perform, while it is necessary to emphasize that such functions as aesthetic, communicative, interpretive, cognitive, acting as basic, are mandatory components of the functional model of a fiction text. Stylistic



functions are an important component of a fiction text. They are divided into private functions, such as expressive, emotive, evaluative, figurative, emphatic. These functions interact with each other and enhance the stylistic effectiveness of the use of a linguistic unit in a fiction text.

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