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Linguistic-Cognitive Features Of Artistic Texts And Types Of Information Within Them

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Abstract: The article analyzes the specific features of literary text from linguistic and cognitive perspectives. The role of the literary text as a communicative unit, its informational and aesthetic functions, its influence on the reader's consciousness, and the formation of symbolic meanings are examined based on scholarly approaches. Particular attention is paid to aesthetic information, which serves as the fundamental integrative function of the literary text. The results highlight the complexity of the literary text and emphasize the necessity of both linguistic and extralinguistic knowledge in decoding its symbolic meanings.

Keywords: Literary text, information, aesthetic function, symbol, cognitive linguistics, communicative unit.

Introduction: Artistic text is considered one of the most complex and extensive research objects in linguistics. It not only expresses the author's artistic intention but also reflects the realization of human thought, worldview, and aesthetic views in linguistic form. Many researchers (Ashurova, 2016; Sorokin, 1985; Referovskaya, 1989; Formanyuk, 1995; Karasik, 2000; Baranov, 2008) emphasize that artistic text is the highest level of communicative unit, which embodies "some message that has the ability to become a modeling system in the language of art, representing a specific landscape of the world" [Lotman, 1992, pp. 129-132].

The essence of this process is further elaborated by V.P. Belyanin, who evaluates artistic text as "a text that uses linguistic means in an aesthetic function to convey emotional content." According to him, literary text arises within a more complex system than simple linguistic units and includes the following elements: "reality – consciousness – world model – language – author – text – reader – projection" (Belyanin, 2000:5).

Thus, the artistic text, by its nature, is not only a communicative tool but also a symbolic mirror that illuminates the inner world, imagination, and aesthetic experiences of a person. To fully comprehend it, knowledge of not only linguistic aspects but also extralinguistic factors—such as culture, history, traditions, and the author's personality—holds significant importance. From this perspective, studying artistic text based on a linguo-cognitive approach is a pressing issue.

METHODS

Artistic text possesses a number of characteristics that distinguish it from other types of texts. On one hand, artistic text meets all the general definitions of a text: it has structural and semantic units, components, an ordered sequence of these units, completeness, and a communicative direction. On the other hand, unlike other types of texts mentioned above, artistic text exerts a unique aesthetic impact on the reader. This impact involves "the ability to affect the psychological structure of a person, their feelings, intellect, imagination, and worldview in various ways, thereby shaping the individual." Understanding the aesthetic function in this manner emphasizes, on one hand, its communicative essence and, on the other hand, its cognitive significance in expressing the inner spiritual world of the linguistic personality (Ashurova, 2024).

It should be emphasized that the impact of artistic text on the intellectual and emotional sphere of the reader is dependent not only on the artistic value of the work but also on the level of perception of the reader. Therefore, a single work can be interpreted in various ways, which is related to the ideological-aesthetic,

psychological, and emotional qualities of both the author and the reader, as well as the uniqueness of the information underlying the artistic work. This information typically includes indirectly expressed aesthetic and emotional data, as the artistic work not only describes facts of reality but also expresses an attitude towards reality while reflecting both conceptual and individual-authorial perspectives of the world.

The significance of the concept of "information" has led to its widespread use in contemporary linguistic research. In its most general form, this concept is interpreted as follows: "1. Information received by a person or a special device (special) about the surrounding world and the processes occurring within it. Information theory. 2. Messages that provide information about the state of a certain task or object. Scientific and technical data. Mass media (print, radio, television, cinema)" [Ojegov, Shvedova, 1999, p. 255]; information about environmental objects and phenomena, their parameters, characteristics, and states [Izvozchikov, 1999, p. 45]. Thus, in its most general form, information refers to data and knowledge about objects and phenomena in the surrounding world.

RESULT

Currently, the shift in linguistics from a structural paradigm to an anthropocentric paradigm focused on the reflection of the human factor in the language system and speech has brought the concept of information to the forefront. The reason for this is that one of the main functions of language is its informational function, which is "to create, store, and transmit information..." [Kibrik, 2001: 9]. In cognitive linguistics, information is understood as "knowledge expressed and transmitted through linguistic forms in communication" [KSKT, 1996: 36].

Many scholars distinguish several types of information: old (data related to the general knowledge base) and new (unknown data attached by the author to old, already known information) [Luzina, 1996: 78]; logical (knowledge that is step-by-step and proves its validity); aesthetic (the artistic impact on the addressee achieved through metaphorical and emotionally expressive forms of knowledge about the world provided by the author); referential (objective information about a person and the world around them, as well as about characters in artistic texts); denotative (semantic information that expresses the main characteristics of actions associated with objects, events, signs, and properties designated by a specific word); communicative (related to communicative purposes, communicative situations, and context);

pragmatic (aimed at having a certain effect on the reader); conceptual (the individual authorial representation and interpretation of the world); artistic, explicit (overt), and implicit; stylistic (metaphorical, expressive-evaluative, emotional); cognitive (the experience of perceiving and generalizing knowledge about the world); cultural (knowledge about customs, traditions, culture, religion, mythology, history, etc.) and others [Ashurova, 2022; Galperin, 2017; Bolotnova, 2009; Kuxarenko, 1988].

However, as D.U. Ashurova points out, all these types of information serve to express the primary aesthetic information that encompasses and unifies all other types [Ashurova, 2022].

DISCUSSION

Thus, it is clear from the above that a literary text is a complex structure that requires special interpretative methods. A literary text is a unit of the highest communicative level, within which all language functions are realized, primarily not only in the formation of the information piece by the text creator but also in the transmission and reception functions that consider the adequate perception and understanding by the reader. In turn, the complete comprehension of a literary narrative depends on the individual's cultural level and their foundational knowledge.

One of the main characteristics of a literary text is its symbolic significance. Symbols used in a literary text manifest themselves in activating various types of information that require the reader to possess different kinds of encyclopedic knowledge based on the interaction of linguistic and extralinguistic information. N.M. Yusupov includes the following in the extralinguistic knowledge necessary for interpreting symbols in a literary text: a) encyclopedic knowledge (information about history and culture, mythology, religion, national mentality characteristics, etc.); b) knowledge arising from the context of the artistic work (the events and characters depicted in the work, their actions, worldview; the author's pragmatic attitude towards the reader; artistic intentions, and so on) (Yusupov, 2011, p. 90).

CONCLUSION

In conclusion, a literary text expresses the linguistic realization of human thought, feelings, and worldview as a communicative unit at the highest level in linguistics. It not only describes reality but also reinterprets it through the author's individual worldview and symbolic representations by combining aesthetic, informational, and cognitive functions. Aesthetic information constitutes the central essence of a literary text, unifying all other types of information.

The complete comprehension of a literary text requires from the reader not only linguistic knowledge but also extensive extralinguistic experience—knowledge of culture, history, mythology, religious, and national values. Therefore, the integration of linguocognitive and aesthetic approaches in analyzing a literary text allows for a deeper understanding of its complex nature.

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