



## СЕМИОТИКА И ИССЛЕДОВАНИЯ ХУДОЖЕСТВЕННОГО ТЕКСТА SEMiotics AND LITERARY TEXT STUDIES

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### Ethno-cultural Aura of Language Images in the Light of Cognitive Linguopoetics

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**Abstract.** The nature and essence of the language image are considered from the standpoint of modern cognitive linguopoetics, its differences from the general philological concepts of “image” and “imagery” are shown. According to the authors’ idea, the language image is considered in line with creative discursive activity. It is proved that language images integrating real ideas about the world picture and the author’s emotional attitude to them synergetically create an ethno-cultural aura of a literary text. Discourse, due to the multiplicity of its components, is a speech-thinking platform for forming a language image. The latter is considered by us as a synergetic phenomenon in the aspect of a multichannel derivative stimulus and a self-organizing phenomenon in open systems of linguocreative thinking. The article substantiates that in a literary text a language image is generated not by a real, but by a so-called communicative and aesthetically significant event, i.e. a literary discourse — the denotative aura of language images. The analysis shows that the language image is formed not only by the text itself, but also by various extralinguistic factors (knowledge of the world, opinions, values) that play an important role in understanding, interpreting and perceiving verbal images of a communicative event. Therefore, the work interprets all the main (event and non-event) elements of the text’s discursive situation, forming a complex language image. The extralinguistic factors determining the semantic architectonics of the internal context and actively participating in the formation of the ethno-cultural shell of language images

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are revealed. Each of these images serves as a shadow cloud of the internal context, an element of the ethno-cultural aura of the speech activity. In contrast to the existing stereotypes, according to which the concept and image are considered products of different mental operations: the first is analytical, and the second is synthetic, the article proves that the genesis of language image is characterized by their fusion. At the initial stage, there is an analytical perception of the signs of a denotative situation, and at the final stage, their synthesis. Ultimately, the genetic connection of such phenomena as literary text, discourse and concept generates the ethno-cultural aura of a pictorial-speech work.

**Keywords:** literary concept, discursive-modus concept, literary text, literary discourse, synergy of a communicative event

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## Этнокультурная аура языковых образов в свете КОГНИТИВНОЙ ЛИНГВОПОЭТИКИ

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**Аннотация.** Природа и сущность языкового образа рассмотрены с позиций современной когнитивной лингвопоэтики, показаны его отличия от общефилологических понятий «образ» и «образность». Согласно авторской концепции, языковой образ рассматривается в русле творческой дискурсивной деятельности. Доказано, что языковые образы, интегрирующие в себе реальные представления о картине мира и эмоциональное отношение автора к ним, синергетически создают этнокультурную ауру художественного текста. Дискурс, в силу множественности своих компонентов, является речемыслительной площадкой для формирования языкового образа. Последнее рассматривается нами как синергетическое явление в аспекте многоканального производного стимула и самоорганизующееся явление в открытых системах лингвотворческого мышления. Обосновывается, что в художественном тексте языковой образ порождается не реальным, а так называемым коммуникативно-эстетически значимым событием, то есть художественным дискурсом — денотативной аурой языковых образов. Анализ показал, что языковой образ формируется не только самим текстом, но и различными экстралингвистическими факторами (знанием мира, мнениями, ценностями), играющими важную роль в понимании, интерпретации и восприятии вер-

бальных образов коммуникативного события. Поэтому в произведении интерпретируются все основные (событийные и несобытийные) элементы дискурсивной ситуации текста, образующие сложный языковой образ. Выявляются экстралингвистические факторы, определяющие семантическую архитектуру внутреннего контекста и активно участвующие в формировании этнокультурной оболочки языковых образов. Каждый из этих образов служит тенью облаком внутреннего контекста, элементом этнокультурной ауры речевого произведения. В отличие от существующих стереотипов, согласно которым концепт и образ считаются продуктами разных мыслительных операций: первая — аналитическая, а вторая — синтетическая, доказывается, что генезис языкового образа характеризуется их слиянием. На начальном этапе происходит аналитическое восприятие признаков денотативной ситуации, а на завершающем этапе их синтез. В конечном итоге генетическая связь таких явлений, как художественный текст, дискурс и концепт, формирует этнокультурную ауру изобразительно-речевого произведения.

**Ключевые слова:** художественный концепт, дискурсивно-модусный концепт, художественный текст, художественный дискурс, синергия коммуникативного события

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### Highlighting the issue under then study

The cognitive nature and linguopoetic essence of the ethnocultural aura of language images are genetically linked to the fundamental object of language science — the text and the concept of discourse gaining popularity despite its controversial turbulence. An adequate interpretation of currently existing aspects of the relationship between these traditional and innovative concepts is in the focus of cognitive linguopoetics. Without its tools it becomes increasingly difficult to penetrate into the speech-thinking secrets of generating works of verbal and artistic creativity in general and the underlying mystery of language images.

According to our conception, the language image owes its origin to communicants' creative and discursive activity [1]. In the verbal-creative paradigm these are, first of all: a) an author as a creator of the figurative-speech architectonics of a literary text and b) readers interpreting it. This means that the motivator and the source for generating a language image is a discourse, if it is understood not as a speech, but as a special communicative-pragmatic category of cognitive linguopoetics. We consider it important to prove that it is a discourse, due to the multiplicity of its components, to serve as a speech-thinking platform for generating a language image. The latter is comprehended as a synergistic

phenomenon in the aspect of a multichannel derivative stimulus and a self-organizing phenomenon in open systems of linguo-creative thinking [see: 1a]. For methodological argumentation of such a complex postulate, the identification of the genetic correlation of the following phenomena (defined as artistic) as text, discourse and concept is of great importance. It is they that form the ethno-cultural aura of language images — the categorical basis of any pictorial speech activity.

The purpose of the study: in line with the ideas of cognitive linguistics, to show the nature and essence of linguistic images, their role in the formation of the ethno-cultural aura of a literary text. The achievement of this goal is carried out using the author's method — the discursive-hermeneutic analysis of linguistic images as part of an artistic concept (hereinafter — HC), consisting of the following research procedures:

- 1) clarifying of the experienced mental construct as the dominant of the plot dynamics of a literary text or its fragment;
- 2) identifying ways to verbalize HC;
- 3) determining its metaphor-generating potential;
- 4) understanding the ways for formation of figurative meanings of the representative word LC;
- 5) finding the allusion that form the language image of LC;
- 6) identifying contextual means for representation of connotative meanings of LC;
- 7) modeling the figurative-semantic field of LC and the main vectors of its irradiation (Lat. *irradiare* — 'radiate') in the form of an ethno-cultural aura.

The theoretical basis of the analysis is the combinatorial interpretation of the relationship between the concepts of a language image, a discursive-modus concept, a literary text and a literary discourse [see our research: 2. P. 15–28; 3. P. 7–12].

### **Language images in the light of the relationship between text and discourse**

In the triad “concept — discourse — text”, the theoretical understanding of the text, despite its fundamental status in philology, continues to be the subject of linguo-poetic discussions (V.G. Gak, I.R. Galperin, S.I. Gindin, T.M. Nikolaeva, E.V. Paducheva, etc.). In one of our previous works an attempt was made to find the “golden mean” of the modern text-centric paradigm [see: 4. P. 71], according to which the text is comprehended as a sequence of linguistic signs united by a semantic connection. It's generally recognized properties are connectedness (cohesion, coherence) and integrity. The main means of the text's connectedness are: (a) grammatical (unity of tense and person, features of verb forms, modality, etc.), (b) homogeneity of vocabulary, (c) theme-rhematic sequences, (d) coreference (subordination of all elements to one topic) and (b) various lexical means of communication. Cf.: fragment of V. Bryusov's sonnet “Egypt” (in Russian):

*«Исканьем тайн дух человека жил,  
И он сберег Атлантов древних тайны,  
В стране, где, просверлив песок бескрайный.  
Поит пустыню многоводный Нил».*

There is no doubt, thanks to these means of coherence, the unity of the text's form and content is achieved. And yet, this judgment in terms of the relationship between text and discourse cannot be considered final. This encourages the search for additional markers of text and discourse. First of all, two statements often found in modern publications are considered confusing. First, the text is defined as a communicative unit of the highest level. Second, any speech works are considered as the text [cf.: 5–7]. Such controversial positions are smoothed out by the cognitive strategy of speech generation, where the text is considered as a speech realization of the author's idea.

In text comprehension we consider the stage called linguopoetic to be significant. It expands the parameters of the text vision as a work of literary and artistic creativity, finds specific forms for its analysis that differ from related philological approaches (first of all, from literary poetics and stylistics). In this regard, K.E. Stein's idea of the text as "a harmonic unity appearing in the integrity of horizontal and vertical connections ... it is a harmonious system in which everything is brought into line" [8. P. 12] deserves attention. The harmonious unity of these connections is well demonstrated in N. Gumilyov's poem "Sahara" (in Russian):

*«Все пустыни друг другу от века родны,  
Но Аравия, Сирия, Гоби, –  
Это лишь затиханье сахарской волны,  
В сатанинской воспрянувшей злобе.*

*Плещет Красное море, Персидский залив,  
И глубоко снега на Памире,  
Но ее океана песчаный разлив  
До зеленой доходит Сибири».*

The horizontal dynamics of the text is carried out by its deployment along the time axis: from its beginning to the end [see: 7]. Vertical links of the text are generated by its formal thematic content (author's idea, theme, subthemes, microthemes and, finally, individual statements). Such unity provides literary texts with a special "aesthetic structure", a poetic aura thanks to which the use of typical words of the ordinary lexicon is able to create individual author's artistic worlds. Their comprehension is subordinated to the "tools" of literary discourse, the nature of which is determined by its eidos, the text's original appearance: discourse is a kind of communicatively significant event. In a literary text, it does not appear to be real, but a so-called communicatively and aesthetically projected event, e.i. a literary discourse — a denotative aura of language images. It is formed not only by the text itself, but also by various extralinguistic factors (knowledge of the world, opinions, values) that play an important role in understanding, interpreting and perceiving verbal images



of a communicative event. The elements of the text's discursive situation forming a complex language image, are event and non-event components [9. P. 11]. The first include the events described and the participants of these events. To the second relate "non-events" (circumstances accompanying the events, background, assessment of the participants of the event, etc.).

Thus, the discursive situation of the story of the Kazakh writer S. Muratbekov "The bitter smell of wormwood" is determined by the author's reflections on his military childhood, his friend Ayana and his native village. The epicenter of the discursive event is the image of wormwood (the author's symbol of the native hearth), which evokes memories of a strong orphan boy, who had a hard time, which he heroically endures. He does not show his tears, having lost his grandmother after the death of his mother, and then his father. The boy firmly believes in victory and is waiting for his father. Having learned to read and write, he begins to write letters to his father. Having sprained his ankle, Ayan does not despair that he can no longer play the Red Army with other children but begins to compose fairy tales. Every time he comes up with a new discursive situation where he and his friends, helping their fathers and brothers, bravely fight on the battlefield. Figurative associations serve as a semantic background for the coherence of the text, for example: "– This morning I saw Dad, he said in the voice of a man who received an unprecedented gift. — Really, really. Yesterday my dad's coat was laid out for me, and it smelled like Dad. It looks like the smell of wormwood. My grandmother used to say when she was alive: "I'm your father, do you know where I gave birth? I gave birth on Wormwood Hill, at the very top. I went after the cattle and now I gave birth." Apparently, since then, Dad has had the smell of wormwood, bitter, bitter and good. I buried my nose in my coat, lay there for a long time, and fell asleep. And I dreamed of Dad, healthy, cheerful. He looks at me and laughs everything" (S. Muratbekov. The bitter smell of wormwood).

The image of wormwood serves as the author's symbol of the native steppe, native village, fatherland: "A breeze blew and brought a familiar tart aroma from the Sagebrush Hill. And I thought: if Ayan is alive, he will definitely come here. Because sooner or later the bitter smell of wormwood will beckon him" (S. Muratbekov. The bitter smell of wormwood). Held together by coherent threads of artistic discourse, linguistic images increase the semantic tension of the text. That's just the vector of such semantic tension in the text and discourse is different. If the text is characterized by the connections and relationships of its internal elements that create its propositional and illocutionary structure [see: 11. P. 12; 13], then the discourse is built by conditions external to the verbal canvas, emanating from real or imaginary reality. Extralinguistic factors, determining the semantic architectonics of the internal context, actively participate in the formation of the ethno-cultural shell of linguistic images. Each of these images serves as a shadow cloud of the internal context, an element of the ethno-cultural aura of the speech work.

Thus, the discursive situation of the story by Kazakh writer S. Muratbekov “The Smell of Wormwood” is determined by the author’s thoughts on his military childhood, his friend Ayan and his native village. The epicenter of the discursive event is the image of wormwood (the author’s symbol of the native hearth) that evokes memories of a strong orphan boy who had a hard time he heroically endures. He does not show his tears, having lost his grandmother after the death of his mother. The boy firmly believes in victory and is waiting for his father from the war. Having learned to read and write, he begins to write letters to his father. Having sprained his ankle, Ayan does not despair that he can no longer play the Red Army with other children but begins to compose fairy tales. Every time he comes up with a new discursive situation where he and his friends, helping their fathers and brothers, bravely fight on the battlefield. Figurative associations serve as a semantic background for the coherence of the text, for example: «*Guys, something amazing happened to me. If I tell you, you won’t believe it. Early this morning I saw my dad’, he said in the voice of a man who has received a wondrous gift. ‘Really, really. Yesterday they put dad’s coat on my bed, and it smelled of my dad. Like the smell of wormwood. When granny was alive, she used to say: “Do you know where I gave birth your father? I had him on Wormwood Hill, right up on the very top. I followed the cattle up and I had him there”. And obviously the smell of wormwood must have stayed with my dad ever since then — so bitter, so bitter and good. I buried my nose in the coat and lay like that for a long time, until I fell asleep. And I dreamt of dad, strong and cheerful. Looking at me and laughing all the time*» (S. Muratbekov p. 133).

The image of wormwood serves as the author’s symbol of the native steppe, native village, fatherland: «*A gentle gust of wind brought the familiar pungent scent from Wormwood Hill. And I thought, If Ayan’s alive, he’ll definitely come back here. Because sooner or later the bitter smell of wormwood will lure him here*» (S. Muratbekov p. 146). Held together by coherent threads of literary discourse, language images increase the text’s semantic tension. However, the vector of such semantic tension in the text and discourse is different. If the text is characterized by the connections and relationships of its internal elements creating its propositional and illocutionary structure [see: 11. P. 12; 13], then the discourse is built by conditions external to the verbal canvas emanating from real or imaginary reality. Extralinguistic factors determining the semantic architectonics of the internal context actively participate in the formation of ethno-cultural shell of language images. Each of these images serves as a shadow cloud of the internal context, an element of ethno-cultural aura of a speech work.

The internal context of a speech work correlates with the discursive situation as its denotation. The deep structure of the extralinguistic context (communicative event) is embodied in various surface structures which we call event language images. Each such language image combines a word with predicate semantics denoting a discursive situation, and a subject-sensory representation. From the

viewpoint of the discursive situation expressed by predicate expression, the event language image integrates the ethno-cultural and individual author components. This is facilitated by the conjugation of predicate semantics with a subject-sense representation that connects the language image with real world [see: 14–16]. However, it would be erroneous to assume that the objective-sensory representation is a real event existing outside of us. The fact is that the visual sensory image of objects and situations of the described event is in the discursive consciousness in a state of constant lability (Lat. ‘sliding, unstable’), discursive mobility. After all, by its etymology, discourse is something mobile (*discursus* from Latin — ‘movement, circulation’). Discursive consciousness is also mobile at the moment of text generation. The discursive awareness of a communicative event contains semantic correlates of the word which are the connotative elements of the figurative layer of the literary concept — the nuclear component of the discursive situation.

The discursive situation reflects in the communicants’ discursive consciousness structured knowledge about a communicatively significant event [see: 17] in the form of cognitive concepts objectified by signs of the thought code, invested in words with text-generating acts. Cognitive concepts acquire the status of poetized folk concepts precisely in artistic discourse, where they, as “clots of the cultural environment in the human mind”, “are not only thought of but experienced” [18. P. 41].

A distinctive feature of literary concept, according to V.A. Maslova, is their associative nature, thanks to which it integrates emotive meanings and imaginative ideas about conceivable objects [see: 19]. Due to the dominance of the emotive-figurative principle in the structure of literary concept, its verbalization is carried out through language images. In N. Gumilyov’s quatrain, the emotive concept of “Sugar” is represented by exotic language images of Burnouts, Tuareg and Tibbus (in Russian):

*«Но здесь часто звучит оглушающий вой,  
Блещут копы и веют бурнусы.  
Туарегов, что западной правят страной,  
На востоке не любят тиббусы».*

Language images are “*blown by burnous*” (*burnous* is a spacious and very wide cloak with a hood made of cloth or thin felt, on which an ornament is embroidered with a braid), “*tuaregs*” (a matriarchal tribe of western Sahara), “*tibbuses*” (Tibbuses, Tibbu or Teda — tribes of eastern Sahara).

In connection with this thesis, attention is drawn to a peculiar interpretation of the relationship between literary concept and image, presented by I.A. Tarasova [20. P. 742]. The author, relying on the concepts of eidos and logos used in A.F. Losev’s works as the sources of two types of meaning formation, expresses her understanding of the relations between literary concept and image. Even ancient thinkers by acquiring the world designated with the term eidos (from ancient



Greek — image, appearance, kind) “what is visible.” Then it was imbued with a very deep semantic significance, including “the objectivity of thought”, “the concrete manifestation of the Abstract” as a way of organizing the existence of a conceivable object. This, in fact, is the cognitive-poetic purpose of the language image. Logos reveals to consciousness the reality behind the image which in its entirety connects the image with the universe. Therefore, we do not consider eidos and logos “products of different mental operations: the concept is the result of analytical thinking, and the image is synthetic” [ibid.: P. 742]. Noting the undoubted creativity of the researcher’s approach, we think it necessary to clarify the judgment expressed, adapting it to an understanding the essence of language image. Its nature is featured by the fusion of these mental operations. The results of the analytical reflection of the objects of the communicative event by the concept at the initial stage and its verbalization at the final stage are synthesized into a holistic representation.

The language image acts as a means explicating the results of the subjective experience of a literary concept embodying its two main components — emotive-semantic and evaluative-valuable. As a result, the literary concept turns out to be a product of analytical and synthetic activity of creative thinking. Such an interpretation of literary concept will allow us to consider it a perception quantum of a communicative event structured in the author’s discursive consciousness. Proceeding from this judgment, the conclusion follows: a literary concept through its main components — discursive-modus and value-evaluative — serves as a means of representing this event in the poetic world picture created by the writer which, according to N.S. Bolotnova, has “an aesthetic essence and figurative means of expression conditioned by the author’s intention” [21. P. 206]. However, being a complex mental formation, it “belongs not only to individual consciousness, but also <...> to the psychomental sphere of a certain ethno-cultural community” [22. P. 40] that implies its involvement in semiosis, the process of “signification”, in which the signifier of the sign is interfaced with the objects of a communicative event.

All of the mentioned above serves as a convincing reason to assert that the means of verbalization of a literary concept is a language image — a verbal sign together with the associative discursive situation created by linguistic and non-linguistic factors denoted by it. Consequently, permeating the entire structure of the speech work the literary concept overcoming the text’s limits begins to correlate associatively with the historical, cultural, social and mental constants of the corresponding ethnos. The “associative transcendence” of poetic concepts in its entirety forms a conceptsphere — an open complex that creates an appropriate ethno-cultural aura of a literary text.

The conceptual sphere forms the artistic world of the work at the level of the meaning constructed by the author with the system of language images conveying, as the medieval thinker P. Abelard stated, the author’s mind, spirit and thought [see: 23]. Therefore, the conceptual sphere of a literary text can be represented by language

images only up to a certain line behind which lies a certain spiritual reality in the form of an ethno-cultural aura — the figurative and semantic halo of a speech work formed in the linguistic consciousness. The emergence of an ethno-cultural aura is due to the very nature of the language image denoting not a static object, but a labile discursive situation which can be represented as a structure consisting of a predicate literary concept (hereinafter referred to as PLC) and various actors.

PLC being a nuclear element of a discursive situation performs within its framework the function of an associative connection of objects of thought. The discursive situation represents the corresponding communicative event (hereinafter referred to as CE) in its semantic correlation with the real “state of affairs” projecting an artistic world picture. Its artistic status is due to the pragmaticon [24] of the language image embodying in language the subjective perception of the world by the author, and then by the reader.

The pragmaticon of language image is the module in which various personal perceptions of the author and characters are intertwined with certain elements of a communicative event.

Causal connections (interdependence) of the language image establishing its connections with other elements of the discursive situation create prerequisites for the appearance of a halo in the form of a visual-semantic field. It overlaps the mental and metaphorical layers of literary discourse. At their intersection which generates creative imagination the ethno-cultural aura of a speech work arises.

The essence of creative imagination is determined by the fact that it “does not repeat individual impressions about a communicative event in the same combinations and in the same forms “ but “builds some new series of previously accumulated impressions”, as a result of which “a new, previously non-existent image arises” [25. P. 8], what is reflected in Fig. 1.

This first form of connection between fantasy and reality shows to what extent their opposition to each other is wrong. The combining activity of our brain turns out to be not something completely new compared to its preserving activity, but only a further complication of this first one [26]. Fantasy is not the opposite of memory; it relies on it and arranges its data into new and new combinations. The combining activity of the brain is ultimately based on the same thing — the preservation of traces of previous excitations in the brain, and the whole novelty of this function boils down only to the fact that, having traces of these excitations, the brain unites them into combinations that have not been encountered in its actual experience.

Imagination relies on impressions received from a communicatively significant event arranging them into new combinations in those elusive sensations that create an ethno-cultural aura of the artistic world. This is achieved by a special refraction of a communicatively significant event in the minds of communicants (the author and readers). To realize the creative idea, the writer transforms the cognitive concept into an artistic one. The main mechanism of such transformation is the nuclear-

peripheral redistribution of the semantic elements of the concept. Communicatively indifferent semantic atoms are displaced to the periphery of its structure, while others demanded by the discursive situation either move to the zone of the semantic core or, acquiring additional connotations, form the evaluative-valuable tier of the literary concept.



Figure 1. Taxonomy of the language image

The peculiarity of the discursive-modus concept is determined by its secondary formation. We distinguish between (a) concepts of a preverbal origin and (b) concepts of a discursive-derived type. Concepts of the first type, in fact, became the initial object of attention of concept theory founders (S.A. Askoldov, D.S. Likhachev, etc.). Their preverbal nature was presented mainly metaphorically as a “foggy cloud”, “germ” of thought, etc. Then there was the period of comprehending the mechanisms of their “linguization” and transformation into artistic concepts of a discursive-derived type which arise and function in a peculiar way in a literary text (lyrical and prose). The study of such concepts generating meanings of linguistic and extra-linguistic genesis, is based on the understanding of discourse as a speech-thinking model of a communicatively significant event that makes it possible to adequately interpret the author’s creative (metaphorical) thinking — a mechanism for generating literary concepts of a discursive-modus nature.

The concept “discursive-modus concept” introduced by us has been prepared by deep, though not indisputable studies of cognitive metaphor (J. Lakoff, M. Johnson). In the light of this approach, cognitive metaphor is considered as a thinking mechanism of creative thinking based on the syncretism of cognitive,

sensory and semantic factors in the formation of language images representing discursive-modus concepts. At the same time, we rely on the ideas of T. van Dijk which allow to interpret such language images as products of the “imagination of imagination” (Kant’s term of noematic epistemology). The creative imagination of the imagination is the most important component of the cognitive metaphor, thanks to which it is able to produce a discursive–modus concept, and the noematic associativity is the choice of verbal representatives of the discursive-modus concept.

The developed algorithm of analyzing linguistic images in their composition is aimed at identifying the literary concepts’ functional of a discursive-modus nature.

The proposed method is based on the category of literary discourse the nature of which is determined by the specifics of its linguopoetic mode [27; 28].

Being a kind of discourse in general, its peculiarity consists in aesthetic value, cultural significance and the ability to translate the ideas about the structure of being generally accepted in this community into an artistic world picture. The origins of the existential image of the world are the objective side of everyday experience formed by a person’s attitude to the surrounding reality in the form of object-sensory images. Various kinds of relationships create a modality — the objective hypostasis of the worldview. The most important information about the objective world for a person is concentrated in it. The objective world, fixed in the format of sensory representations, is built into an ordinary world picture consisting of ontologized images of non-reflexive origin. Cf. (in Russian):

*«Египта властитель единый,  
Уж кольшется Нильский разлив,  
Над чертогами Елефантины,  
Над садами Мемфиса и Фив».*

The language images in the structure of the concept “Egypt” (the Nile Flood, the palaces of Elefantina, the gardens of Memphis and Thebes) explicate the objective existence of the realities of the surrounding reality (the Nile is the largest river on Earth; Elefantina is an island and a city of the same name on the Nile River; Memphis and Thebes are cities of ancient Egypt), although the objectivity of their existence cannot be called absolute. After all, a person is dealing not with the objective world itself but with ideas about it which are not always removed from our world view (the Nile is the river of Eternity; Memphis is a legendary city, necropolis, the first capital of ancient Egypt; Thebes is the cultural and religious polis of Upper Egypt, a witness to the former splendor of Egypt; the ancient name of Uast — letters. ‘ruling’). Thus, the poet conveys mythological views on the world, places the subjects of a communicative event in a mythological shell [cf.: 29. P. 95]. Moreover, such ideas about the world are the product of ontological reflection.

## **Artistic reflection as a mechanism for the formation of an ethno-cultural aura**

Artistic reflection is a spiritual activity of an axiological nature aimed at searching (In the process of mental modeling a discourse) for the plot harmonization of heterogeneous, fragmentary, sometimes incoherent mental acts. When constructing a discursive framework with the help of reflection, correspondence between the structure of the external world and its spiritual (internal) interiorization in the form of a figurative representation of a communicative event is established. Thus, an intentional attitude to one's own being is created. In addition, artistic reflection serves as an emotive and semantic "bridge" between a discursive event and its recipient. Acting as such a link between the reader and the episode described in the text, the discursive consciousness of the communicant is a subjective semantic space — the product of his cognitive-reflexive activity. Despite the established interest in this phenomenon since the beginning of the 20<sup>th</sup> century in the works of Z.G. Mints, Yu.I. Levin, I.P. Smirnov, Yu.M. Lotman, V.N. Toporov, and in our time in the studies of V.I. Tupa, in cognitive linguopoetics the idea of artistic reflection still remains in the zone of turbulence. However, the already existing judgments about this phenomenon allow us to state that it is aimed at understanding the meaning and value-aesthetic world of a literary text. In this regard it serves as an effective means of interpretation [30. P. 254] of its architectonics.

Artistic reflection manifests itself as plastic, figurative-objective thinking that correlates each step with the feeling of the general intonation of the artistic whole. In this regard, artistic reflection serves as an important element of the creative heuristic activity of the author and readers. It manifests itself in the subject-figurative understanding of the discursive situation in unity with the perception of the general architectonics of the created verbal and artistic canvas (in Russian):

*Шейхи молятся, строги и хмуры,  
И лежит перед ними Коран,  
Где персидские миниатюры –  
Словно бабочки сказочных стран.*

Artistic reflection serves as a mechanism for the formation of personal meanings and the establishment of links between the communicative situation and the writer's worldview. Thus, it encourages to turn to the events of the past for their display in the ethno-cultural consciousness, as if to imagine the situation from the outside. From this point of view, any language images in the form of metaphor, epithet, symbol, portrait, landscape, subtext can be the epicenter and object of artistic reflection. This kind of effect is explained by the fact that such details of creative thinking perform, in addition to text-forming, also meaning-generating functions. They contribute to (a) the disclosure of the aesthetic and semantic aura of tropeic



means, (b) their correlation with ethno-cultural phenomena, (c) penetration into the inner world of the characters of the work (into their experiences, thoughts, feelings and value attitudes).

The subject of artistic reflection is not the real world itself, but its intermediary — the picture of the world [31; 32]. The recipient is characterized by the illusion of perceiving reality as an objective entity. Such illusions arise due to the inherent property of intentionality in communicants — the ability of the psyche to project ideal images, internal mental constructs onto the outside world. The so-called intentionality of the image arises that as one of the well-known specialists of the human psyche A.N. Leontiev explained as follows: “in the image we are given not our subjective states, but the objects themselves. <...> For the subject, the image is, as it were, superimposed on the thing” [33. P. 44]. K.G. Jung called such correlations of reality and image externalization: “localization of sensory perception in space”, in a “spatially localized object” [34. P. 352]. The artistic image is reflexively superimposed on the perceived object of a communicatively significant event, as a result of which a figurative picture of the world appears in literary text, and its emotive-aesthetic sensation creates an ethno-cultural aura of the speech work.

An artistic picture of the world is a product of the communicant’s reflection on perceived reality. In the process of this kind of reflection, there is an understanding of the connections and dependencies of the surrounding being space, which forms the attitude of the members of the ethnos to the world, their feelings, thoughts and actions. As a result, consciousness is enriched with ontologized object images, and the ethnic community has a historically and socially conditioned perspective of world perception and worldview (in Russian):

*Точно дивная фата-моргана,  
Виден город у ночи в плену,  
Над мечетью султана Гассана  
Минарет протыкает луну.*

When a writer has communicatively significant intentions arising under their influence, personal experiences of a communicative event are formed. It is precisely such experiences that give rise to suggestion (from Latin *suggestio* — suggestion, hint) — the need to convey one’s experiences to others in order not only to inspire them with the significance of the event being experienced, but also to cause similar experiences in recipients. Suggestion is always biased since it contains something intimate, difficult to perceive the essence of the subject images of the world creating an ethno-cultural aura in autochthonous literary discourse, since the suggestion of literary discourse synchronizes the “voice of the subject” and the melody of the soul of the perceiving subject (author and reader).

L.R. Fakhrutdinova penetrated most deeply into the cognitive-pragmatic essence of the impression. In her interpretation, “it is an experienced cognitive trace, imprint, impression, manifested as the result of the impact of a complex phenomenon or a set of phenomena” [34. P. 463–466; see also: 26].

### **Conclusion**

Language images, creating an ethno-cultural aura, integrate real ideas about the picture of the world and the emotional attitude of the author to them. As a result, a word image arises — a form of verbal representation of the impression of the reality object not directly, but through its interpretation in the light of the author’s aesthetic ideal. For this purpose, indirect means for explication of the received impression and its suggestive effect on the addressee are used. The synergy of the cognitive pragmatics of the word image and its ethno-cultural aura is mainly due to the impression of precepting a communicatively significant event. The linguopoetic significance of impression in the synergistic formation of the suggestive function of word forms is revealed through its empathy which is understood as a multilevel and complex phenomenon including cognitive, emotional and behavioral interactions of the characters of a speech work. As a result of empathy, ontologized images are transformed into language images by means of linguopoetic reflection on the realities of a communicatively significant event. And the primary picture of the world, integrating knowledge and collective experience accumulated by a certain ethnic group, forms an artistic discourse as a subjective, individual author’s model of a literary text that still exists in an intentional format, in the writer’s plan. The essence of the creative idea is predetermined by the primary image of the future work, sketches of its content, the twists and turns of storylines, the characters of the heroes. The authors under study draw language images of speech constructions from their own life experience, someone’s stories. Usually, the impulse to create a verbal-figurative canvas is a deep personal experience, an autobiographical event or observations on someone else’s life. However, the private is always subject to socially significant generalizations. The primary stage of realization of the author’s idea is a mental scheme (model) of a literary text embodied in a literary discourse which displays not only the skeleton of an event significant for the writer, but also the originality of his subjective worldview.

The originality of literary discourse as a communicatively directed architectonics of the conceived speech work is determined by aesthetic value and linguistic and cultural significance. In this regard, artistic discourse appears as a product embodying in a figurative form a special artistic picture modeled by the author as a complex kind of communication — artistic and literary, the subjects of which are not only the author and the reader, but also the characters.

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