



QUID 2017, pp. 2762-2766, Special Issue N°1- ISSN: 1692-343X, Medellín-Colombia

## POETIC TEXT IN THE LIGHT OF COGNITIVE-DISCURSIVE RESEARCH

(Recibido 05-06-2017. Aprobado el 07-09-2017)

<b>Victoria B. Tarabaeva</b> <i>Belgorod State University, Russia, 308015, Belgorod, Pobeda Street, 85</i>	<b>Nikolai F. Alefirenko</b> <i>Belgorod State University, Russia, 308015, Belgorod, Pobeda Street, 85</i>	<b>Irina I. Chumak-Zhun</b> <i>Belgorod State University, Russia, 308015, Belgorod, Pobeda Street, 85</i>	<b>Svetlana A. Kosharnaya</b> <i>Belgorod State University, Russia, 308015, Belgorod, Pobeda Street, 85</i> <i>.kosharnaya@bsu.edu.ru</i>	<b>Larisa I. Plotnikova</b> <i>Belgorod State University, Russia, 308015, Belgorod, Pobeda Street, 85</i>	<b>Marina V. Polovnyeva.</b> <i>Belgorod State University, Russia, 308015, Belgorod, Pobeda Street, 85</i>
---	---	--	---	--	---

**Abstract.** Interpretation of basic poetry concepts with the help of conceptual and theoretical instruments of the dominant trend in modern linguistics that of cognitive discursive paradigm, allows to fashion an entire picture of poetic intellect continuum. For an all-round language interpretation of this or that poetic unit it is not enough to comprehend adequately only certain elements of the text. It is necessary to determine their place in the artistic speech system of the whole poetic intellect continuum. Such approach fully corresponds with the ideas of cognitive-communicative stylistics. In accordance with which originality of modern linguistic thinking is determined by the tendency to nonlinear representation of the emergence and functioning of holistic self-organizing systems. The system of artistic poetic thinking is one of them.

Poetic discourse is a complicated, nonlinear system of poetic texts. Its figurative elements of speech represent an integrative and systematically connected unity of their linguistic, pragmatic, socio-cultural, and mental and paralinguistic characteristics. Poetic discourse treated as a system presupposes that it simultaneously contains a dynamic process of image creation in speech and integration into its social context resulting in a poetic text.

The existence of poetic discursive environment is determined not only by its cultural aspect and specific language basis but also by its associative-derivational nature. It is conditioned by the nonlinear interaction of the factors that generate it. Meaning producing energy of discourse is nourished by different energy flows: figurativeness imagery, sign and symbolic interpretation of initial images; form changing activity in texts and at last by the influence of the extra linguistic reality (situational, communicative-pragmatic and cultural contexts). In their unity the above mentioned energy flows represent the associative derivational essence of discourse. Owing to it the language signs used turn into imagery units capable of carrying not only rational information but also being able to express boundless spectrum of human emotions that represent the unity of the man's ability to understand and experience the world around.

A poetic concept like any other artistic concept is a formation of a secondary nature. In the structure of speech consciousness it is a rhythm underground melodic embodiment of both heuristic process of word creation and hermeneutical perception of subjective poetic meanings. To view the concept as being multilayered is important for poetic discourse modeling. As a rule poetic concepts are not numerous because of a limited number of topics in lyrical works. That is why in a poetic text typical standard meanings of a concept are not only actualized quite differently but there appear new ones as well.

For a short «plan of subject matter» poetic text to become a masterpiece of art a poet has to introduce something personal, something unique into the stencil pictures existing in the minds of his readers. Sometimes he even has to change the existing image. The originality of a poetic work is connected with the fact that in each poetic text different content layers are actualized. This is determined by various combinatorics of its features. That is exactly what determines specifically «blurred» architectonics of a poetic concept.

Poetic linguistic personality is a unique type of a linguistic personality possessing a specific semantic structure of consciousness that can be realized in two hypostasis – that of the author and that of the addressee (the poet and the reader). This is a personality characterized by creative pragmatism, aesthetic motivation (pragmatic level), figurative thinking, imagination or creative fantasy (cognitive level). Outer mechanisms of communication are connected with meta-discursive environment, namely, the factors accompanying poetic communication by communicative interference, communicative mediators and inter-discursive dialogue.

**Key words:** poetic discourse, cognition, communication, concept, linguistic personality

## 1. INTRODUCTION

Two principal language functions are treated as equal within the cognitive discursive approach. They are cognitive and communicative (discursive) ones, constantly and invariably coordinating and interacting with each other. A poetic text like any other language phenomenon is regarded as being «at the cross-roads of cognition and communication».

For modern cognitive research the following provisions are considered to be initial and methodically significant: (a) language as a heuristic component of a man's intellectual process; (b) mutual reversibility concept of language intentionality and association-verbal organization of poetic consciousness; (c) linguistic personality as a creative character of speech poetic activity (Alefirenko 2007: 219-220).

## 2. RESEARCH METHODS

It is evident that portrayal of the man in an artistic text, the appearance of «I» in language communication and language creative activity are the problems that had been raised and solved long before the linguistics and stylistics of discourse emerged. Within the framework of discourse-dialogue paradigm conceptions by A.A. Potebnya (1976), G.G. Shpet (2007), O. Walzel, W. Dibelius, K. Fossler, and L. Spitzer (2007) and F. de Saussure (1977) are laid as the basis for their consideration. The discursive approach to the analysis of poetic texts has been beneficially influenced by some structural poetics provisions, and by the ideas of R.O. Jakobson (1975: 193-230), Yu. M. Lotman (1996) and others.

In addition, the following observation seems important. «The study of text and discourse has a much shorter history and has accelerated only in the past twenty years. It is perhaps not surprising that the field of discourse analysis and, more generally, the linguistic analysis of text have supplied neither comparably comprehensive studies nor comparably coherent definitions of the field of enquiry. Certainly, the term 'discourse analysis' is a contested one and various groups of linguists, literary and film theoreticians, cultural historians and semioticians argue that all their work is centrally concerned with the analysis of discourse, illustrating in the process the essentially interdisciplinary character of much work in discourse analysis» (Carter 1997: 13).

## 3. BASIC PART

Let us examine basic conceptions of cognitive discursive research of poetic texts – **poetic discourse, poetic concept, poetic linguistic personality and poetic communication** – in terms of modern anthropological paradigm.

**Poetic discourse.** The essence of the poetic element of artistic speech is determined by functional shades of meaning of poetic discourse as of an integral unit, open and dynamic. From the very core of it there emerges a melted poetic word artistically and aesthetically polished. Quite an «ordinary» word which is not full of images in everyday speech in a poetic text turns into a bright verbal image sometimes with unpredictable augments of discursive nature. Thus the word *переправа* (crossing) – «a place where you cross to the other bank» (MAS) – in A.T. Tvardovsky's «Vasilij Tyorkin» becomes a symbol of life and death in the war:

«**Переправа, переправа!** Берег левый, берег правый, Снег шершавый, кромка льда... Кому память, кому слава, Кому темная вода, – Ни приметы, ни следа».

According to the researchers, the special position of literature is rooted in the most fundamental and General structures and processes of human cognition and experience, giving us the opportunity to interact with a particular artistic means of communication (Gavins, Steen 2003: 2).

A poetic text as a communicative event, being a unit of poetic discourse, exists in a discursive environment. It is an integrative formation or some substrate system in which processes of speech creation develop. Poetic environment is a unique discursive sphere of memory devoid of an agent in which there exists «a voice without a name» (Zh.-Zh. Kurtin). Poetic texts originated and drawn to some specific environment exist as objects of poetic culture determining their value-semantic nature.

Poetic discourse as sum total of poetic texts is a self-contained whole determined by its structure. The structured nature of poetic discourse is conditioned by cognitive reasons. Firstly, (special elements of poetic thinking or poetic concepts are explicated, among which universal ones stand out – existing inside the text «I-concept» and discourse forming concept «Поэзия» («Poetry»)). Secondly, it is determined by the outer field (communicative conditions characterized by the existence of a specific poetic linguistic personality represented dually – both by the poet’s personality and that of the reader).

In addition to this any poetic text is in itself a complicated communicative phenomenon

– symbolic and mythological	волшебница, богиня, царица (fairy, Goddess, tsarina)
– perceptual – sensory	огонь, жар, пламя; музыка (fire, heat, flames, music)
– axiological	святая, прелестная (sacred, charming)
– sensory perception	любимая, недостижимая (beloved, unattainable)

Discursive space of a poetic text is a communicative event represented in it and interpreted by a linguistic personality. It is actualized by speech consciousness as an associative – shaped fragment of poetic communication. In the discursive space of a poetic text one can distinguish: 1) cognitive aspect – mental space, i.e. an element of linguistic personality’s consciousness; 2)

containing social and historical context, author’s intentions and elements of biography. That is why the openness of the poetic discourse system is revealed in the ability of poetic texts to absorb and artistically reflect realities of the world around. Any text functions in a specific linguistic and cultural space, i.e. it is submerged into a universe of the mind of national and world culture. Such type of openness influences the formation of new or additional meanings of any artistic product.

For this reason, the cognitive linguistic study of the poetic text is very important in Russia and abroad today. This, in particular, shows a large number of studies in the field of cognitive poetics (Tsur 1992; Stockwell 2002; Turner 2002 etc.).

Direction of poetic energy flows constituting a discursive concept cover is to a certain degree determined by the semantics of a corresponding language sign. Thus, considering different meanings of the word poetry to be found in explanatory dictionaries a corresponding concept in language consciousness is realized at a number of levels: 1) cultural (arts level) – as a specific type of creative work of one or several poets; 2) axiological level – meaning elegance, charm, beauty; 3) emotional level – lyricism, cordiality; 4) epistemological level –as a sphere of imaginary existence, the world of fantasy.

In semiotic, figurative and symbolic sphere of culture artistic concept is interpreted in communicants’ minds and is transformed into a poetic image. Generalized, cultural meanings of «Poetry» concept represented by the lexeme поэзия (poetry) are formed by the following discursive factors:

communicative – pragmatic aspect – the space not locked inside a certain poetic text but connected with the conditions of its creation, aims and tasks; 3) linguistic and cultural aspect – space connected with a corresponding inner text.

To the factors that determine the existence of a poetic text’s discursive space one can refer (a) peculiarities of a concrete communicative

situation; (b) specific activity of a creator's and receiver's minds aimed at representation of events in a poetic text; (c) its specific discursive resources.

**Poetic Linguistic Personality and Poetic Concept.** Poetic discourse as a cognitive phenomenon is created by individual perception and interpretation of reality inducing a poet to write poetry. Poetry is born in the co-ordinates that determine content and direction of poetic linguistic personality's activity. They are: 1) an ontological co-ordinate which corresponds to the task of poetic world creation; 2) a verbal co-ordinate corresponding to the language being a universal modeling system; 3) a cognitive co-ordinate that corresponds to a poet's creative activity. In its turn the cognitive aspect of a poetic text is connected with the reflection of the poet's specific intentions in its meaning structure. Specific character of his verbal reasoning with his aspiration to transmit information complex that includes conceptual, expressive and emotive components is oriented at perceiving thinking.

Principle mental unit of poetic discourse is a poetic concept forming discursive-cognitive space of a poetic text. It is an original form of an artistic concept possessing specifically blurred architectonics and is determined by associative shades of meaning mechanisms of its content structure formation (Chumak-Zhun 2009: 18-19).

Concept in a poetic discourse is not a rigid formation. Cognitive intentions formed on the basis of opinions and knowledge reflect the result of concept formation in genealogy (passed from generation to generation in the form of archetypical component); in ontogeny and ethnogenesis. These cognitive intentions appear at the initial stage of poetic concept formation in the individual consciousness of a poetic linguistic personality. This is some kind of a cognitive tuning-fork which is the basis for understanding of language expressions representing this or that poetic concept. The study of evolution and peculiarities of word representations in basic discourse concept «Poetry» showed that creation of the linguistic cognitive «concept image» in ethnic-cultural consciousness is a long process. On the one hand, it is closely connected with peculiarities of the inner form formation of each of the lexemes representing it. On the other hand, it is linked with extra linguistic factors determining the changes in Russian poetic discourse – cultural meaning space. An important role in formation of the concept's cultural layer is performed by individual personal meanings that are to be subject to associatively shaped explication in connection with the cognitive pragmatic intentions of the poet.

**Poetic communication.** Communicative mechanisms of poetic discourse are realized in two dimensions – outer and inner ones. Inner communicative-pragmatic mechanisms are determined by the specific character of the poetic linguistic personality participating in the process of poetic communication. For an adequate comprehension of the specific character of inter-subjective communication in poetic discourse it is important to remember about at least two of its categorical properties. Firstly, besides the text, poetic discourse contains various extra linguistic information (knowledge of the world around, events, opinions, values) playing an especially important role in understanding and apprehension of poetic speech. Secondly, sum total of the opinions formed in a certain socio-cultural context; values that characterize the discourse, form a meta-discourse. On the analogy with the meta-language, the language of «a secondary order», in relation to which the language serves as an object. Meta-discourse can be called discourse of a secondary order. In relation to which discourse is an object. The meta-discourse space is a linguistic cultural space in which a certain type of discourse is subject to discussion and evaluation

#### 4. CONCLUSION

Poetic meta-discourse that is the one, that includes texts about poetic texts, is an element of poetic inter-discourse which implies specific conditions for realization of discursive process (M. Peshe and K. Fuko). They are those factors that determine form and content of the discourse on the outside. The units of poetic meta-discourse are represented by various forms: critique, articles in journals, notes, letters, view points about poetic creative work.

Meta-discursive processes are directly connected with the peculiarities of poetic communication. A communicative act in terms of cognitive-discursive approach is a complicated mechanism and its specific character is determined by lots of factors. The ones that come to the fore are numerous peculiar features of the person apprehending this text. The recipient, more often than not, is an «ordinary reader», a homo poeticus, whose ability to grasp and interpret is connected with lots of inner and outer discursive factors.

Besides, a recipient can be represented by 1) a member of another discourse whose communicative position does not coincide with that of the addressee; 2) a researcher whose intentions are directed at examining this or that component of poetic communicative act; 3) a

poet who enters an inter-discursive dialogue with the author. Exactly these types of readers change standard model of a poetic discourse and cause the emergence of such a phenomenon of poetic discourse as an inter-discursive dialogue, communicative interferences, and communicative mediators.

## 5. INSIGHTS

Thus, cognitive pragmatic study of poetic discourse determined by the elaboration of general cognitive discourse theory moves this research beyond the framework of one field of knowledge and assumes research of numerous communicative, linguistic and many other factors that influence its emergence and perception.

## LITERATURE

- Alefrenko, N. F. *Yazykovoe soznanie poehita: znachenie i smysl / N.F. Alefrenko // Tekst i yazykovaya lichnost'*. – Tomsk, 2007. – S. 219-224.
- Carter, R. *Investigating English Discourse: Language, Literacy and Literature / R. Carter*. – London: Routledge, 1997. – 248 p.
- Chumak-Zhun, I.I. *Poetic Concept and its Status in the Typology of Concepts / I.I. Chumak-Zhun // Scientific bulletin of Belgorod State University. Humanities. Philology. Journalism. Pedagogy. Psychology*. – № 14 (69). – 2009. Issue 4/1. – P. 11-20.
- Cognitive poetics: goals, gains, and gaps / Ed. by Brone G., Vandaele J., Mouton de Gruyter*. – Berlin – New York. – 2009. – VIII. – 560 p.
- Gavins, J., Steen, G. (eds.). *Cognitive Poetics in Practice / J. Gavins, G. Steen*. – London – New York: Routledge, 2003. – 188 p.
- Lotman, Yu. M. *Vnutri myslyashchih mirov. Chelovek – tekst – semiosfera – istoriya / Yu.M. Lotman*. – M.: Yazyki russkoj kul'tury, 1996. – 464 s.
- Potebnya, A. A. *Ehstetika i poehtika / A.A. Potebnya*. – M.: Iskusstvo.1976. – 614 s.
- Saussure, F. de. *Trudy po yazykoznaniiyu / F. de de Saussure // Perevod s francuzskogo yazyka pod red. A. A. Holodovicha*. – Moskva: «Progress», 1977. – 695 s.
- Shpet, G. G. *Iskusstvo kak vid znaniya. Izbrannye trudy po filosofii kul'tury / G.G. Shpet*. – Rossijskaya politicheskaya ehnciklopediya, 2007. – 712 s.
- Stockwell, P. *Cognitive Poetics: An Introduction / P. Stockwell*. – London – New York: Routledge. – 2002. – 193 p.
- Tsur, R. *Toward a Theory of Cognitive Poetics / R. Tsur*. – Amsterdam: Elsevier Science Publishers, 1992. – 573 p.
- Turner, M. *The Cognitive Study of Art, Language and Literature / M. Turner // Poetics Today*. – 2002. – № 32: 1. – P. 9-20.
- Walzel, O., Dibelius, W., Fossler, K., Spitzer, L. *Problemy literaturnoj formy. Izd. 2 / O. Walzel, W. Dibelius, K. Fossler, L. Spitzer*. – M: URSS, 2007. – 240 s.
- Yakobson, R. *Lingvistika I poehtika / R. Yakobson // Strukturalizm: «za» i «protiv»*. – M., 1975. – S.193-230.