

DOI <https://doi.org/10.51647/kelm.2024.2.9>

PRZESTRZENNA ORGANIZACJA TEKSTU ARTYSTYCZNEGO W KOMUNIKACJI MASOWEJ

Svitlana Suvorova

kandydat nauk filologicznych, profesor nadzwyczajny katedry języków obcych

Akademia Państwowa w Dnieprze

budownictwa i architektury (Dniepr, Ukraina)

ORCID: 0000-0001-5341-2963

suvorova.svitlana@pdaba.edu.ua

Adnotacja. Kategoria przestrzeni, podobnie jak kategoria czasu, koreluje tekst z określoną sytuacją, ale już nie z przepływem. Przestrzeń artystyczna różni się od rzeczywistości w taki sam sposób, jak relacje na osi czasu. Przestrzeń rzeczywista jest globalna, ciągła i podzielna. Przestrzeń artystyczna odtwarza te właściwości i dodaje do nich jeszcze jedną – konkretność. Rzeczy nie tylko tworzą przestrzeń, ale także ją organizują strukturalnie – te słowa o przestrzeni mitopoetyckiej można odnieść do wszystkiego, co artystyczne. Ponadto przestrzeń artystyczna ma określoną ramę, czyli orientację względem centrum, to centrum jest podmiotem całego tekstu, jego autorem i przez niego wyznaczana jest rama. W porównaniu z tekstem mówionym, który również zawiera znamiona antropocentryczności, tekst artystyczny wyróżnia się wyważonym rozwiązaniem przestrzennym: nie jest on podyktowany realną sytuacją, ale jest jednym ze składników zamysłu autora.

Słowa kluczowe. Kropka, fragmenty, tekst artystyczny, na przykład tytuł, klucz.

SPATIAL ORGANIZATION OF LITERARY TEXT IN MASS COMMUNICATION

Svitlana Suvorova

PhD in Philology, Associate Professor of the

Department of Foreign Languages, Prydniprovsk State Academy

of Civil Engineering and Architecture (Dnipro, Ukraine)

ORCID ID: 0000-0001-5341-2963

suvorova.svitlana@pdaba.edu.ua

Abstract. The category of space, like the category of time, correlates the text with a certain situation, but no longer with the flow. Artistic space differs from the real one in a similar way to relationships along the timeline. Real space is global, continuous and divisible. Artistic space reproduces these properties and adds one more thing to them – concreteness. Things not only constitute space, but also organize it structurally – these words about mythopoetic space can be applied to everything artistic. In addition, artistic space has a certain framework or orientation relative to the center, this center is the subject of the whole text, its author., and the frames are set by him. Compared with the colloquial text, which also includes the sign of anthropocentricity, the literary text is distinguished by the deliberateness of the spatial solution: it is not dictated by the real situation, but is one of the components of the author's intention.

Key words: point, fragments, the literary text, for example, the title, the key.

ПРОСТОРОВА ОРГАНІЗАЦІЯ ХУДОЖНЬОГО ТЕКСТУ В МАСОВІЙ КОМУНІКАЦІЇ

Світлана Суворова

кандидат філологічних наук, доцент кафедри іноземних мов

Придніпровської державної академії

будівництва і архітектури (Дніпро, Україна)

ORCID: 0000-0001-5341-2963

suvorova.svitlana@pdaba.edu.ua

Анотація. Категорія простору, як і категорія часу, співвідносить текст із певною ситуацією, але вже не з течією. Художній простір відрізняється від реального подібно до стосунків на шкалі часу. Реальний простір глобальний, безперервний і подільний. Художній простір відтворює ці властивості і додає до них ще одну – конкретність. Речі не лише конституюють простір, але й структурно його організують – ці слова про міфопоетичний простір можна застосувати до всього художнього. Крім того, художній простір має певну рамку або орієнтацію щодо центру, цим центром є суб'єкт цілого тексту, його автор, а рамки задаються ним. Порівняно з розмовним текстом, який також містить ознаку антропоцентричності, художній текст вирізняється зваженістю просторового вирішення: воно не продиктовано реальною ситуацією, а є одним із компонентів авторського задуму.

Ключові слова: крапка, фрагменти, художній текст, наприклад, заголовок, ключ.

Of the three types of objective space (point, vector, quantitative), the least relevant for a literary text is the quantitative one. Composition, size, scope of the phenomenon – these characteristics are used as private local pointers that act within the text fragment. The significance of "point" (concentric) and vector space is much greater. An entire text can be built on this basis. The key concept for both types of space is the "vector zero" – the point of view of the subject (note that the term "point of view", which has acquired a very capacious meaning, is formed precisely on a local basis).

The literary text has extensive possibilities in terms of spatial organization and choice of point of view. Let us consider the main types of spatial organization of a literary text, taking into account the categories of the describing subject. If the places of the author and the character coincide, the following spatial solutions are possible: 1) the author transforms into a character, 2) the author follows the character, 3) the place of the author is determined relatively. If the place of the author is different from the place of the character, the following can be observed: 1) the point of view of the author slides from one character (more broadly, the object) to another, 2) the point of view of the author is independent, 3) the point of view of the subject changes depending on the movement subject in the description field, 4) the point of view is of a general nature ("bird's eye view").

When modeling a text space, there are two ways: reproduction (image) of space and an indication of the reproduced space, the combination of which is capable of forming a general panorama of the text. This panorama is concrete. "The spatial continuum of the text, in which the world of the object is displayed, is formed into a certain topos. This topos is always endowed with some objectivity, since space is always given to a person in the form of its concrete filling" (Ляпон, 1971). Of course, the measure of concreteness is different (cf. the spatial characteristics when combining the author and the character and when looking from a bird's eye view), so that one can distinguish between concrete and generalized space. But the generalized artistic space is also concrete in the sense that it is depicted, not defined.

Spatial reality can become the basis of an artistic image; abandoned village, and in a cluster of modern houses. Due to the concreteness on which the figurativeness is based, the increments of meaning on a metonymic and associative basis, the artistic space itself can acquire the properties of an artistic image or become a way of expressing the non-spatial meanings of an entire text.

The text field of space in the artistic style repeats the linguistic one in the sense that the nuclear means of the linguistic field are the main ones in artistic texts. These include vocabulary with a spatial sense of different status in the lexical meaning, including words with a specific subject meaning, geographical names, verbs of being and movement (Шкляр, 2017). But this similarity is only of the most general order.

The action of genre and thematic factors, as well as the creative individuality of the author, lead to a developed variability of the specific spatial organization of the text, including relative to the linguistic composition of the core of the space field in a given text. Especially strongly the composition of text means depends on the theme of the work. So, in "urban" stories, the main ones in the local field of the text are the designations of places of human habitation in the city, in the yard, crossing the yard, through the doors, in the apartment, address, second floor, eighth room, climbed the stairs home leaning against the railing.

If the place of action is associated with rural realities, natural landscape, the lexical set of spatial semantics changes accordingly.

An image that is close to us (close-up) is achieved by detailing, a detailed description of the place, as well as the included narrative fragments. The transition from a general plan to a large one, from an indefinite space to a concretely defined one, and other spatial changes signal the boundaries of structurally meaningful fragments of the text and advance the disclosure of the topic. Consider some ways to distinguish between the beginning and the main part of the story.

1. Non-spatial beginning –> spatially concrete solution of the main part:

Four Boris wife left. How did she leave! Just like in the good old novels – she fled with an officer. –> Boris came from a long-distance flight, drove the car into the fence, unlocked the hut... And found a note on the table

2. Spatial beginning with a gradual narrowing of the space to the specific constant chosen by the author: –> We are at home – for the first time I saw stars nailed to the ends of the corners of rural huts, and decided that these were Timur friends in honor of some then the village was decorated for the holiday. We went to one hut to drink some water. She lived in that wooden hut, with rafters lowered low ... (A s t.). 3. Concrete-spatial beginning with the expansion of space in the main text The December wind chilled the city. Above the window from the receiver. fog exhaled from the clearing, covered the city

4. Absolute beginning, in which the place of event is indicated by a subject name. –> preservation or expansion of a given spatial volume:

House... House... House... The Cathedral, with a cockerel on its spire High, stone, it sounds over Riga. > The vaults of the cathedral are filled with organ singing. Under the window –> Outside the wind...” – comes the moon. In the yard, on that side of the forest, the light of the harrier flooded the lands, filled the river – everything drowned in it

The hall is full of people. <...> D o m s k and the cathedral! The Dome Cathedral!

The category of artistic space is isomorphic to the category of artistic time. This is expressed both in the structural features of text space and time, which combine the properties of the real and the perceptual, and in the text functions of both categories, including the function of creating an independent artistic image and the function of general text communication and text segmentation.

Compositional blocks in a work of art stand out very clearly. The presence of headings, graphic methods of dividing the text according to the compositional principle (the use of breaks, spaces, endings at the end or before the beginning of a new fragment, the numbering of chapters) contribute to this.

The title of a literary text is a prospective unit that contains information that determines the entire construction of the work. This information cannot be reduced to objective-logical or subjective-logical content, it includes both. The heading of a literary text contains or supports the key units of the text and, more than any other fragment of the text, is of a general textual nature.

Structurally, the most significant division of headings into nominative and predicative ones, including the second group, with the omitted theme of the predicative statement, for example: About happiness (Shest.). In genetic terms, original and borrowed titles can be distinguished (the tradition of using the title-quote is strong in the genre of the story: I am; My friend, it is so difficult to part (Sixth); The husband's wife saw off to Paris. In terms of the relationship between the title and the text, various varieties are also possible: from the title—a message about the content of the work to the title—mystery. The difficulty of choosing a title is widely known as a consequence of the writer's awareness of its textual significance (a popular book on titles by 3. D. Bliskovsky is called "The Torment of a Title"). In search of the best option, the author of a literary text takes care of the semantic capacity of the title, as well as its non-standard, originality. The compositional frame of a literary text – the beginning (exposition) and the ending (final) – also tends to be non-standard, but certain stereotypes, genre and general style, are, of course, accumulated here.

The main regularity of the general stylistic type is that the selection of the named compositional blocks (heading, beginning, ending) and their connection with the main part of the work of art is based on other field categories than in other functional styles, or on a different organizing field categories common to styles (Мамалига, 1983). We argue the stated position by comparing the artistic style with the scientific one. In a scientific text, the connection between the introduction and the main part is organized on an objective-logical basis, that is, along the line of the topic of the text. The literary text, of course, is not devoid of this type of connection, but the main line here is not logical, but psychological, through the category of tonality. In this case, the absolute beginning of the beginning plays a special role (in its connection with the pretext – the title and the whole text).

We note the pragmatic capacity of the beginning: figurativeness (the use of concrete-objective nouns, concrete verbs of motion), neutral words with an emotional linguistic connotation, an expanded metaphor and in it the method of verbal speech science, an enumerative series with non-conjunction; repeated inversion. On the indicated syntactic and lexical basis, the intonation of slowness, thoughtfulness is based, emphasized by a dot at the end of the first sentence; pragmatic saturation is facilitated by the intonational contrast of the first and second sentences, while maintaining the syntactic generality – by the technique of inversion. The contrast is provided by the actual intonation and the difference in the length of sentences. Zachin contains information about lyricism and folklore attitude.

In the text, the expectations are justified: the disclosure of a specific situation is associated with the use of artistic techniques given in the beginning, especially the inversion of the subject and predicate, see paragraph beginnings in the main part of the story: Nikishka comes out, Nikishka looks, fun Nikishka, Nikishka drives closer, Nikishka's father saw, etc. This technique, as well as folklore motifs (a ride on a horse through forests and mountains; a mother escorting her son on the road; a monster with fiery eyes (dog) and other dangers) and lexicon (riding, riding, hut; neither sleeping nor slumbering; the horse will appear, the cherished word, etc.) make the text monolithic in terms of tonality and stylistic manner.

3. "Don't come tomorrow," she said, although they had a firm agreement on his arrival.

– Why? he asked with rising irritation, what had happened to him lately (Shest. – "My friend, it is so difficult to part"). The pragmatic power of the beginning is provided by a direct appeal in the title-quote, dialogization, the name of a negative emotion is irritation, words with an emotional linguistic connotation friend, difficult, parting; a reflection of everyday contradiction: agreement – its violation. This is how information is conveyed about the emotional stress, psychological difficulties of the characters. In the text, expectations are justified, tension intensifies.

What has been said does not contradict the effect of deceived expectation known to a literary text, it only confirms the general rule of the tonality, psychological connection between the beginning and the main part of a literary text.

Conclusions. Differently than in other styles, the connection of the considered parts of the text is organized with respect to locality / temporality. In scientific speech, the indicators of these categories are of an auxiliary nature and refer to objective time. Their secondary role is emphasized by derivation into the "behind the text" with the help of brackets, footnotes, and references. In a literary text, the category of time is realized in its special variety – artistic time, the role of which in all parts of the text is essential, both in content and structurally. Attention should also be paid to the line of abstractness / concreteness of the presentation. In the scientific text, both the introduction and the main part retain the properties of an abstract presentation, while in the artistic one they retain the properties of concreteness.

Thus, the nature of the connection between the introductory compositional block and the main body of the text in the artistic style differs significantly from the scientific one (Теремко, 2011). Similarly, comparisons can be made with other styles. The "list of differences" will be different, the degree of dissimilarity will be different, but the thesis put forward about the special nature of the connection between the title and frame of a literary text with its main body remains reliable. The ending of a literary text correlates with the beginning and the main text in a similar way. Correlation does not mean repetition, preservation of the tonality specified in the title and exposition (textual meanings are characterized by dynamics), we are only talking about preserving the emotional tension itself and the ability of a work of art to come (on the basis of the author's point of view) to some kind of emotional dominant.

The peculiarity of the artistic variety of the final blocks is the exaggeration of concreteness. Generalizations that are mandatory for a scientific text are not often found here, although such a solution is not excluded. Grandfather stood in the middle of the road for a long time, until the horse disappeared behind a ledge of rock, and Volodya

waved his hand all the time. And the boy was clearly aware that this land with its eagles, horses, gray-haired aksakals and sonorous dombras was becoming part of his destiny (lexical indicators of generalization are highlighted, grammatical and stylistic ones should be added to them: the use of plural nouns with a specific meaning, enumerative a series on a non-union basis with a union and as a sign of the completion of the enumeration).

But even here the generalization is, firstly, "put on a fact" (see the first sentence), and secondly, it is of a psychological nature. In most cases, the genre of the story is associated with open endings. The plot is not rounded off, but interrupted in order to be continued in the endless plot of the real life that the writer narrates about (the end of the same type as in the colloquial style in everyday "linguistic existence").

References:

1. Afonin O.V. *Ukrainska knyha v konteksti svitovoho knyhovydannia* (2009). [Ukrainian book in the context of world book publishing]. Knyzhkova palata Ukrainy, 2009 [in Ukrainian].
2. *Hendernyi rozvytok u domashnomu hospodarstvi / uporiad* (2005). [Gender development in the household / order]. K.M. Lemkivskyi. Kyiv: Folio, 2005 [in Ukrainian].
3. Dudoladova O.V. *Dynamika suchasnoi reprezentatsii henderu v anhlomovnomu zhurnalistskomu dyskursi* (2003). [Dynamics of modern representation of gender in the English journalistic discourse]. Kharkiv, 2003 [in Ukrainian].
4. Desheriieva T.I. *Linhvistychnyi aspekt katehorii chasu u yoho spivvidnoshenni z fizychnym i filosofskym aspektamy. Pytannia movoznavstva* (1975). [Linguistic aspect of the category of time in its relation to the physical and philosophical aspects. Questions of linguistics]. 1975 № 2 c. 111 [in Ukrainian].
5. Ivanov V. *Osnovni teorii masovoi komunikatsii ta zhurnalistyky: navch. posibnyk / Valerii Ivanov* (2010). [Basic theories of mass communication and journalism: teaching. manual / Valery Ivanov]; za red. V.V. Rizuna – Kyiv: Tsentr vilnoi presy, 2010 [in Ukrainian].
6. Kahanov I.Ia. *Problematyka vyvchennia chytacha u tvorakh* (1964). [The issue of studying the reader in the works of O.I. Biletsky]. Kharkiv, 1964. Vyp. 1. [in Ukrainian].
7. Liapon M.V. *Do pytannia pro movnu spetsyfyku modalnosti* (1971). [On the question of the linguistic specificity of modality]. 1971. c. 230–239 [in Ukrainian].
8. Martyniuk A.P. *Hender yak konstrukt dyskursu. Dyskurs yak kohnityvnyi i komunikatyvnyi fenomen* (2005). [Gender as a construct of discourse. Discourse as a cognitive and communicative phenomenon]. Kharkiv, 2005. 295–318 [in Ukrainian].
9. Mamalyha A. I. *Struktura hazetnoho tekstu* (1983). [The structure of the newspaper text]. Kyiv, 1983 [in Ukrainian].
10. Mostepanenko A.M. *Problema universalnosti osnovnykh vlastyvostei prostoru i chasu* (1969). [The problem of the universality of the basic properties of space and time]. 1969 [in Ukrainian].
11. Otkupshchikova M.N. *Deiaki zakonomirnosti rozpoznavannia zviaznoho tekstu. Linhvistychni problemy funktsionalnogo modeliuvannia movlennievoi diialnosti* (1982). [Some patterns of recognition of a coherent text. Linguistic problems of functional modeling of speech activity]. 1982. Vyp. 5 [in Ukrainian].
12. Otkupshchikova M. I., *Syntaksys zviaznoho tekstu [Syntax of a coherent text]: (Strukturno-linhvistychna model)*, 1987 [in Ukrainian].
13. Ohar Ye I. *Navchalnyi posibnyk dlia studentiv VNZ Osvita zakryta* (2002). [Children's book: problems of publishing preparation: Study guide for university students Education Closed]. Ukrainska akademiia druzarstva. Lviv, 2002 [in Ukrainian].
14. *Dehumanizatsiia mystetstva. Vybrani tvory. Vydavnychiy dim «Osnovy»* (2001). [Dehumanization of art Selected writings], 2001 [in Ukrainian].
15. Smetanina S.I. *Funktsionalno-typolohichnyi analiz pryiomiv nazyvannia osib i faktiv u strukturi publitsystychnoho tekstu* (1982). [Functional-typological analysis of the methods of naming persons and facts in the structure of a journalistic text]. 1982 [in Ukrainian].
16. Syvokin H. *Vichnyi dialoh. Ukrainska literatura ta yii chytach vid naidavnishykh chasiv do sohodni* (1984). [Eternal dialogue. Ukrainian literature and its reader from ancient times to today]. Dnipro, 1984 [in Ukrainian].
17. Syvokin H.M. *U vymirakh spryiniattia. Teoretychni problemy khudozhnoi literatury, yii istoriia ta funktsii* (2006). [In the dimensions of perception. Theoretical problems of fiction, its history and functions]. Kyiv, 2006 [in Ukrainian].
18. Teremko V. *Psykhologichni vymiry chytannia v kontekstnii systemi vydavnychoi stratehii / red. M. M. Romaniuk; NAN Ukrainy, LNNBU imeni V. Stefanyka, NDI presoznavstva* (2011). [Psychological dimensions of reading in the contextual system of publishers strategy / ed. M. M. Romaniuk; National Academy of Sciences of Ukraine, LNNBU named after V. Stefanyka, Research Institute of Press Studies]. Lviv, 2011. – Vyp. 1(19) [in Ukrainian].
19. Teremko V. *Chytannia yak stratehichna problema vydavnychoi sfery / Vasyl Teremko* (2011). [Zapysky Lvivskoi natsionalnoi naukovoii biblioteki Ukrainy imeni V. Stefanyka: zb.nauk.prats] NAN Ukrainy, LNNB Ukrainy im. V. Stefanyka; red: M.M. Romaniuk. Lviv. 2011 [in Ukrainian].
20. Shtolts I. *Upravlinnia rozpovsiudzhenniam i marketynhom chytatskoi audytarii Suchasnyi mediamenedzhment u drukovanykh ZMI: Shliakhy rozderzhavleniia ukrainskoi presy* (2008). [Management of distribution and marketing of the readership [Modern media management in print media: Ways of denationalization of the Ukrainian press]: Red. 2-y, dop. i vypravleno Red. V. Ivanova ta N. Lanhe. 2008 [in Ukrainian].
21. Koly «vidminnist» ye «dominuvanniam». *Krytyka «antyvladnoho» kulturnoho pidkholdu do statevykh vidminnostei. Mova v suspilstvi* (1992). [When "Difference" is "Dominance". Language in Society]. 1992. Tom 21 [in Ukrainian].
22. Yakovenko V. M. *Literatura i problema chytacha u tvorchoosti O.I. Biletskoho 20-kh rokiv. Ukrainske literaturoznavstvo* (1968). [Literature and the problem of the reader in the works of O.I. Biletskyi of the 20s]. Lviv, 1968. Vyp. 4 [in Ukrainian].

Список використаних джерел:

1. Афонін О.В. Українська книга в контексті світового книговидання. Книжкова палата України, 2009. 277 с.
2. Гендерний розвиток у домашньому господарстві / упоряд. К.М. Лемківський. Київ: Фоліо, 2005. 351 с.
3. Дудолодова О.В. Динаміка сучасної репрезентації гендеру в англomовному журналістському дискурсі. Харків, 2003. 20 с.
4. Дешерієва Т.І. Лінгвістичний аспект категорії часу у його співвідношенні з фізичним і філософським аспектами [Питання мовознавства. 1975] № 2 с. 111. 117.
5. Іванов В. Основні теорії масової комунікації та журналістики: навч. посібник / Валерій Іванов; за ред. В.В. Різуна – Київ: Центр вільної преси, 2010. 258 с.
6. Каганов І.Я. Проблематика вивчення читача у творах. Харків, 1964. Вип. 1. с. 33–48.
7. Ляпон М.В. До питання про мовну специфіку модальності. 1971. с. 230–239.
8. Мартинюк А.П. Гендер як конструкт дискурсу. Дискурс як когнітивний і комунікативний феномен. Харків, 2005. С. 295–318.
9. Мамалига А. І. Структура газетного тексту. Київ, 1983. 137 с.
10. Мостепаненко А.М. Проблема універсальності основних властивостей простору і часу. Л., 1969. 229 с.
11. Откупщикова М.Н. Деякі закономірності розпізнавання зв'язного тексту. Лінгвістичні проблеми функціонального моделювання мовленнєвої діяльності. 1982. Вип. 5, с. 21–41.
12. Откупщикова М. І., Синтаксис зв'язного тексту: (Структурно-лінгвістична модель), 1987. 33 с.
13. Огар Є І. Навчальний посібник для студентів ВНЗ Освіта закрита. Українська академія друкарства. Львів, 2002. с. 160.
14. Дегуманізація мистецтва. Вибрані твори. Видавничий дім «Основи», 2001. с. 210 с.
15. Сметаніна С.І. Функціонально-типологічний аналіз прийомів називання осіб і фактів у структурі публіцистичного тексту. 1982. с. 16.
16. Сивокінь Г. Вічний діалог. Українська література та її читач від найдавніших часів до сьогодні. Дніпро, 1984. С. 255.
17. Сивокінь Г.М. У вимірах сприйняття. Теоретичні проблеми художньої літератури, її історія та функції. Київ, 2006. 304 с.
18. Теремко В. Психологічні виміри читання в контекстній системі видавничої стратегії / ред. М. М. Романюк; НАН України, ЛННБУ імені В. Стефаника, НДІ пресознавства. Львів, 2011. – Вип. 1(19). – С. 238–255.
19. Теремко В. Читання як стратегічна проблема видавничої сфери / Василь Теремко [Записки Львівської національної наукової бібліотеки України імені В. Стефаника: зб.наук.праць] НАН України, ЛННБ України ім. В. Стефаника; ред: М.М. Романюк. Львів. 2011. С. 153–173.
20. Штольц І. Управління розповсюдженням і маркетингом читацької аудиторії [Сучасний менеджмент у друкованих ЗМІ: Шляхи роздержавлення української преси: Ред. 2-й, доп. і виправлено] Ред. В. Іванова та Н. Ланге. 2008. С. 136–152.
21. Коли «відмінність» є «домінуванням». Критика «антивладного» культурного підходу до статевих відмінностей. Мова в суспільстві. 1992. Том 21. С. 547–568.
22. Яковенко В. М. Література і проблема читача у творчості О.І. Білецького 20-х років [Українське літературознавство]. Львів, 1968. Вип. 4. С. 16–33.