Contemporary linguistics in the light of new paradigms

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Abstract. This article presents an analysis for the first time from the standpoint of new directions of linguistics an attempt was made to study comprehensively verbal markers of anthropocentrism in discourse. The aim of the thesis is to identify verbal markers of anthropocentrism in literary discourse, based on semantic-stylistic, communicative-pragmatic, cognitive, cultural, psychological characteristics of the discursive personality of the author and personage. Accordingly, in the article: a new approach has been applied to the analysis of literary discourse from the standpoint of the methodological principles of anthropocentrism, interdisciplinarity and integrity; the distinctiveness of literary discourse has been defined as one of the most complex types of communication - literary and cognitive, the subjects of which are the author and the personage; the provision on anthropocentrism of literary discourse being manifested in the discursive personality of the author and character was grounded;level parameterization of the linguocreative discursive personality of the author and the character from the standpoint of their semantic-stylistic, communicative-pragmatic, cognitive, cultural, and psychological characteristics has been carried out.

1 Introduction

Linguistics at the present stage of its development is characterized by an anthropocentric approach to the study of language. The category of anthropocentricity involves the study of the motives and intentions of the speaker based on various types of texts, in particular, fiction. In this regard, the classification of language markers of the categories of the author and the personage and their representation in surface and underlying structures of the text seems to be the task of paramount importance.

The relevance of this topic to the problem of verbal markers of anthropocentrism stem from the general orientation of modern linguistics to the study of the human factor, based on the cognitive-discursive features of its implementation in literary discourse, as well as insufficient knowledge in the linguistic representation of the discursive personality of the author and character. This work is based on the principles of anthropocentrism and interdisciplinarity and is at the intersection of such disciplines as linguo-personology,

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cognitive linguistics, in particular, cognitive stylistics, linguoconceptology, linguo-pragmatics, linguoculturology.

The issue of an interdisciplinary and anthropocentric approach to literary text and discourse is discussed by a number of foreign and local scientists: P.Verdonk, A.Vecbiskaya, T.A. Van Dyke, DJ. Lakoff, G.Lich, N.F. Alfirenka, N.D. Arutyunova, I.V.Arnold, N.N. Baldiyev, I.R. Galperin, A.V. Karasik, Yu.N.Karaulov, E.S. Kubryakova, V.A. Maslova, E.V. Paducheva, Yu.S. Stepanov, V.N. Telia, D.U. Ashurova, N.M. Mahmudov, Sh.S. Safarov, M.I. Rasulova, A.E. Mamatov, X.I. Islamdjanova, D.E. Lutfullaeva, D.S. Khudoyberganova, M.R. Galieva, N.M.Djusupov and others. In the field of linguistics, the possibilities of changing a personality, his worldview through language are noted in the scientific works of A.Potebnya, L.V.Tsherba, G.A. Vinakur. Language personality structure on the example of the Russian language, a rather detailed description was made in Yu.N.In Karaulov's work. Some aspects of this work related to the structure of the language personality (in our case, a discursive person- DP) serve as the initial theoretical basis of our article.

2 Experimental part

Along with traditional methods (the method of linguistic description, the method of oppositions, stylistic analysis, contextual analysis), new methods of analysis have been used, in particular, communicative-pragmatic analysis, frame analysis, conceptual analysis, intertextual analysis, the method of constructing a cognitive map, the parameterization method, method of associative field.

In order to disclose discursive personality of the author, a multi-stage analysis procedure has been developed, including:
• identification of the most significant language units verbalizing the discursive personality of the author;
• analyzing author's thoughts, their distinction, from the standpoint of author's modality and intentionality;
• identification of the conceptual significance of the title as a complex of implications, reflecting individually the author's picture of the world;
• determination of the conceptual significance of descriptive contexts in the representation of the author's discursive personality;
• analyzing linguistic and cultural concepts from the perspective of anthropocentrism of artistic discourse;
In terms of the character's discursive personality, the analysis procedure includes the following steps:
• consideration of the artistic dialogue and determination of the character's discursive personality, manifested in the interaction of semantic-stylistic, communicative-pragmatic, cognitive, cultural and psychological characteristics;
• analysis of improperly direct speech aimed at representing the character's discursive personality;
• identification of discursive characteristics of graphic means as an expression of the discursive personality of the author and character;

3 Results and discussions

In the light of the anthropocentric paradigm, which includes the "human factor" in the study of language, the consideration of linguistic phenomena through the prism of peculiar triads "language-person-communication", "language-person-thinking", and "language-person-

culture" seems to be very relevant. This is due to the fact that, on the one hand, the language in all diversity of its functioning is predetermined by a person, his knowledge and experience (a person in a language); on the other hand, language is a means of knowing a person, his thoughts, consciousness and intellect (language in a person). It should be noted that the principle of anthropocentrism naturally presupposes an interdisciplinary approach, going beyond the limits of "internal linguistics" into the space of a person and his activities. The anthropocentric approach, being especially significant in the study of a literary text, involves its complex, interdisciplinary analysis from the standpoint of such areas as linguistic personology, text linguistics, communicative linguistics, cognitive linguistics, linguoconceptology, and linguoculturology. The most significant characteristic of the discourse for our research is anthropocentrism, which involves researching the discourse in the close trinity of author-text-reader. However, it must be emphasized that the distinctive feature of literary discourse is the peculiar, complex nature of communicative activity: external - author-reader and internal - personage-personage.

The anthropocentric paradigm involving the research of the human factor in language, is a macro-paradigm that combines such areas of linguistics as cognitive linguistics, linguo-pragmatics, linguoculturology, linguo-conceptology, psycholinguistics, sociolinguistics, etc. The anthropocentric approach to language learning is based on the principles of interdisciplinarity and integrity, which implies a comprehensive study of linguistic phenomena in the relationship and interaction of their semantic, stylistic, pragmatic, cognitive characteristics. The study of a literary text from the position of anthropocentrism is due to the ontological essence of the literary text, which is one of the artistic forms of human cognition of the surrounding reality.

The anthropocentric approach to a literary text required the use of the term literary discourse and discursive personality. Literary discourse is a complex communicative-cognitive phenomenon that involves examining a text in communication, in dynamics, in a sociocultural context, in the interaction of linguistic and extra-linguistic factors, linguistic and extralinguistic information (knowledge about the world, events, opinions, value attitudes), which plays an important role in understanding, perceptions and interpretations of literary discourse. The peculiarity of literary discourse lies in its anthropocentricity, and the ability to embody in a figurative form a special artistic picture of the world, modeled by the author. In this regard, literary discourse appears as one of the most complex types of communication - literary and artistic, whose subjects are not only the author and reader, but also the personages.

DL is understood by us as a combination of human abilities and characteristics that determine the creation and perception of discourse by him, which differ in: a) the degree of semantic-stylistic language complexity of the author and character DL; b) the nature of the linguistic representation of communicative-pragmatic factors to characterize the DL of the author and the character; c) the depth of reflection of the intellectual sphere of the DL of the author and the character; d) the degree of expression of universal and national-specific cultural values of the author and character; e) identification of the psychological, individually personality characteristics of the author and character DL, representing a certain psychological type of DL.

Anthropocentrism of artistic discourse is primarily manifested in the discursive personality of the author and character. The author's DL manifested in the author's modality and intentionality is determined by the entire system of language tools used in the CD, which is reflected in the selection of lexical tools, in the semantic, pragmatic and compositional structure of the discourse. At the same time, some fragments of the discourse express the DL of the author and the character with the greatest degree of obviousness, which allows us to consider them as verbal markers of anthropocentrism. The verbal explication of the author's DL is manifested in such fragments and units of text as: a) author's mediations; b) titles and

epigraphs; c) linguistic concept; e) descriptive contexts; e) citations. The character's DL is a complicated structure and includes the characteristics inherent in the DL of the character and the author. The verbal markers of the character's DL are a) literary discourse; b) represented speech; c) graphical means characterized by the expression of the author's modality and aimed at characterizing the character's image in communicatively pragmatic, cognitive, cultural, and psychological aspects.

The author's mediations, being a verbalizer of the author's DL and an expression of the author's modality aimed at representing the individually author's worldview, are characterized by the following features: a) autosemanticism manifested in structural completeness, relative semantic independence and functional significance; b) stylistic marking, manifested in the convergence of stylistic means that contribute to the promotion of the most significant information; c) the conceptual significance of expressing the concept of the whole work.

Citation is the author's sayings, characterized by brevity, semantic capacity and reinterpretation. The maxim is also considered as a small form of a text, a component of an individual author's and conceptual picture of the world, as a cultural model that translates the most conceptually significant information. The analysis of author's maxims, their distinction signs, from the standpoint of author's modality and intentionality revealed the following signs: a) stylistic marking, manifested in the convergence of stylistic devices; b) an entity that can be taken out of context as an independent judgment and used in other texts; c) national-cultural specifics verbalizing linguistic concepts, certain knowledge of the world, emphasizing figurative and value components containing culturally significant information; c) intertextuality, characterized by a double reference correlation due to the interaction of two texts.

A significant role in representing the author's conceptual picture of the world is performed by the title. By entering into a complex semantic interaction with the whole text, it becomes the most important element of its semantic and aesthetic organization and represents a kind of complex cognitive structure and cultural model. The essential features of the title are: implicit; stylistic marking; symbolism; conceptual significance. By the nature of implicitness, two types of titles are distinguished, characterized by deep implicitness, decoding of which requires an analysis of the whole text and dark implicitness to decode which only the knowledge of the text is not enough, and additional background knowledge of a historical, cultural and sociocultural nature is required. The stylistic labeling of the title is represented by a wide range of stylistic devices, which we consider as conceptual structures that incorporate all the information presented in the text, as well as certain structures of knowledge about the world, and as a cultural model that translates the conceptual meanings and cultural values that are most significant for text interpretation. One of the essential characteristics of the title is its symbolism, which we consider as a cognitively significant artistic image or a combination of knowledge structures. The most significant in terms of author's modality are such features of the title symbolism as imagery and ambivalence. The conceptual essence of the title lies in the fact that it, being the highest conceptual unit, serves to express the superconcept of the entire work, a semantic focus combining many different conceptual meanings.

Descriptive contexts, including an artistic portrait and nature-describing contexts, are one of the language means representing the author's DL, which is manifested in his subjective modality and intentionality. They are characterized by the following features: descriptive contexts are a two-level structure, including linguistic (explicit) and conceptual (deep) levels. The correlation of linguistic and conceptual level contributes to the generation of new conceptual meanings. A distinctive feature of the description contexts is the phenomenon of anthropomorphization i.e. attribution of animated and human signs to natural phenomena and animals. Literary discourse is characterized by the widespread use of anthropomorphization

processes, which allows us to consider them as relevant means of manifesting the principle of anthropocentrism in literary discourse. A characteristic feature of descriptive fragments is their stylistic marking, manifested in the widespread use of stylistic and expressive means, as well as the convergence of the joint venture. A sign of stylistic marking, which determines the expressiveness, emotionality, imagery and value of descriptive contexts, contributes to the expression of the subjective modality of the author and his linguo-artistic thinking. One of the most significant forms of representation of the author's DL is the linguistic concept and the features of its functioning in artistic discourse. From the perspective of anthropocentrism, linguistic concept is considered as a cognitively propositional structure, the components of which are the subject, object, predicate and attribute

One of the most striking examples of portrait descriptions is Charlotte Bronte's novel "Jane Eyre". The main characters of this novel are: Jane Eyre and Mr. Rochester. The author tells about Jane's difficult childhood, about how she has to overcome a lot of difficulties in her life, about the formation of her character and inner world, which is clearly manifested in portrait descriptions. The Jane Eyre portrait chosen for analysis belongs to a dispersed and dynamic type, since the portrait descriptions presented throughout the novel demonstrate changes in the appearance and character of the main character. The author, emphasizing small but significant details in the image of the heroine, creates parallel lines between the character's appearance and her inner world. At the very beginning of the novel, Jane's portrait contains a description of an outwardly ugly girl, which, according to others, determines a very hostile attitude towards her:

"If she were a nice, pretty child, one might compassionate her forlornness; but one really cannot care for such a little toad as that."

It should be noted once again that Jane's portrait descriptions are presented mainly in the perception of other characters, which makes it possible, on the one hand, for the author to express the attitude of the other characters towards her, on the other hand, to show the importance of an artistic portrait in revealing the image, as well as implicitly present his own point of view. This statement can be illustrated by the following example.

"Eight years! You must be tenacious of life. I thought half the time in such a place would have done up any constitution! No wonder you have rather the look of another world. I marvelled where you had got that sort of face. When you came on me in Hay Lane last night, I thought unaccountably of fairy tales, and had half a mind to demand whether you had bewitched my horse: I am not sure yet."

The focus here is not so much on the character's appearance as on its effect on others, in this case Mr. Rochester, in whose perception Jane's face has a fabulous magical effect (look of another world, that sort of face, fairy tales, bewitched my horse).

It is important to emphasize that the image of Jane can be attributed to the so-called dynamic type of portrait, which is subject to external and internal changes throughout the novel.

This description is a frame structure, because the portrait is formed on the description of its supporting components: eye, lid, mouth, brow, forehead. It seems that the use of frame analysis in the portrait description is very appropriate, since it allows you to penetrate into the deep semantics of the artistic portrait. Through Rochester's attitude to Jane, the author gives a complete characterization of the character: her psychological, emotional state.

In this paragraph, we see that Rochester, speaking about her appearance, accentuates even a small change in appearance, a small detail on her face. In addition, as we said at the very beginning, her portrait is dispersed, we see that Jane has been modified both externally and internally. The inner spiritual state of the character is emphasized by the following stylistic labeled tokens: flame, soft, suspicious, melancholy, sensibility, favorable, mobile and flexible, propitious, inward treasure, passions (Figure 1).
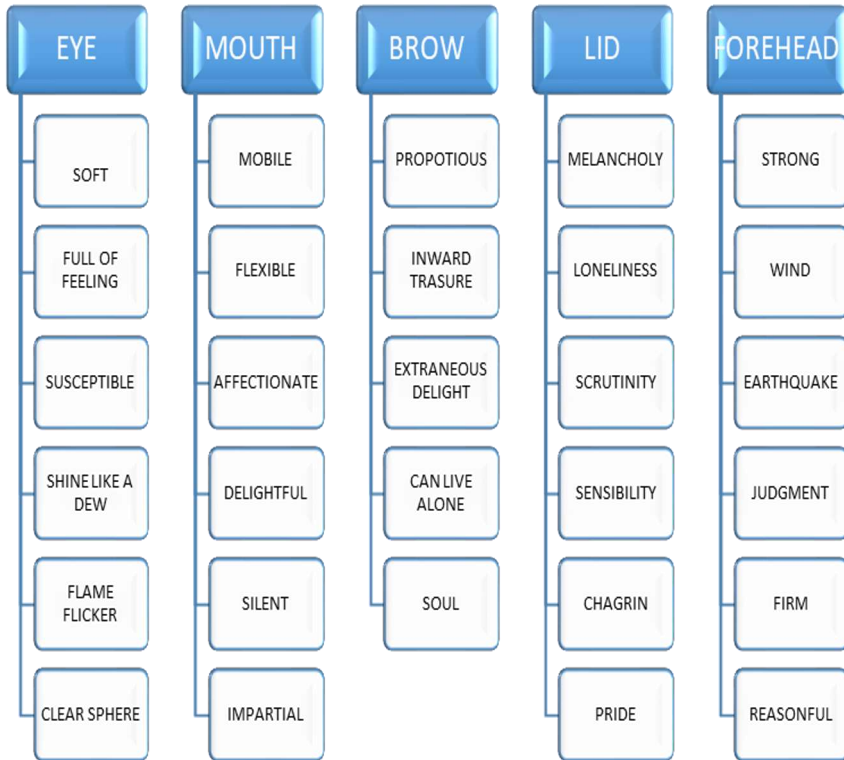
Fig. 1. Frame analysis of descriptive portrait of Jane Eyre

As the frame analysis of this literary portrait has shown, the characterization of this character is carried out using stylistically colored units of a positively evaluative nature (Figure 1). The convergence of stylistic devices in this example contributes to the advancement of this segment of the text, the fulfillment of its attractive function and the enrichment of the deep structure with conceptual meanings that make up the conceptual structure of an artistic portrait. The author emphasizes the inner attractiveness and dignity of the personage. The main character is the personification not of external beauty, but of the inner world. The portrait of Jane is one of the forms of nomination in this context, this passage attracts the reader's attention, because it is in the position of nomination, which is achieved by: a) convergence of stylistic devices – metaphor, epithet, antithesis, comparison, inversion; b) expression of the author's position regarding the inner and outer beauty of Jane.

Based on the above, the following conclusions can be drawn: • descriptive contexts are one of the linguistic means represented for the author, which is manifested in his subjective modality and intentionality; • descriptive contexts are a two-level structure, including linguistic (explicit) and conceptual (deep) levels, correlation of linguistic and conceptual levels contribute to the generation of new conceptual meanings.

4 Conclusion

The development of linguistic personology, discourse, and the disciplines of critical discursive analysis correlated with it expanded the concept of a linguistic personality. The concept of "linguistic personality" was further developed and, in relation to discursive analysis, was transformed into a new term - discursive personality (DL). The use of this term

results from the fact that in the process of communication the concept of a linguistic personality expands and is enriched with discursive practices owing to the intersection of communicative and cognitive factors.

To sum everything up, DL is understood by us as a combination of human abilities and characteristics that determine the production and perception of discourse by them. The structure of the DL of the author and the character differ in: a) the degree of semantic-stylistic language complexity; b) the nature of the linguistic representation of communicative-pragmatic factors; c) the depth of reflection of the intellectual sphere; d) the degree of expression of universal and nationally specific cultural values; e) reflect the psychological, individually personality characteristics of the character, representing a certain psychological type.

The following can be noted as prospects for further research of the complex linguistic nature of the language of the author and the character and anthropocentrism of literary discourse:
• the research of verbal markers of DL in comparative terms based on the material of single-system and multi-system languages;
• comparative typological study of DL based on the material of different languages;
• ethnopsycholinguistic description of DL in various types of discourse;
• linguodidactic principles of DL analysis in the process of interpreting literary, political, media discourse.

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