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S. Abdelhameed¹, N. Alefirenko², M. Nurtazina³, Z. Amrina⁴

¹Ain Shams University, 11566, Cairo, Arab Republic of Egypt

²Belgorod State National Research University, 308015, Belgorod, Russian Federation

³L.N. Gumilyov Eurasian National University, 010008, Astana, Kazakhstan

⁴Center for Monitoring the Interethnic Situation The IAER, Astana, Kazakhstan

DISCOURSE AS A SPEECH-THINKING PLATFORM FOR THE FORMATION THE SYNERGETIC LANGUAGE IMAGERY

The language imagery (LI), according to authors' concept, owes its origin to the discursive activity of communicants. It means that the motivator and source for generating a LI is discourse, if we understand it not as a speech, but as a special communicative-cognitive category. Discourse due to the plurality of its components is proved to be a speech-thinking platform for the formation of a LI, considered as a synergistic phenomenon in the aspect of a multichannel derivative stimulus and a self-organizing fact in open systems of linguocreative thinking. For the methodological argumentation of such a complicated precedent, special attention is paid to the essential properties of its basic categories, first of all, such as imagery and discourse. Specific examples illustrate the genetic connection between the LI and discourse. It is revealed that the subjectivity of imagery is manifested in its special creativity. In the following presentation, we put forward the idea that the concept of a "communicative event" serves as the basis for understanding the essence of the discursive generation of a LI. It is assumed that a communicative event, unlike a real event, is a discourse-cognitive model of a fragment of a communicatively significant event, which is understood as a cognitive-pragmatic interaction of discourse elements. In this connection, as constituent components of discourse forming LI, are determined: the events themselves, their participants, as well as 'non-events' (the circumstances that explain the events and their ethnocultural background). In addition, the evaluative-modus markers of discourse and the concepts that structure it play a constructive role in generating the semantic content of a LI.

Key words: discourse processes, language imagery, linguocreative thinking, concept, communicative event.

MAIN PROVISIONS

The lexeme 'LI' is so broad that its terminological meaning is still on the verge of common case. A certain paradox arose. On the one hand, the phenomenality of LI is more and more clearly manifested in the light of the contemporary discourse-cognitive paradigm. On the other hand, an extremely wide range of semantic field of the lexeme 'LI' can be seen. This led to its use as an almost absolute synonym for the words: 'image', 'brand', 'myth', 'symbol', 'language image', 'iconic sign', 'metaphor', etc. However, each of these lexemes should be used in accordance with its specific (terminological) meaning. The category 'imagery' is not just a collective category; it is difficult for representation and subsequent analysis in that it is discursively constructed, i.e. depends on a large number of factors. Because of this, the image is tied to certain conditions, events, moods, and other markers of the situation. It can be argued that such markers predetermine the content that reveals the imagery. The problem for formation of language imagery, which is relevant for modern cognitive

poetics. However, the very methodology of the formation of ‘imagery’ in their epistemological value has not yet been developed. Nevertheless, the category ‘imagery’ has long been considered within the framework of a wide speech and extralinguistic context, which in the current paradigm of linguopoetics is equivalent (interconvertible) akin to the such concepts as ‘discourse’ and ‘discursive context’.

INTRODUCTION

Theoretical Framework. Despite the demand and crossing in linguistic studies of such concepts as “metaphorical expression” [1], “descriptive word” [2], “figurative meaning” [3], modern research on theoretical semantics does not consider the phenomenon “LI” as demonstrating the form of thought in language. As a result, the scientific meaning of such designations turns out to be diffuse from the fact that the original concept itself still needs a linguo-cognitive definition. Unfortunately, it should be admitted that the LI as a form of thought, realized in language and genetically related to it, after the unique interpretations by W. von Humboldt [3] and Yu. Stepanov [4] still remains a ‘blank spot’ in linguistics even though the problem of ‘word’ and ‘imagery’ has been quite widely discussed in philological publications [5]. At the same time, despite the terminological vagueness, the concept ‘LI’ is recognized as an effective means of creative thinking, using knowledge fixed in linguistic signs and their meanings for adequate perception and cognition of new phenomena. Many researchers [6, 7, 8] consider the LI to be the form of thought that is characteristic for semiotics of culture in general. However, it is natural language that serves as the genetic basis for heuristic creative thinking.

In this context, LI is analyzed not just as a collective category. It is difficult for representation and subsequent analysis since it is discursively constructed, i.e. depends on a variety of semantic factors. We put forward a hypothesis and in the following presentation prove that the concept LI is difficult to represent and subsequently analyze, since it is discursively constructed, i.e. it depends on many meaning-forming factors. The LI subjectivity is manifested in its special creativity, close connection to certain conditions, events, moods, and other markers of communicative situation. In the following representation, we put forward the idea that the concept of ‘communicative event’ is the basic concept for realizing the essence of discursive-generation of a LI.

Perhaps this is a tribute to the tradition that goes back to its interpretation in the treatises of such ancient Greek thinkers as Plato and Aristotle. Plato understood ‘imagery’ as an external derivative of the material world, which itself, in his opinion, is the imprint of the ideal world. In other words, the imagery appeared to him as something located outside the soul, an external derivative of a certain material object, which (in the spirit of Plato's idealism) is itself an imprint of the ideal world. According to Aristotle, it is not the imagery that is primary, but sensory perception. And yet, the thinker has formed an approach adequate to contemporary science in searching for the nature of imagery. The imagery is inside a person, although the source of imagery is the material, not the ideal world. Aristotle considered a ‘psychic essence’ in ‘imagery’ and defined its place between feelings and reason, a medium between a person’s inner nature (consciousness) and his external existential world. In this regard, the mental mechanisms of LI are directly related to cognition.

The genius of Aristotle's teachings admires the scientists today: the methodological strategy he laid down for studying the ability to create and experience imagery formed the basis of the psychology of the 19th century. Thus, the researchers S. Danielle et al [9] considered the aspect of psychology of imagery, defined by Aristotle, from the categorical-conceptual basis. The scientist investigated imagery from the view point of brain processes: the subjective experience of imagery, images as an internal representation, as an attribute of a stimulus, as a mnemonic strategy. Especially innovative is the P. Stockwell author's interpretation of the brain mechanisms associated with the ability to generate imagery [10].

L.S. Vygotsky considered the psychology of imagery as an issue of experience. Moreover, he paid special attention to the interpretation of ‘experience’ not only as an emotional response, but also as overcoming the perception of a communicative event. Besides, he studied it as a real fact of its transformation into a discursive model (cognitive substrate) of a language imagery [5]. A.N. Leontiev investigated mental imagery associated with the brain’s ability to generate LI [11]. The thought of

van den Broek et al [12] seems to be logical, which claims that LI is a collective category. N. Alefirenko's discourse formation [14] is understood as a way of thinking and speaking in a certain social and cultural-historical context. The concept of intention proposed by P. Stockwell [10], K.S. Mc Carthy et al [13], V.I. Karasik [7], N. F. Alefirenko, M. Nurtazina [15], that means the focus of consciousness on the object of experience, is important for understanding the generation of LI.

Thus, the primary goal of this research is to identify the mechanisms of the genesis of an LI as a metaphorical product at the stage of non-verbal-sign thinking, which acts as a cognitive-pragmatic substrate for the language imagery's formation. The research questions in the study are as follows:

RQ1: What are the mechanisms of linguosemiosis of a foreign language associated with the associative-figurative extrapolation of preverbal meanings into its metaphorical semantic content?

RQ2: What are the principles of identifying latent correlations between subject-sensory images and metaphorical meanings that make up the multi-tiered structure of original ethnolinguistic imagery?

MATERIALS AND METHODS

Research methods and principles. Research material. The study uses a discourse-contextual technique designed to examine the cognitive context, the elements of which make up the structure of a communicative event. This method is aimed at identifying in a communicative event discourse-modus sub-concepts that fill the nodes of cognitive structure representing the cognitive substrate of the generated LI. Such frames are cognitive structures that serve to create stereotyped situations in a LI on the platform of a general event-communicative context. Frames are constituted by obligatory (nodes) and optional elements. Due to this structure, our task was to determine the nodes of the frame. When generating a LI, the frame nodes are filled with a selective configuration of semes extracted from the semantic organization of words nominating a given image. Therefore, the LI 'playing with fire' objectifies the communicative event 'danger' by presenting information in the discursive consciousness of the communicant.

In the process of generating a LI, specific functions are performed by base nodes and optional slots. The base nodes are mandatory, since they convey obligatory, conventional information. Optional or marginal slot as carriers of specific properties and features implement and clarify some information in a certain communicative situation. Further, we establish that the above mentioned 'playing with fire' represents a scheme of the communicant's actions in a real communicative situation as 'an imprudent, extremely careless act'. Then, in the frame nodes, we contextually highlight the concepts of 'danger', 'reckless behavior'. Cf.: 1. *Only a romantic and idealist could play with fire so carelessly, risking his life every day* (Etienne Cassé, X-Men. Aliens, mutants or biorobots?). In each node of the frame, we single out the language signs that can be individual lexemes (for example, in the frame 'danger' the node 'subject of behavior' is represented by the words 'romantic' and 'idealist'. Terminals contain various semantic nuances: 'aggravation of the situation', 'irritation', 'indignation', 'anger'. Such semantic nuances ('spark of suspicion', 'wait for trouble') are very important for adequate perception of the LI the further development of the communicative event depends on the semantic content of frame terminals. They lay down connotative routes in the text in which the corresponding LI is embedded.

Let us consider a scenario in which individuals or a group are engaged in a common activity. They deliberately provoke, risk causing further exacerbation of an already quite dangerous situation. And all this is being done despite the perceived adverse consequences. As a result, a disapproving connotation which comes from the use of this LI appears.

RESULTS

In the course of the analysis, to demonstrate that discourse as a speech-thinking platform for the formation of a synergetic language imagery we analyzed such conceptual provisions as (1) genetic connection of LI with the discourse, (2) the problem of understanding the nature of language imagery,

(3) consciousness as a part of the psyche in the generation of a LI, (4) cognitive processes in generation of LI, and (5) creativity of a subjective image in a communicative event.

(1) Genetic connection of LI with the discourse. According to our concept the LI arises due to the discursive activity of communicants. It means that the discourse, as A.A. Leontiev [11] and E. Rundquist [8] claim, is the motivator and source for the creation of a linguistic image, since discourse is not just a speech activity, but a special communicative-cognitive category. The discourse, due to the multiplicity of its components, is a speech-thinking platform for the formation of LI as a synergistic phenomenon. Therefore, it is important to discuss the substantial features of the concepts 'imagery' and 'discourse'. The category 'imagery' is not just a collective category; it is difficult for representation and subsequent analysis in that it is discursively constructed, i.e. depends on a large number of factors. Because of this, the image is tied to certain conditions, events, moods, and other markers of the situation. It can be argued that such markers predetermine the content that reveals the imagery. The problem for formation of language imagery, which is relevant for modern cognitive poetics, was raised in works [5, 9, 15] and others. However, the very methodology of the formation of 'imagery' in their epistemological value has not yet been developed. Nevertheless, the category 'imagery' has long been considered within the framework of a wide speech and extralinguistic context, which in the current paradigm of linguopoetics is equivalent (interconvertible) akin to the such notions as 'discourse' and 'discursive context' because discourse is a mechanism for generating LI.

(2) The problem of understanding the nature of language imagery. The problem of recognizing the discursive-cognitive nature of LI generated by the linguo-creative interaction of communicative-cognitive contexts of a linguistic and extralinguistic essence raises a number of new methodologically significant questions for modern linguopoetics. The decision of that complicated issue is conditioned by an adequate interpretation of the nature and conditions for the discourse formation. Moreover, in contemporary science there is a great variety of interpretations of this phenomenon from its narrow, i.e. textual, understanding to ideological stratum and psychological strategies of speech thinking [13]. S. Whiteley et al [2] contaminates the historical model of T. van Dyck and the conceptual model of LI. At the same time, it should be clarified that ideological formations are understood not as a sociological concept, but as a model of verbal embodiment of semantic content (comprehension of a communicative event). This kind of model is formed in accordance with the semantic priorities of the implementation of a given communicative situation, which is a confluence of various conditions and motivations for LI generation and the mode of their transformation. Understanding of discourse mechanisms for generating of LI goes back to the treatise of V. Gumbol'dt [3] "on the abstract and the concrete in linguistic facts: speech, discourse, language" [3, 17-23]. According to K.S. McCarthy [13], discourse a certain "conductor", "medium" between an abstract sign system and living speech. In other words, in this opposition, discourse can be viewed as a linguo-creative mechanism for generating (in a natural communicative-semiotic situation) LI representing the corresponding communicative event.

Discourse can be interpreted as "one of the possible worlds" [5], a communicative-semiotic network built by communicants in the process of linguo-creative comprehension of a communicatively significant event. To confirm this idea, we can give the following illustration. For example, the LI that gave rise to the phraseological unit 'hold your pocket wider' (colloquial) was formed by the synergy of linguistic and non-linguistic meanings, which are not always in the "bright zone" of modern linguistic consciousness. Therefore, it only diachronically acts as a motivator (internal form) of the phraseological meaning 'don't wait, don't count, don't hope to get anything' (they say in a mockery to someone who is expecting something). In this case it is necessary to know that the word 'pocket' in the expression retains the now obsolete meaning of 'a pouch or bag, fastened or sewn to clothes or a belt to store something'. The word '*pocket*', borrowed, as many etymologists believe, from the Turkic linguoculture, spread in Russian at the turn of the 16th-17th centuries. In the meaning of 'wallet' it was used in Russia until the middle of the 19th century. The discursive basis of the winged expression '*keep your pocket wider*' is stored in the annals of the Eurasian linguistic consciousness: in the old days in Russia a bag was called a pocket, which was worn over outer

clothing. If necessary, they could be opened (i.e. ‘held wider’), intending to put something there. Such a pocket-handbag could be carried, held, substituted, expanded, etc. The turnover had before a more complete version, explaining its ironic meaning: ‘*keep your pocket wider, wider downwards*’, i.e. ‘*do not count on anyone else’s generosity.*’

Nowadays, the expression ‘*keep your pocket wider*’ conveys a mockingly ironic attitude towards a person with exaggerated demands. It concerns to a person who wants to get more than he is supposed to and what in reality he can claim, in other words, ‘do not hope, do not count on anything.’ Thus, the word ‘pocket’, being a kind of cognitive consciousness, is responsible for the mechanisms of human speech activity.

(3) Consciousness as a part of the psyche in the generation of a LI. In our concept of the genesis of a linguistic sign, ‘consciousness’ is considered as a part of the psyche, its conscious part, which exists on a par with its other parts that play an important role in generating a LI, in particular emotional and communicative-pragmatic (behavioral). The functions of mental processes are determined by their type. The perception of a communicative situation is associated with the function of interpreting communicatively meaningful information about a communicative event, collected at the stage of sensation. As a result, perception selectively (depending on ethnocultural experience) forms images of specific elements of a discursive situation from a set of sensory attributes (sensations). For example: ‘*hanging by a thread*’, that means ‘*hanging by a thread who, what*’, i.e. ‘to be in an extremely dangerous position’. Cf. in the text: *Sometimes the results of all the work hung in the balance, and Andrei felt painfully in his head that he was helpless to find a way out* (D. Granin. Seekers). The discursive situation in this context is perceived very selectively, since the LI (‘*hanging by a thread*’) characterizes a relatively abstracted collective object (the results of all works).

(4) Cognitive processes in generation of LI. To understand the nature of the LI, it is compulsory to recognize that the semantic content of the psyche is formed by the realities of the communicative event reflected in consciousness and indicated by linguistic signs, its ideal, subjectively formed image. The reflection of a communicatively significant event and the formation of the corresponding subjective images is carried out in consciousness due to cognitive processes, the nature of which depends on the personal mental abilities of the communicant and his ethnic picture of the world. Despite the fact that cognitive processes are ‘young’ mental phenomena (they are triggered by the centers of the neocortex) play an important role in generating LI. Their significance is determined by the functions important for the formation of a LI:

- admission and differentiation of subject-sensory information about a communicatively significant event, obtained by the receptors of the cerebral cortex. The received external signals are distributed between various analyzers: visual, auditory, tactile, olfactory and gustatory;
- primary processing of primary (sensory) information and by means of analysis, comparison, generalization and synthesis of data obtained from analyzers by creating integral subjective images;
- cumulative function: storing the received information, keeping it and preserving information in short-term memory;
- establishing a connection among different areas of sensory experience, images, concepts, cognitive constructs and between new and already existing information;
- creating of new knowledge in the form of images, abstract concepts and signs and the updating semiotic function for the formation of an internal program of expression;
- formation of a speech-generating motive;
- constructing a discursive model for the planned utterance.

(5) Creativity of a subjective image in a communicative event. The subjectivity of the image is manifested in its special creativity: it is a kind of pragmatically conditioned amalgam of realities perceived by the subject, and stored in the memory of his own experience associated with the perception of such objects and interaction with them. However, the image is only a reflection of reality in the mind of a person, but not the reality itself. It was inevitable to mention the last remark since in practice of analyzing a LI not the linguistic, but the historical and cultural interpretation is often observed. Being fixed in one form or another in the structure of discursive consciousness, the image itself becomes a real factor that determines the interpretation nature of a communicative event.

The concept ‘communicative event’ is basic for us. Unlike a real event, a communicative event is a discursive-cognitive model of a fragment of a communicative situation, which is understood as a cognitive-pragmatic model of interaction of all discourse elements. Yu.S. Stepanov identified the following cognitive-pragmatic model: the events described, their participants, performative information (optional) and ‘non-events’: (a) the circumstances and background that explain the events; (b) assessment of participants in the event; (c) information correlating discourse with events [4, 43-45]. Almost all the selected elements of discourse to one degree or another take part in the formation of LI underlying the corresponding expression. By revealing this idea with an example, we present schematically the following taxonomy of the discourse model of a LI (see below).

In the following presentation, we will consider each element of the discourse in stages. For example: ‘*minion of fortune*’ (‘*darling of fate*’, ‘*favorite*’, ‘*lucky guy*’). This symbolic meaning is well revealed by Konstantin Konstantinovich Romanov in a manifesto poem entitled by this phraseological unit.

I am the darling of fate ... from the cradle	I was attracted to the sublime goal,
Wealth, honors, high rank	By birth to greatness I am called.
	(Konstantin Romanov).

The ‘participant’ of the communicative event is Grand Duke Konstantin Romanov, grandson of Nicholas I, great-uncle of Nicholas II and a poet recognized at the time, who was awarded the title of Honorary Academician of the Russia Imperial Academy of Sciences for his literary works. A naval officer during the Russian-Turkish war, commander of the Preobrazhensky regiment, later President of the Russia Imperial Academy of Sciences, head of military educational institutions, trustee of cadets, philanthropist and patron of fine arts. All of these are just a few examples of Konstantin Romanov’s vast field of activity. In his youth the prince was intended to go to a monastery; nevertheless, everything was decided by the father’s verdict: “If we all go to a monastery, who will serve Russia?” We must pay tribute to the fact that the Grand Duke served his homeland like no other. Therefore, there is no doubt that the following lines in the poem “I am the darling of fate” are so fair:

But let it not be that I am a noble family,	But the fact that the songs are Russian, dear
That the Tsar’s blood flows in me,	I will sing incessantly until the end
Native Orthodox people	And what for the glory of Mother Russia
I will deserve trust and love	I will perform a sacred feat of the singer.

(a) ‘*Events*’. Lyrics by Konstantin Romanov, set to music by Tchaikovsky and Rachmaninoff, is a romance in itself. It was distinguished by romantic enthusiasm, sentimentality and drama. The event that characterizes the darling of fate was the poet’s translation activity. In fact, this is no longer the lot of a fortune, but a huge work. Thus, the Grand Duke had worked on the translation of Shakespeare’s Hamlet into Russian for 10 years. And it was worth it! Before the appearance of B. Pasternak’s translation, his arrangement of Shakespeare’s tragedy was considered the best. At the premiere of the tragedy, K. Romanov, who also had the talent of a dramatic actor, played the role of a Danish pr’nce himself.

(b) “*Circumstances accompanying the events*”. An event associated with the most significant mystery-play of K. Romanov “King of the Jews” (1913), became remarkable for the darling of fate. The essay is dedicated to the last days of Christ’s earthly life. It shocked the composer Alexander Glazunov so much that he immediately decided to write music for it. The composition was forbidden to be staged by the Synod, which did not allow the relegation of the Gospel history ‘Passion of the Lord’ to the stage. Even so, at that situation, the ‘fate’ showed its favor: the tsar allowed the performance to be played on the stage of the amateur court theater, where the author played one of the roles (the part of Joseph of Arimathea).

The discursive model of a LI has a dual vector: (a) in linguoculture and (b) in the semantic content of a literary text. In the first case, the ‘minion of fortune’ is a person who is lucky in life. If others achieve everything with backbreaking work, then the darling of fate gets everything ready on a silver platter, without any effort on his part. For example, K. Romanov, who had the rank of Grand Duke from birth, can be called ‘the darling of fate’. In the second case, ‘the darling of fate’ is a person who is not consoled by the gift of fate, but selflessly serves his fatherland.

I “*Evaluation of the participants in the event*”. Grand Duke Konstantin Romanov was a modest and talented person in many types of arts. His delicate fragile lyrics are crystal, like the autumn sky, a little sad, like rustling falling leaves, and piercingly inspired by the suddenness of feelings, like an autumn rain.

(d) “*Circumstances and background, explaining the events*”. K. Romanov considered A.A. Fet as his teacher in the field of poetry; F.M. Dostoevsky was his favorite writer, and P.I. Tchaikovsky was a close friend. It is noteworthy that the first book “*Poems of K.R.*” (1886) did not become the property of the general reader. It was addressed to poets close to the spirit (A. Fet, Ap. Maikov, etc.).

(e) “*Information relating discourse to events*”. K. Romanov’s amateur work was enthusiastically received by famous Russian poets (A. Fet, Ap. Maikov, Ya.P. Polonsky, etc.). It’s worth noting that always objectively. The veneration of the dignity of the Grand Duke should be taken into account. Believing in his talent, the prince began to print everything that came out of the pen: love, landscape poetry, salon poems, translations from Shakespeare, Schiller, Goethe. He soon took a firm place in the poetic world of his time. We must pay tribute to the author, his melodic sincere stanzas without much difficulty turned into romances. They were very popular, since the poems were set to music by P.I. Tchaikovsky, S.V. Rachmaninov, A.K. Glazunov, R.M. Glier.

As we can see, a communicative event and discourse are mutually conditioned phenomena. A communicative event is a cognitive factor in generating discourse, and discourse is a condition for the speech explication of a communicative event (see Fig. 1).

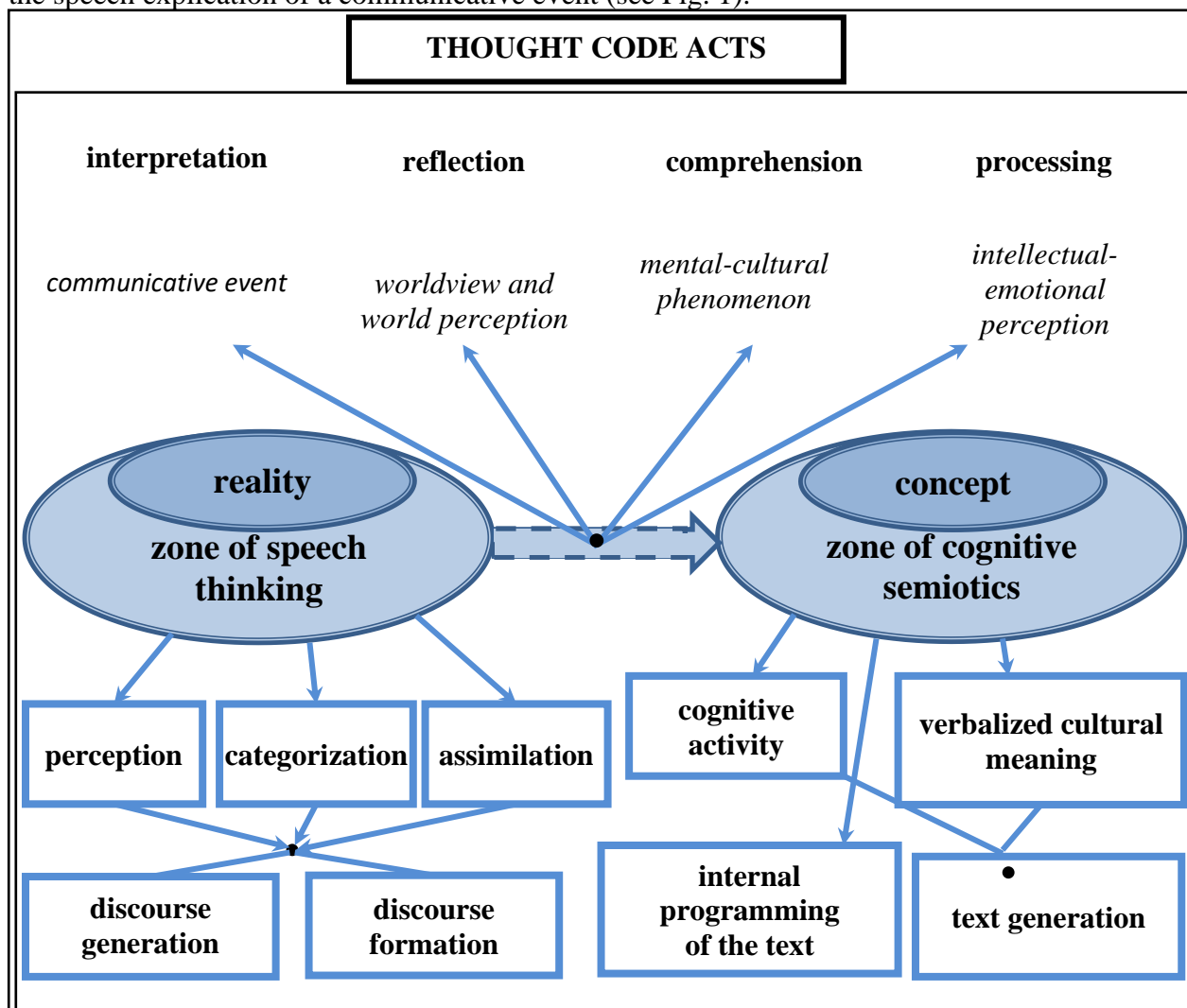


Fig 1 Discursive-cognitive model of LI

As a speech-thinking formation of an eventful nature and "one of the possible worlds", discourse is a combination of pragmatic, sociocultural, psychological, paralinguistic, and other

factors for formation of language imagery and its verbalization. In the interaction of these discourse-generating elements, the process of meaningful, purposeful creation, transmission or receipt of the semantic content of a language imagery is actualized. Cf.: *'after rain on Thursday'* means *'never'*, *'hanging your tongue on your shoulder'* means *'very tired'*. This allows us to consider discourse as a cognitive substrate for verbalizing a LI. The postulate follows from the metaphorical nature of discourse, thanks to which it turns out to be the implicit link connecting verbal images with non-verbal ones. This convergence creates a complex discursive-pragmatic amalgam, on the basis of which a LI is formed. Such an understanding of the discourse that generates the idea of a communicative event allows to solve the problems of the genesis of an image as a metaphorical product at the stage of non-verbal-sign thinking, which acts as a cognitive-pragmatic substrate for formation of a LI. In particular, this approach opens up the possibility of (a) comprehending the mechanisms of linguosemiosis of a LI linked with the associative-shaped extrapolation of pre-verbal meanings into its metaphorical semantic content; (b) determination of the latent correlation between subject-sensory sense images and metaphorical meanings that constitute the multi-tiered structure of an original ethno-language imagery.

DISCUSSION

It is pertinent to mention here that as a result of the theoretical generalization carried out on this issue about LI as a discursive-cognitive substrate and discursive-cognitive nature of the linguistic image and the communicative event there is a need to generalize the essential features of the LI to prove that discourse is a speech-thinking platform for the formation of a synergetic language imagery.

The first, a LI is a secondary product of a cognitive image. Discursive-cognitive processes act as its thinking substrate. The main mechanism of the genesis of the LI is the discursive activity of communicants, and the main concept is discourse, which is understood as a kind of "conductor", "medium" between (a) a sign-symbolic system of thinking and (b) speech. In this opposition (in a natural communicative-semiotic situation), discourse is considered as a linguocreative mechanism for generating the LI that explicate the corresponding communicative event. Discourse can be interpreted as a communicative-semiotic network, which is built by communicants in the process of linguocreative representation of a communicatively significant event in the form of a LI.

Moreover, being fixed by the structure of discursive consciousness in a particular combination of signs, the LI itself becomes a real factor that determines the nature for the interpretation of a communicative event. Basic here is the 'concept' as a discursive-cognitive model of a fragment of the communicative situation, which is understood as a cognitive-pragmatic model of interaction of all elements of discourse: the events presented, their participants, performative information (optional) and "non-events": (a) circumstances and background explaining events; (b) assessment of the participants in the event; (c) information relating discourse to events. Almost all the selected elements of discourse to one degree or another take part for formation the psychosemantics of the language imagery underlying the corresponding expression.

Besides, the psychosemantics of the LI is the result for formation the associative-semantic content of the nominated subject of thought explicated in the linguistic consciousness. Psychosemantics reflects the processes of thinking, perception and memory. The semantic content of a LI is a product of denotative generalization of subjective perceptions of the properties and attributes of the referent. The ethnocultural interpretation of the semantic content of the LI is influenced by motivational factors and emotional states of the communicants. Immersion in the psychosemantics of a LI presupposes an appeal to the corresponding cognitive processes.

In addition, cognitive (mental) processes that form a LI are determined by (1) the semantic content of our inner world (consciousness), (2) the result of displaying reality, its (c) subjective image, which is formed in consciousness with the help of (d) the cognitive activity of communicants. Each of the components of this passage requires substantiation from the view point of contemporary cognitive linguistics. All three levels of cognition of a communicative event take part for generating of a LI: (a) elementary (sensation and perception), (b) intermediate (representation and imagination)

and (c) higher (thinking). The formation of the semantic content of LI at the elementary and intermediate levels is ensured by attention and memory, and at the highest level by neuro-cognitive processes of speech thinking.

Furthermore, the study showed that the idea that the right and left hemispheres "work" in an autonomous mode when forming the LI turned out to be illusory. In fact, the genesis of the LI is based on the complex neural interaction of both hemispheres of the cerebral cortex, which form a certain functional block. Such a well-coordinated interaction is due to the nature of a discourse-generating concept of a special type, which we define as a discursive-modus concept. Thanks to the mental amalgam that constitutes it, the communicative-event situation is presented in the LI through the prism of the dominant conditional connections of the pragmatically oriented discourse.

Consequently, dominant conditional connections established by creative speech thinking make it possible to adapt the LI to a communicative event, refract it to the existing communicative concept, which forms the deep structure (semantic core) for generating the LI in the form of an intellectual and emotional representation of a communicative event. This is done due to the previously accumulated experience: in the discursive consciousness, a kind of presuppositions are modeled in the form of certain standards that create an image that only partially corresponds to a real communicatively significant event. From the view point of cognitive poetics, the presupposition is modeled using an a priori formed frame, which is a special format for storing information in long-term memory. In its structure, a certain core and all associations associated with it are distinguished on the basis of a search for similarities, at first glance, objects that have nothing in common.

Finally, a set of discursive-modus concepts that reflect the semantic slots of a particular communicative event form a single frame network. Explication of its semantic content is based on the identification in the verbalized word of the whole set of semes, reflecting a wide range of associative-semantic links of this network of "everyday concepts". Since the LI is a secondary formation of a linguocreative nature, the semes in the psychosemantic structure are generated by the interaction of the right and left hemispheres, structuring stable dominant foci of excitation of the nervous network, which fixes (emanating from the interpretation of a communicative event) the semantic content of the LI.

And eventually, the LI is a product of linguocreative thinking in terms of reflection in the discursive consciousness of communicants of the subjective perception of the image of a communicative event. With regard to understanding the LI, linguistic creativity is based on a psychological mechanism, a person's ability to overcome stereotypical ways of thinking, to create distinctive ethnocultural verbalizations of speech-thinking objects. Based on the data of cognitive psychology, we will determine the parameters of the linguocreative genesis of the LI and identified four main parameters of creativity:

- 1) the derivative divergence of linguistic thinking;
- 2) originality – the ability to establish unpredictable associations;
- 3) semantic flexibility – the ability to determine the main property of an object and suggest a new version of the semantic structure in the sememe of the nominee word;
- 4) metaphorical adaptive flexibility – the ability to modify the primary cognitive representation in order to identify new associations in it with a non-trivial object of a secondary or indirectly derived nomination;
- 5) associative-semantic spontaneous plasticity – the ability to generate synergetics emanating from different neuro-cognitive channels of information in a non-trivial discursive situation.

CONCLUSION

In summary, the paper has made an attempt to present and discuss the conceptualization of the communicative-cognitive approach to LI by bringing out its major features, because linguistic imagery is not just a synergistic and self-developing phenomenon. This category turns out to be tied to certain conditions, events, moods and other markers of the communicative situation. And therefore, it is difficult to explicate it in consciousness and speech representation. From the view point of

research prospects, it is of interest, first of all, as a discursively constructed and cognitive-pragmatic formation of an interdisciplinary nature, depending on a variety of semantic factors. At the stage of discursive-modus comprehension, it can be stated that LI are re-generated linguistic-creative symbols of ethnocultural spirituality, generated by the discursive-cognitive synergy of linguistic / discursive consciousness and the value-semantic space of the people's existence. The study found that LI, having a complex semantic structure, is characterized by implicit content, polysemantics, intertextuality, interdiscursivity. Implicitness is formed by the multichannel cognitive-synergetic nature of figurative discourse, generating an original literary text. Polysemantics is formed on the basis of a special organization of information presentation in the chronotope, providing opportunities for polyvariant interpretation of the text. The intertextuality of the LI is manifested in its connections with other texts (texts of a previous civilization, texts of the surrounding culture).

Such theoretical research provides incentives for teaching a foreign language, coming from real life, allows us to understand the functioning of the language(s) and a specific social discourse, represented / unrepresented languages and cultures in a specific work of art and in real life. The collected card index on LI and structured large volumes of data using digital AI technology tools are in demand as a didactic potential in teaching languages at school and university and in the field of linguocreative symbols of ethnocultural spirituality.

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Дискурс синергетикалық тілдік бейнені қалыптастырудың сөйлеу-психикалық платформасы ретінде

С. Әбделхамед¹, Н. Алефиренко², М. Нұртазина³, З. Амрина⁴

¹Айн Шамс университеті, 11566, Каир, Египет Араб Республикасы.

²Белгород мемлекеттік ұлттық зерттеу университеті, 308015, Белгород, Ресей Федерациясы

³Л.Н. Гумилев атындағы Еуразия ұлттық университеті, 010008, Астана, Қазақстан

⁴Этносаралық жағдайды бақылау орталығы IAER, 010000, Астана, Қазақстан,

Авторлардың тұжырымдамасы бойынша тілдік бейнелеу (ТЖ) коммуниканттардың дискурсивті әрекетіне байланысты. Бұл ЛИ тудыратын мотиватор мен қайнар көзі, егер оны сөйлеу емес, ерекше коммуникативті-танымдық категория деп түсінетін болсақ, дискурс екенін білдіреді. Құрамдас бөліктерінің көптігіне байланысты дискурс лингвошығармашылық ойлаудың ашық жүйелерінде көп арналы туынды ынталандыру аспектісінде синергетикалық құбылыс және өзін-өзі ұйымдастыру фактісі ретінде қарастырылатын ЛИ қалыптастырудың сөйлеу-ойлау платформасы екендігі дәлелденді. Осындай күрделі прецедентті әдіснамалық дәлелдеу үшін оның негізгі категорияларының, ең алдымен бейнелеу және дискурс сияқты мәнді қасиеттеріне ерекше назар аударылады. Нақты мысалдар LI мен дискурс арасындағы генетикалық байланысты көрсетеді. Бейнелеудің субъективтілігі оның ерекше шығармашылығынан көрінетіні анықталды. Келесі презентацияда біз «коммуникативтік оқиға» ұғымы LI-нің дискурсивті буынының мәнін түсінуге негіз болады деген идеяны алға тарттық. Коммуникативті оқиға, нақты оқиғадан айырмашылығы, дискурс элементтерінің когнитивтік-прагматикалық әрекеті ретінде түсінілетін коммуникативті маңызды оқиға фрагментінің дискурстық-танымдық моделі болып табылады деп болжанады. Осыған байланысты LI-ді құрайтын дискурстың құрамдас бөліктері ретінде анықталады: оқиғалардың өздері, олардың қатысушылары, сондай-ақ «оқиға еместер» (оқиғаларды түсіндіретін жағдайлар және олардың этномәдени астары). Сонымен қатар, дискурстың бағалау-модустық маркерлері және оны құрылымдайтын концептілер LI-дің семантикалық мазмұнын тудыруда конструктивті рөл атқарады.

Кілт сөздер: дискурс процестері, тілдік бейнелеу, лингвошығармашылық ойлау, концепция, коммуникативті оқиға.

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Дискурс как речемышлительная платформа для формирования синергетического языкового образа

С. Абдельхамид¹, Н. Алефиренко², М. Нуртазина³, З. Амрина⁴

¹Университет Айн-Шамс, Египет, 11566, Каир, Арабская Республика

²Белгородский государственный национальный исследовательский университет, 308015, Белгород, Российская Федерация

³Евразийский национальный университет имени Л.Н. Гумилева, 010008, Астана, Казахстан
ORCID 0000-0003-0128-698X nurtazina_mb@enu.kz

⁴Центр мониторинга межэтнической ситуации МАЭР, Астана, Казахстан

Языковая образность (ЯО), по концепции авторов, обязана своим происхождением дискурсивной деятельности коммуникантов. То есть мотиватором и источником порождения ЯО является дискурс, если понимать его не как речь, а как особую коммуникативно-когнитивную категорию. Доказывается, что дискурс в силу множественности своих компонентов является речемышлительной площадкой формирования ЯО, рассматриваемой как синергетический феномен в аспекте многоканального производного стимула и самоорганизующегося факта в открытых системах лингвокреативного мышления. Для методологического обоснования столь сложного прецедента особое внимание уделяется сущностным свойствам его базовых категорий, прежде всего, таких как образность и дискурс. На конкретных примерах иллюстрируются генетическая связь ЯО и дискурса. Выявлено, что субъективность образности проявляется в ее особой креативности. В представленном ниже изложении мы выдвигаем идею о том, что понятие «коммуникативное событие» служит основой для понимания сущности дискурсивного порождения ИЯ. Предполагается, что коммуникативное событие, в отличие от реального события, представляет собой дискурсивно-когнитивную модель фрагмента коммуникативно значимого события, которое понимается как когнитивно-прагматическое взаимодействие элементов дискурса. В связи с этим в качестве

составляющих компонентов дискурса, формирующих ИЯ, определяются: сами события, их участники, а также «несобытия» (обстоятельства, объясняющие события и их этнокультурный фон). Кроме того, конструктивную роль в порождении смыслового содержания ИЯ играют оценочно-модусные маркеры дискурса и структурирующие его концепты.

Ключевые слова: дискурсивные процессы, языковая образность, лингвокреативное мышление, концепт, коммуникативное событие.

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