

CONCEPT OF THE CONTEXT POLARIZATION

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Abstract

In modern linguistics there are various approaches to the study of the architectonics of texts, in particular literary texts. Within the framework of the cognitive-hermeneutic approach, a literary text is considered in the form of a conceptual sphere consisting of artistic concepts. The nominative field of an artistic concept as a nuclear-peripheral structure is a set of various nominees, including contextual markers polarization. Contextual polarization is interpreted as the opposition of phenomena described within the context and events in the artistic world. Markers of contextual polarization are understood as speech units that represent opposite semantic phenomena within a particular context.

Interpretation of the conceptual sphere of artistic text as a format of individual author's knowledge, representing a collection of artistic concepts, some of which represent the phenomenon of contextual polarization, made it possible to substantiate the presence five types of contextual polarization constructs and introduce new terms in the scientific thesaurus: anthropocentric contextual polarization, societal contextual polarization, linguocultural contextual polarization, proxemic contextual polarization, temporal contextual polarization. The identification of five types of contextual polarization constructs became the basis for a comprehensive analysis of markers contextual polarization included in nominative fields of artistic concepts that form cognitive-hermeneutic model of the conceptual sphere of a literary text. It is noteworthy that the structure and frequency of markers of contextual polarization are determined by the writer's intention, his idiostyle and plot-thematic contour of a piece of art.

In structure, markers of contextual polarization can be single-component or multi-component, and namely single-component and multi-component markers anthropocentric contextual polarization, social contextual polarization, linguocultural contextual polarization, proxemic contextual polarization. Markers of temporal contextual polarization represent single- and multi-nuclear markers. Among the markers of contextual polarization, there are simple and synergistic polar constructions, which are a combination of two or more types contextual polarization. In the synergistic polar constructions represented in the concept spheres of modern novels anthropocentric markers of polarization, social markers of polarization, and linguocultural markers of contextual polarization are of high-frequency. Markers of proxemic context and markers of temporal contextual polarization are less frequent ones.

INTRODUCTION

The literary text is one of current objects of research for decades. To date, linguistics has developed a whole range of different methods for analyzing the semantics of text and the specifics of its construction were revealed, which was reflected in the works of many famous scientists. Thus, the foreign scientist V. Birch comprehensively analyzed the correlation of language and literature, embodied in the structure of a literary text, and proposed a concept that substantiates approaches to interpreting the relationship between language and literature [2]. F. Kramer substantiated the close relationship between digital code, principles of text construction and the structure of a literary text [6]. D. Miall and D. Kuiken presented a detailed description of complex approaches to the formulation of relevant text theory [4].

Certain approaches have been developed in foreign linguistics in order to study the specifics of text construction in semantic and formal plans, in terms of its functioning. So, P. Macherey substantiated the need to take into account in a comprehensive analysis of the text such components as “positive and negative judgments of the author” [7]. As it is known, these components of the text are not always included in the research circle of textual problems. T. Eaton, in the result of his studies of a significant number of literary texts, substantiated and presented in detail the features of the mechanism construction descriptions of the “literary semantics of the text” [4]. As for the literary semantics of the text, its detailed study leads to the problems of semantic research of the text as a product of the projection of the writer’s worldview, which will be mentioned later in the text of this work. G. Cook conducted a comprehensive study of various aspects on the subject of literary texts, which allowed him to come to a detailed understanding of the mechanisms of “interaction between discourse and literature” [5]. In light of the results of this study, it is reasonably to suppose that the text becomes the basis of literary and artistic discourse.

J. Curry approached the complex phenomenon of text as a form of existence, accumulation and transmission of knowledge from a different position than his colleagues. He attracted philosophical postulates of worldview. As a result of this issue the scientist managed to take an interdisciplinary approach to the text to substantiate the patterns of mechanisms for constructing a “philosophy of literature” [3]. The revealed patterns of constructing the philosophy of literature leading the problem of text research to a new level, to the level of interdisciplinary understanding of the content, formal aspects of the text and the conditions of its functioning. T. Eagleton, having conducted a comprehensive study of the nature of literary text as a form of

existence knowledge, came to conclusions about the close relationship of the structure construction of the text and the meaning of the text, about the mechanisms for implementing this connection during the generation and translation of a literary text. The obtained results allowed the scientist to present a complex “theory of literature” [4].

Thus, carried out by foreign scientists comprehensive studies of the complex nature of text allowed us to come to convincing conclusions: 1) about the role of the author’s positive and negative judgments in the construction of the text, 2) about the construction of a mechanism for describing the literary semantics of the text, 3) about the possibility of understanding the mechanisms of interaction between discourse and literature, 4) about the principles of interdisciplinarity, which lead to the correlation of the postulates of philosophy and literature, 5) about the close relationship between the structure of the text and the meaning of the text, about mechanisms for the implementation of this connection during the generation and translation of literary text.

The listed research results led foreign scientists to realize the need for the emergence of “a new literary theory of the text” [9]. Research methods, objectives and the tasks of literary theory of text contribute to the emergence of new opportunities for studying the semantics, structure and functioning of artistic text. So, considering the above various approaches of foreign researchers to determining what a text is allows us to move on to studying the structure of the text itself. As it is known, in the modern cognitive-oriented paradigm of linguistics, text theory acquires new outlines, therefore discussions around the phenomenon of text integrity receive a new sound. In light of this, discussions about the phenomenon are relevant integrity of the literary text. It is integrity literary text that allows us to consider it as form of accumulation, storage and transfer of artistic knowledge. In the light of comprehensive consideration in modern linguistics, the problem of the integrity of the text as a form of generation and existence of artistic knowledge, the thesis about the processuality of the text as a format of knowledge is significant, arising as a result of knowledge transfer, namely the thesis that the text as a process is ensured by the author’s intention to create a complete whole. As studies have shown, it is in the creation of the text as a complete whole the author's intention is embodied.

In addition to the above approaches to text research in modern linguistics, there are the following types of analysis of the structure of a literary text: 1) intertextual analysis of literary text, which is aimed at determining the boundaries of meaning formation of text units; 2) linguistic and cultural analysis

of a literary text, which is aimed at identifying the list of linguistic units that make up text; 3) axiological analysis of a literary text, which is aimed at assessing textual features from a cultural and cultural-anthropological position. All of the above prompted approaches to text research scientists raise the question of the need for a new definition of textuality. Speaking about various ways and methods of studying the semantic and structural organization of a text, the attention is drawn to the fact that individual phrases are tied together with the help of contact and distal interphrase connections. Thanks to this tightness of individual phrases with each other, the meaning of the text becomes monolithic, holistic and can no longer be reduced only to a simple set of its constituent components, since textual fragments including several interphrase unities, provide the necessary integrity to the text. Based on what has been said, it is obvious that tightness phrases in terms of the plan of expression of the text leads to the monolithicity of its plan of content, to its semantic component. In light of this, it should be noted that the monolithic nature of the text contributes to the fact that the text becomes the basis of literary and artistic discourse. As for literary and artistic discourse, then its detailed construction in semantic and formal plans, as well as its functioning remain outside the framework of the concept of contextual polarization, however one cannot fail to mention the correlation between the monolithic nature of the text and the literary and artistic discourse it generates.

Consideration of the problem of implementing the author's intention revealed that this component of text generation is focused on the gradually unfolding essence of the text. In light of this, it is significant that the essence of the text can be interpreted from different scientific points of view, which provides new opportunities to solve the main problem - understanding what a text is in its generation and functioning. Development of new methods and approaches to text research and identifying features of the text content, its forms and operating principles allow interpreting the text from different points of view. Having said that, it is important to stress that textual criticism as a branch of philology that studies texts of new and contemporary literature, currently experiencing its period like its "second birth" [8].

The period of the second birth of textual criticism is due to including the use of cognitive approaches to text interpretation, which will be discussed later in the text of the work. A change in the vector of research in modern textual criticism is indicated by the fact that the refusal of absolutization structural beginning of the text, typical of modern science, does not focus the researcher's attention on the sign sequences that form the text (meaning text as world-

sequence meaning), but on knowledge that creates the basis for interpretation, since it is the complex interpretation of the text that reveals the features of construction structure of the text and conveys a description of the fictional world. And in the first case, when reproducing objects of the surrounding world, and in the second case, when creating objects of a fictional world, the writer creates a form of artistic knowledge, which is determined by his author's worldview and worldview. This form of artistic knowledge is a product of the author's consciousness. In this case, it is inevitable that part information of a literary text is encoded. The reader decodes this information when reading the text. It should be noted that the decoding of text information can be incomplete on the part of the reader. The degree of decoding of text information depends on the linguistic personality of the reader and the structure of the text itself as forms of artistic knowledge, since compositional, syntactic and narrative structures of texts are not uniform. The lack of uniformity is due to the nature of the generation and functioning of a literary text. In light of this, the words of F. Schleiermacher are relevant, who emphasizes the fact that "the idea of a work, which must manifest itself, first of all, as the will that lies at the basis of the execution of the plan, can be understood only on the basis of the interaction of both moments: material and sphere of influence" [8]. This thesis of the scientist reveals the possibility of completely decoding artistic knowledge reflected in the text, decoding the writer's intention.

1. Text and text worlds

The text is projected in the mind of the reader or recipient in the form of a text world, which can be defined as a context, scenario or type of reality that arises in our minds when reading a text. It is significant that a text world is formed when reading any text, especially a literary text. The fact that the text is reflected in the reader's mind in form of a text world, and, therefore, the number of readers of a particular text determines the number of worlds, arising around a specific text, contributed substantiation of the theory of text worlds, which was first stated by the Dutch scientist P. Werth at the end of the twentieth century. P. Werth proposed a model that integrates fundamental concepts theories of text linguistics and cognitive linguistics. The combination of two linguistic disciplines contributed to a new approach to the interpretation of the process of interaction between the writer and the reader/recipient.

Carried out research allowed P. Werth to interpret the textual world as "a conceptual script containing sufficient information to understand the statements with which they relate" [14]. Text worlds theory explained correlation

between a new reading of a text and the creation new textual world, since it is a specific person who forms “interpretive conclusions” [14]. In the light of the facts mentioned above, it is relevant that the parameters interpretations of the text are not static because they are conditioned by new readings of the text, therefore, these parameters are built on the basis of direct agreement of the discursive world participants. P. Werth built hierarchy of textual and discursive worlds in his concept. Moreover, in the model of the text world, according to P. Werth, there is a definite subworld [14].

The ability to create conceptual representations of various aspects of reality contributes to the fact that textual worlds can be considered as formats of knowledge formed on the basis of text, including literary text, that is, to be the formats of artistic knowledge. In this case, different text worlds are created: the writer’s text world and the text world, the world of the reader or the text world of the recipient. The last two worlds are different from each other, although they were created on the basis of the same literary text. These formats of artistic knowledge, textual world of the writer and the textual world of the reader or recipient, can or can not coincide, which is due to the coincidence or discrepancy between the writer’s worldview model and models of the reader's worldview. It is clear that the textual world of the writer and the textual world of the recipient do not coincide. The degree of their discrepancy has not yet been sufficiently studied.

Being based on the fact that part of the information in a work of art is encoded, as discussed above, generation of new interpretive models by the reader or recipient on the basis of textual constructs that form codes, leads to the creation of complex textual worlds. This is the creation of complex textual worlds based on the thesis that the idea of the cognitive representation of what is said in the text predetermines the development of the concept of the textual world. It is obvious that the development of the concept of the text world inevitable and predetermined by the nature of the text world itself and its desire for a form of complex textual world due to the fact that on the mental basis the deepest textual organization of the objective world leads to models of many worlds. As is known, the model of many worlds must be associated with a specific text. In this case, the text is interpreted as a basis around which the construction of a text world is carried out or, in a number of cases, a collection of text worlds, in other words, complex text worlds. When building a set of text worlds, complex text worlds, the primary text is seen as a closed, self-sufficient, synchronously organized dynamic system.

The built-up dynamic textual system acquires the properties of an integral information system. It is obvious that the construction of an integral information system is based on the fact that the information used to build the writer's textual world is interpreted from the point of view of the writer's individual and author's conceptual sphere. In light of this, it is important to take into account the fact that extrapolation of the linguistic-cognitive paradigm on a literary text allows us to identify the individual author's concepts that make up the concept sphere of a writer. In this case the writer's conceptual sphere becomes the basis for the formation of his text world, which interacts with the text world of the reader or the text world of the recipient, taking into account the fact that the interpretation of the text depends on cultural experience of a particular person. Thus, based on the mentioned above, it becomes obvious that a literary text is characterized, along with the information function, by presence of an aesthetic function. It is due to the correlation of two functions, informational and aesthetic, a textual world or a set of textual worlds is built around the text, both in the case of their plurality and in the case of their singularity, taking the form of an interpretive world, it is important to stress that as a result of interpretation of a text, a projection of the text as a mental formation is being formed. Formation of the text world due to understanding / misunderstanding of a particular text in full is based on the fact how much the reader or the recipient is able to identify and interpret the features of textual cognitive coordinates. In the concept of contextual polarization, the fact that textual cognitive coordinates determine the parameters of the conceptual sphere of artistic text as the basis for the formation of a text world or a set of text worlds is rather significant.

Conceptosphere of literary text – it is well known that the term “conceptosphere” was introduced into scientific circulation in the 20th century. The scientists emphasized that concepts constitute various spheres and together create the conceptual sphere of national language. Before the term “conceptosphere” was accepted by the scientific community, some definite concepts have been proposed, such as: “noosphere”, “meaning sphere”, “logosphere”, “model of the world”, “picture world”, “image of the world”, etc. In light of the emerging terminological discussion the leitmotif was pointed out as the need to highlight a new environment in which a person lives. This new environment was different from the natural environment, but could not exist separately from nature and required scientific description and additional study [12].

For example, the term “noosphere” was reflected like the fact that “the biosphere of the 20th century is turning into a noosphere being created first of

all, by the growth of science” [12]. The penetration of science into everyday human existence contributed to the emergence of such a phenomenon as the “noosphere”. Reflecting on the new environment of human functioning, this term was also defined as a “meaning sphere”, under which the scientists understand “the objectively and subjectively existing immaterial sphere of existence, consisting of special – semantic – formations (or phenomena)” [6]. Unlike the noosphere the immaterial sphere of existence is not determined by scientific progress. “Logosphere”, in contrast to the noosphere and senseosphere, in this case was presented as a material sphere of existence formed by words denoting all aspects of human existence in the senseosphere.

As it was indicated above, along with the noosphere, senseosphere, and logosphere, the term “picture of the world” was proposed. The “picture of the world” is understood as “a mental formation that exists in our consciousness, which can be cognized only through language” [6]. The term “picture of the world” has received widespread scientific discussion. So, for example, “the picture of the world is a fragment of the universal “mapping” of reality by human consciousness” [8]. The understanding that pictures of the world of data influencing on the activity of human consciousness points to the idea that there can inevitably be various pictures of the world which have to be identified, taking into account the fact that “the concept of a picture of the world is one of the fundamental concepts that express the specificity of human being” [8].

Despite all the “differences” between the considered concepts “noosphere”, “meaning sphere”, “logosphere”, “picture of the world”, the concepts proposed by scientists implied the importance of studying the human environment due to its distinct features from the natural environment, which must be considered and interpreted with different points of view. Currently, in linguistics, the interpretation of the above-mentioned “spheres” has not come to a common denominator. A significant number of scientists still insist on the existence of only a general conceptual sphere language or on the existence of only a general conceptual sphere of culture. Other scientists are considering the presence three different types of concept sphere, namely, firstly, the linguistic conceptosphere, secondly, the cultural concept sphere, thirdly, personal concept sphere or “idiosphere”. These three types of concept spheres are interdependent and interconnected hierarchically. In this hierarchy, the personal concept sphere is a component of the linguistic concept sphere, and the linguistic concept sphere is included in the cultural concept sphere, in other words, in the national concept sphere. Determining the existence of a special form of human being, his conceptual sphere, prompted scientists to study the

structure of this form of knowledge. So, conceptosphere is the unity of cultural experience of every linguistic personality of society, whose knowledge is represented in concepts understood as “a specially structured content of an act of consciousness, embodied in the meaningful form of an image of a cognitive object” [7]. Obviously, depending on the type of concept sphere, the range of concepts that make up this concept sphere have certain properties and are characterized from different points of view. The conceptosphere of a literary text is considered as a conceptosphere being formed at the intersection of the cultural conceptosphere of the people and the linguistic conceptosphere of the author of the work. A comprehensive study of the conceptual sphere of a literary text is relevant in modern cognitive linguistics, therefore, it is important and significant “to identify and theoretically substantiate the prerequisites for studying the concept sphere” [8].

Relevant for the concept of contextual polarization is the definition of the concept sphere of a literary text, in which the concept sphere is interpreted as “a set of artistic concepts united by the writer’s intention into a single comprehensive informative model” [6]. The informative model of the concept sphere of an artistic text is interpreted from various points of view, but the significant fact is that in the concept sphere there is a phenomenon that synergizes the parameters of each of the artistic concepts into a single whole. Currently, a search is underway for optimal approaches to interpreting the conceptual sphere of artistic text. So, in the process of interpreting the conceptual sphere of artistic text, it is necessary to take into account the fact that the “conceptosphere text receives its expression at the lexical and compositional-thematic levels of the message” [6]. Interpretation of the conceptual sphere of artistic text revealed the fact that a single literary text represents a format of knowledge and is a part of the writer’s individual author’s conceptual sphere, considered in the concept of contextual polarization in the form of a format-projection of the writer’s worldview, his thoughts and feelings expressed through language, taking into account that “language is a living concrete environment in which the consciousness of the artist of words lives” [5]. That part of the individual author’s concept sphere of the writer, which is reflected in his works of art, is defined as the author’s artistic picture of the world. This type of painting, author’s artistic picture of the world, is interpreted in the form of a set of knowledge and ideas about reality, which is operated by a writer, projecting them into the format of the artistic works he creates as forms of artistic knowledge.

In light of mentioned above, it is significant that the author's artistic picture of the world as part of the individual author's conceptosphere, reflected in the totality of all the writer's works, is an informative taxonomic model about one type of world (real) or about the combination of two types of worlds (real and unreal), presented in the form of a textual fictional world. Both the correlation and the distinction between two types of worlds are used by the writer to strengthen the communicative impulse that text information projects in the reader's mind, that is, the author's conceptual picture of the world. Comprehensive study of language parameters of picture of the world, which is seen and interpreted as one of the types of world images, represents a current direction of research in modern linguistics. With complex study of the parameters, linguistic picture of the world, this knowledge format is presented in the form of fixed knowledge about the way of representing the surrounding reality, the knowledge that has been formed in the collective consciousness of society and determines a person's communicative behavior and the way of his verbal and mental activity. In this case, the method of verbal and mental activity is predetermined by the cultural, spiritual and national values of a person. Linguistic picture of the world as one of the significant research constructs is a way of seeing the world reflected in language, conceptualization of reality. The connecting component of all components of the overall picture of the world is the artistic picture of the world. This is due to the fact that without an artistic picture world "it would be impossible to compile a panoramic-figurative representation of the world, since this representation always has the nature of clarity, and clarity and similarity are present only in the artistic image" [3].

2. Artistic concept

In the concept of contextual polarization, the artistic concept is considered as one of the types of concepts, therefore, before the artistic concept is considered in detail, it is necessary to consider the concept as itself, its semantic and structural components, since in modern cognitive science it is important to establish the typological status of a concept according to the nature of the structure of knowledge representation. The concept objectively is a perceptual-cognitive-affective formation of a dynamic nature that exists in the human mind, in contrast to concepts and meanings as products of scientific description (constructs) [1]. This approach emphasizes the dynamic existence of the concept as a mental formation, its functioning in the human mind, which leads the researcher to consideration of a linguistic personality operating with concepts. Concepts can also be considered as "cognitive structures that express

a person's subjective (associative-figurative) attitude towards the objects of speech thinking" [1].

A concept can also be interpreted as a mental structure represented by a word or phrase. This mental structure is a unit with cognitive-semiological synergetics. The presence of the synergistic nature of the concept encourages the researcher to consider the principles of synergy in constructing the concept. Currently, in cognitive linguistics it is generally accepted that a concept as a unit of knowledge acts as an element of a person's conceptual system and deepens general information about the world, which is stored in the individual memory of each individual person.

In the works of foreign scientists, the concept also received significant lighting. For example, scientists W. Croft, D. Cruz, T. Jansen consider the concept as a system-forming component of cognitive linguistics [3]. In modern cognitive linguistics, there is no doubt that a concept is born in the human mind as an image. Concept as a generated image is predisposed to abstraction, therefore, with an increase in the number of signs fixed by the concept, with an increase in the level of abstraction, the concept gradually turns from a sensory image into a mental one. Therefore, on the one hand, the concept has universality as a form of reflection of the world. On the other hand, the concept is characterized by individuality, since each person interprets the world differently. This duality of the nature of the concept is predetermined by the fact that the concept as a mental image is determined by the specificity of each person's knowledge about the world. The appearance in science of a significant number of definitions of the concept has contributed to the fact that in modern cognitive linguistics substantiates the existence of more than ten typologies of concepts, including various types of concepts, however, the issue of creating a general typology that would allow represent the correlation between different types concepts, including artistic concepts.

As is known, the classification of concepts can be carried out by the next ways: 1) based on identifying the degree of abstraction figurative component included in the mental education; 2) based on the interpretation of the methods of transmitting a concrete sensory image; 3) based on establishing the sign of translatability of concepts; 4) based on determining the range of linguistic modes of representation; 5) based on establishing the type of concept structure; 6) based on identifying the type of concept carriers.

A typology of concepts can be built up on three factors. In terms of semantic content concepts are divided into basic and cultural concepts; according to the way of functioning in speech, concepts are divided into fading, emerging,

updated concepts; according to the type of knowledge representation structure, concepts appear in the form of frames, cognitive scenes, cognitive scenarios, scripts, etc.

Currently the following updated approach to the interpretation and classification of concepts is proposed: namely the identification of a structural typology of concepts, a substantive typology of concepts and functional typology of concepts.

1. The structural typology of concepts substantiates the principles of dividing concepts into conceptually simple ones (specific sensory image, concept, prototype) and conceptually complex concepts (proposition, scenario, frame, cognitive matrix, category, etc.)

2. The content typology of concepts divides all concepts into two groups: thematic concepts and operational concepts. In accordance with this division, thematic concepts are considered as different units of knowledge, static in nature and being basic elements of a conceptual language system in which operational concepts are seen as mental representations of objects in the surrounding world.

3. The functional typology of concepts is built on a set of three basic functions of language, and namely cognitive function, communicative function and interpretive function. These three basic functions are based on three systems of existing processes of language categorization and conceptualization, and namely on the lexical system, grammatical system and modus system.

In accordance with the principles of functional typology, concepts are divided into three types. The first type is representing concepts, which functionally are connected with the representation of the world and collective knowledge about the world in all the diversity of its manifestations. These concepts are formed on the basis of the lexical system. The second type is semiotic concepts, understood as individual concepts-meanings formed and transmitted in communication processes. These concepts are formed on the basis of the grammatical system. The third type is interpretive concepts, which represent units of new knowledge formed on the basis of the interpretation of collective knowledge about world. These concepts are formed on the basis of the modus system.

It has been proved that the conceptual system of an individual person and the conceptual system of society as a whole include interpretive concepts necessary to support the tasks of linguistic communication and its interpretation aimed at identifying features construction and functioning of artistic concepts that form the conceptual sphere of artistic texts, which, being a set of artistic

concepts generated by the author's intention are uniting linguistic signs with a certain semantic connection in a logical sequence. In modern cognitive linguistics, artistic concept – it is a complex mental formation belonging not only to individual consciousness, but also to the psychomental sphere of a certain ethnocultural community, it is a universal artistic experience, recorded in cultural memory and capable of acting as an enzyme and building material in the formation of new artistic meanings. Being based on this definition, it is obvious that the artistic concept is a component of personal concept sphere, being a product of the writer's consciousness, and the linguistic conceptual sphere, since it is verbalized by the nominees that make up the nominative field and is included in cultural concept sphere as a literary, artistic concept.

In modern cognitive linguistics there are various definitions of the artistic concept, characterizing the various components of its nature. So, it is reasonably to understand the artistic concept as a unit of consciousness of a poet or writer, which receives its representation in artistic work or set of works and expresses individual author's understanding of the essence of objects or phenomena. From given definition it is obvious that this or that concept of the individual author's concept sphere of the writer, formed at the intersection of the personal concept sphere, linguistic conceptosphere, cultural conceptosphere may be represented in one or more literary works of the writer. Consideration of the artistic concept represented in all the writer's works contributes to modeling a concept that is close in its nominative content to the model of the individual author's concept of the writer. This opinion correlates with the understanding that artistic concept is a unit of individual consciousness of the author's concept sphere, verbalized in a single text of the writer's work. Obviously, viewed from this perspective, a single text created by the writer's creativity, externalizes the individual author's conceptual sphere to the greatest extent.

Considering the structure of an artistic concept it is necessary to take into account the fact that an artistic concept can be interpreted as a component of the conceptual sphere of the author's artistic text, including those mental signs and phenomena that preserved by the historical memory of the people and are, in the author's mind, cognitively and pragmatically significant for plot development. Therefore, the artistic concept is static in the light of the representation of the historical aspect of artistic knowledge. As is known, the interpretation of nominative fields of artistic concepts of a particular work is a complex process, since artistic concepts are scattered in the fabric of the text and crystallize in the process of perception and understanding of the text. In the process of such crystallization of the nominative fields of the artistic concept,

when reading a work of art, the model of the writer's concept sphere intersects with the model of the reader's concept sphere or model conceptosphere of the recipient, resulting in understanding the text being read. When interpreting the nominative field of an artistic concept, it is significant that the artistic concept represents a mental formation which passed semiosis and is recognized as invariant meaning of the associative-semantic field of the creator of a literary text.

Being an invariant in the text of a work of art, the artistic concept, nevertheless, can be partially changed during oral or written reproduction of the text by one or another reader or recipient. In light of this, the question arises as to which part of the far periphery of the nominative field of the concept can be changed without changing the essence of the artistic concept, without changing the reader's understanding of the concept, or recipient of the conceptual sphere of a work of art. As is known, consideration of the concept sphere of an artistic text in the form of a unity of artistic concepts is based on a comprehensive interpretation of the nuclear-peripheral structure of the nominative field of an artistic concept, in which the main representative of the concept is an abstract name, which in the most general form conveys its semantic idea.

Based on this, the artistic concept may not have a concrete connection with reality, since it is inherent only in the author's perception of this reality, so only to the perception of the writer in its invariant form. Due to this pattern the fact is obvious that only in a literary text the word takes on a new, additional meaning, and the acquisition of this meaning is seen as an impulse for the emergence of a new artistic concept. It should be noted that the interpretation of the nominative fields of artistic concepts making up the conceptual sphere of a work of art, showed that it combines different types of artistic concepts, since it is obvious that during the study structures of concepts of works of art from texts, nominees of species varieties of concept are extracted.

Existence of nominated species varieties of concept becomes the basis for the typology of artistic concepts, which are divided into basic artistic concepts and cultural artistic concepts. The latter are "artistic mental formats of our consciousness, 2) formats of ethnocultural vision of the world, 3) formats of refraction of the world in language, 4) symbolically rich signs of culture of a certain society" [4].

In cognitive linguistics, along with basic artistic concepts and cultural artistic concepts, linguocultural artistic concepts, which differ from cultural artistic concepts, are considered. Recently, scientists have identified a third type of concepts – linguocultural artistic concepts as elements of culture,

subjectively represented by a linguistic personality in language and speech. The structure of the linguocultural artistic concept is three-component and consists of a value element, a factual element, and a figurative element. Thus, considering the artistic concept as a basic component of the conceptosphere of an artistic text naturally takes the research being carried out to the next level, to the basis of modeling artistic knowledge represented in the conceptosphere of an artistic text.

3. Modeling as a way of knowledge interpretation

The ways of interpreting knowledge formats continue their search in modern linguistics. One of the possible optimal interpretative ways seems to be modeling knowledge formats, in particular, modeling formats of artistic knowledge, which should be understood as a holistic activity program, including a consistently applied set of methods and techniques aimed at a systematic representation of any subject area of an object to obtain information about this object that cannot be identified in the case of a descriptive approach. Currently, different types of text modeling are defined:

- 1) causal-genetic modeling of text,
- 2) linguo-sociocultural text modeling,
- 3) syntactic text modeling,
- 4) cognitive-comparative modeling of literary text, etc.

Causal genetic text modeling is an approach which allows us to consider any text (oral or written) as a complex linguistic sign, content which is presented in four dimensions: structural, systemic, hierarchical, linear. Thanks to causal-genetic modeling of the text, patterns of interrelation between the four dimensions of a literary text are revealed, namely: structural, systemic, hierarchical, linear levels.

Cognitive-comparative modeling of a literary text is a schematic representation of the nominative field of linguistic formations that verbalize cognitive structures as part of the conceptual sphere of artistic works. This type of modeling is implemented with cognitive plan matching content and expression plan for the nominees of the nominative fields of artistic concepts that make up the concept sphere of the original text and the concept sphere of the translation text. As a result of the taxonomic cognitive-comparative modeling carried out in combination with graphic cognitive-comparative modeling, nuclear-peripheral models of the artistic concepts are being built up, and then graphic models of nominative fields are being based on the established symmetry / asymmetry of nominees in the nominative field of the artistic concept of the original text and the translation text.

Linguistic and sociocultural text modeling is aimed at study of sociocultural representations in the text. It is the linguistic and sociocultural spectrum of the concept sphere of a literary text which is seen as the intersection of the three previously mentioned concept spheres: personal concept sphere, linguistic concept sphere and cultural concept sphere. In light of this, the concept of linguocultural text modeling is of great significance.

Syntactic text modeling is seen as the formation of a text frame as a form of practical implementation of communicative goals. Syntactic text modeling allows determine the features of the construction of a literary text at the level of its syntactic structures and reveals those of them that are directly involved in the implementation of the communicative function. From a cognitive perspective text research in this type of modeling involves syntactic concepts. As is known, in modern linguistics there is a change in the research vector from “descriptiveness” on “modelability”, therefore, in addition to causal-genetic modeling of text, cognitive-comparative modeling of literary text, linguo-sociocultural text modeling, syntactic text modeling, a search is underway for new types of text modeling using the quantitative research method [2].

Change of research vector in linguistics designed to recreate the reality of a particular object through his model, which allows to obtain new knowledge. In the case of modeling an artistic text, we are talking about modeling artistic knowledge, including in the form of the conceptual sphere of an artistic text. In foreign linguistics the problem of modeling knowledge is given attention in many studies. So, P. Johnson-Laird proposed new developments in the field mental modeling [2]. It is noteworthy that the developments of this scientist make it possible to conduct research at the level of human mentality, which reveals the peculiarities of the functioning of mental models of a linguistic personality and contributes to the description of mental models of various linguo-sociocultural groups. D. Holland and N. Quinn substantiated the need for modeling language and idea and developed cultural models of language and idea [7]. J. Lakoff, having worked through a significant amount of material, discovered the relationship between categories and cognitive models [7]. The detailed description of cognitive models proposed by J. Lakoff contributed to the interpretation of categories, the functioning of which is determined by their inclusion in cognitive models. J. Bentham, having worked through a significant amount of material, proposed new approaches to logic modeling time in the aspect of temporal ontology and temporal discourse [7]. Temporality in a literary text has not yet been fully explored, so the use of temporal ontology helps to create a complex temporal model of text. The creation of a temporal model of

the text is aimed at determining the features of the manifestation of such categories of text as prospection and retrospection. M. Ruan substantiated the need for interpretation correlations of cognitive maps with the construction of narrative space [3]. Interpretation and construction of the narrative space of the text allow us to gain insight into the peculiarities of constructing the linguistic writer's personality. The construction of cognitive maps visualizes the features of the construction of the writer's linguistic personality, his individual author's concept sphere.

The identification of mental pictures in the conceptosphere of an artistic text has shown that mental pictures can be verbalized by nominees of various artistic concepts, so we can stress that they are structures that unite artistic concepts in the conceptosphere of literary text. Thus, the main directions of modeling in foreign linguistics are: 1) developments in areas of mental modeling, 2) modeling language and idea and the development of cultural models of language and ideas, 3) identifying the relationship between categories and cognitive models, 4) modeling the logic of time in the aspect of temporal ontology and temporal discourse, 5) justification for the correlation of cognitive maps and the construction of narrative space, 6) interpretation of mental pictures in literary texts. In any case, the model, reproducing any ontological linguistic object, must not only schematize it, but also generate new knowledge about the object, regarding to the problem "what kind of model fragments should be retrieved from memory and activated, and how they should be combined" [5]. Modeling constructs, without any doubt, expands the possibilities for interpreting the writer's idiostyle. Interpretation is understood as linguistic cognitive activity which is predominantly of a certain individual, revealing in its results his subjective understanding of the object of interpretation. The object of interpretation is the nominative fields of artistic concepts, forming the conceptual sphere of a literary text as a format-projection of the writer's worldview. Taking into account the specifics of the complex construction of the world and increasing the role of the interpretive process, we can distinguish two main types of cognitive schemes, or models, of linguistic interpretation world and knowledge about the world: general, collective, or conventional, and private, individual, or subjective.

Foreign scientist R. Jacquendof perceives the phenomenon of interpretation in the form of a projected world – "projected world", "phenomenal world", "experienced world" [11], which correlates with consideration concept sphere of an artistic text in the form of a projection model of the writer's worldview, since a literary text as a model of the real world is generated by the

author's imagination, therefore this text is unique in nature, which can be traced in the modeling process of any formats of artistic knowledge, including modeling of nominative fields of artistic concepts. It is obvious that the textual cognitive-logical model implements the discreteness of reality, since discreteness determines the typological classification of elements. Among the discrete elements of reality, a special role in this case is played by the units of projection of the individual author's picture of the world in the form of nuclear models of text. Nuclear models of text are interpreted as models of basic artistic concepts, and the property of their modelability is considered as determining the cognitive-logical principles of action of significant models. Thus, the development of the idea of interpreting artistic texts and their subsequent modeling led to the emergence of the thesis that a theory of model research of linguistic reality – model linguistics can be created on the basis of activity and systematic approaches. As a new direction in linguistics, model linguistics is not simply a system of quantitative methods and techniques, but a system of views on the organization of the study of linguistic reality, including methods of obtaining, storing and exchanging data, statistical methods, analysis and computer modeling, interpretation results and the ability to reproduce them.

There are two basic types of modeling in linguistics: taxonomic and graphic. The main goal of graphic model research, in this case, is optimal organization of the text form. The process of formation of taxonomic iconic models, among which models of cognitive structures that form the conceptual sphere of a literary text, is based on the properties of extra-linguistic reality reflected in a literary text. Therefore, the question of structural representation of various types of knowledge is one of the main problems. Currently, in cognitive linguistics there is an established opinion about the importance of modeling an artistic concept as a plurality of forms of representation knowledge. Modeling of concepts, including artistic concepts, is carried out according to the following algorithm: description of the structure of the concept / dominant concept; description of the categorical structure of the concept / dominant concept; interpretation of the content component of the concept / dominant concept.

There are several models of descriptions and interpretations of various types of concepts. These models reveal the interdependence and complementarity of concepts with each other, including artistic concepts. So, in modern linguistics the following list of interpretive models of concepts is recognized: archetypal model, invariant model, cognitive model, cognitive-logical model, conceptual model, contextual model, graphic model. Each of the seven types of interpretive models presented has its own characteristics.

Archetypal model as a model of artistic knowledge is aimed at the interpretation of artistic concepts, concepts being understood as something ultimately generalized, sensory-figurative, hidden in the depths of consciousness. The limit of generalization is manifested in the nomination of model representatives. In the archetypal model, the concept is built as a primary meaning, being formed on the basis of an archilexeme.

The invariant model aims to interpret the original meaning of concepts. The model is implemented on the basis of cognitive-communicative acts as components of an interpretative approach aimed at isolating an invariant.

The cognitive model aims to interpret structure of the concept, on the description of the process in which the resulting model is ordered and the n-volume of cognitive knowledge, being determined situationally, is stored. In modern cognitive linguistics, the existence of the following cognitive interpretive models of knowledge is substantiated: 1) propositional interpretative models; 2) metaphorical interpretive models; 3) figuratively schematic interpretive models; 4) metonymic interpretive models.

The cognitive-logical model is aimed at determining the features of the construction of the nominative field artistic concept. **The conceptual model** is aimed at identifying the specifics of constructing an artistic concept in the frame form, standard scenario or script. **The contextual interpretative model** of the concept is aimed at identifying the mechanism for generating discourse, in particular artistic discourse.

It is obvious that the context of modification of the nominative field of the concept and prerequisites for modification of the nominative field are of great significance. Study of modifications of the nominative field of the concept affects the micro levels of short-term memory, through which the text is formed as a format of general context of the functioning of concepts, taking into account scenarios of the functioning of concepts, discussing the context as knowledge.

A graphical interpretative model of the concept contributes to a visual representation of the features of constructing a content plan and outline expressions of the components of the nominative field of an artistic concept, where a generalization is regularly being repeated in lexical, phraseological and textual representations of the concept, revealing knowledge about the world. It is obvious that the use of interpretive approaches within the framework of the above models creates a stable basis for complex modeling of various types of concepts. It is the difference between the types of concepts contributes to the textual projection of the writer's individual author's concept sphere, which is part of the national concept sphere. Thus, through the interpretation of the concept

sphere, considered in the form of a model-projection of the writer's worldview, a model of a literary phenomenon is constructed, namely such a literary phenomenon as contextual polarization.

4. Typology of contextual model polarization

The artistic picture of the world appears as a holistic modeled phenomenon, which, however, involves various opposites becoming the basis of such a phenomenon as contextual polarization in the structural literary text, represented by various markers, which are understood as speech units, externalizing opposite semantic phenomena, within the framework of a single context or a set of contexts, provided that informative polarity as a property of a particular text is the basis of the contextual polarization model. The need to conduct a comprehensive study and interpretation of the structure of contextual markers polarization is based on the fact that interest in oppositional textual meanings - representatives of the author's worldview is justified by the bipolarity of consciousness as forms of thought. The dichotomy of opposites is the most striking manifestation of the constructivization of reality by consciousness, fitting into a two-valued scheme, the basis of which is dialecticity of the world as a unity of opposites.

Cognitive-hermeneutic analysis of the concept sphere of a literary text, used to determine qualitative and quantitative parameters of static and dynamic linguistic-cognitive structures along with modeling and interpretation algorithm of cognitive constructs representing contextual polarization contributed to the identification of the following types of contextual polarization that made up the author's typology:

- 1) anthropocentric contextual polarization,
- 2) social contextual polarization,
- 3) linguistic and cultural contextual polarization,
- 4) temporal contextual polarization,
- 5) proxemic contextual polarization.

Each of the types of contextual polarization presented on the model consists of the following subtypes:

I. Anthropocentric contextual polarization:

1) anthropocentric contextual polarization activities, 2) anthropocentric contextual polarization of opinions, 3) anthropocentric contextual polarization of external man and internal man, 4) anthropocentric contextual polarization of assumptions and reality, 5) anthropocentric contextual polarization of worldview, 6) anthropocentric contextual polarization of lifestyle,

7) anthropocentric contextual polarization of behavior, 8) anthropocentric contextual polarization of knowledge.

II. Social contextual polarization:

1) social gender contextual polarization, 2) social age contextual polarization, 3) social worldview contextual polarization, 4) social contextual polarization of appearance, 5) social behavioral contextual polarization, 6) social religious contextual polarization, 7) social family contextual polarization, 8) social complex contextual polarization, 9) social contextual polarization of lifestyle.

III. Linguocultural contextual polarization:

1) linguocultural contextual polarization of traditions, 2) linguocultural contextual polarization of lifestyle, 3) linguocultural contextual polarization of housing, 4) linguocultural contextual polarization of clothing items, 5) linguocultural contextual polarization of food intake.

IV. Temporal context polarization:

1) temporal contextual polarization of simultaneity and temporal prolongation, 2) temporal contextual polarization of a specific time points and infinities of time, 3) temporal contextual polarization of past and present, 4) temporal contextual polarization of present and future.

V. Proxemic contextual polarization:

1) proxemic urban contextual polarization, 2) proxemic contextual polarization of a person and nature, 3) proxemic personified contextual polarization, 4) proxemic non-personified contextual polarization.

Consequently, the presented typology of contextual polarization consists of five types and thirty subtypes.

I. Anthropocentric contextual polarization: the considered type of contextual polarization represents one of the basic types of polarization in artistic concept models. Anthropocentric contextual polarization is understood as the opposition of the parameters of the description of one or more characters in a work of art in a certain context without reference to the social affiliation of those described parameters of the heroes.

In the example under consideration, markers of contextual polarization have been identified: *You have a great talent ↔ No-no / I have not a great deal of talent / I don't have much talent.*

II. Social contextual polarization is understood as the opposition of a number of parameters of one society to another society, provided that the descriptions of both societies in a work of art contextually intersect. Consideration of social contextual polarization in the text world model is based,

among other things, on the postulate that ideas and relationships develop over time in a social, public context. It is necessary to take into account that the contextual diversity can be measured in different ways depending on the theoretical definition of the context, because it is known that linguistic meaning is determined by the context of its consumption. The ability to build a model of the text world, and precisely that part of it that includes social polarization which is based on man's ability to build his own understanding of the world, which is associated with the ability of human thinking to build, including through symbols. Consideration of symbolic interactionism is based on a comprehensive interpretation of human behavior, which is considered as a unit of society, taking into account the fact that human behavior is a set of significant symbols, including non-verbal social information, since language is a product of social efforts. The peculiarity of symbolic interaction lies in the fact that people interpret or determine each other's actions, and do not simply react to them.

In the context under consideration, polarization is expressed the next way: *the young lady (asked in French) / girl (asked in French) ↔ the American / American (did not speak French)*: the writer emphasizes the youth of the girl against the the age background of the hero of the work.

III. Linguocultural contextual polarization: the cultural component is a significant segment of architectonics in many works conceptual sphere of the work, therefore the third type of contextual polarization, linguistic and cultural contextual polarization is observed, which is understood as polarization of the textual cultural component, expressed most often by *linguoculturemes* and represented within the context.

In the example under consideration, the marker of linguocultural contextual polarization is expressed the next way: *the Frenchman of tradition and romance, the ideal Frenchman*: the writer strongly emphasizes that these traditions are French ones, that are reinforced in the context of a synergy of the linguocultural type of contextual polarization and social type of contextual polarization.

IV. Temporal contextual polarization: for decades, artistic time has been a subject of research interest, therefore the concept of contextual polarization would be incomplete without temporal contextual polarization, under which the opposition of time parameters is understood in performance of actions by one or more heroes within the framework of a single context of a work of art, as well as the opposition of two temporal parameters on the time axis or in the time cycle. Markers of temporality include aspectual forms of the verb, lexical timers and chronemes. Lexical timers are understood as words or phrases whose semantics indirectly represents the temporal aspect in the nominative field of the artistic concept "time" [Buzina, 2019a].

The example defines a temporal context polarization of simultaneity and temporal prolongation, represented through the chronemes: *“Never! In six years!” never / never and in six years / for six year.*

V. Proxemic contextual polarization, which means contrasting the description of two points of artistic space in one context. This type of contextual polarization is closely related to location of the main characters of the work. In some cases, the location of objects in artistic space is polarized by the writer. Characterizing the artistic space of the text, it is important to note that the structure of space of a text becomes a model of the structure of the space of the universe, and the internal syntagmatics of elements within the text becomes a language of spatial modeling.

The context under consideration was given when analyzing the social contextual polarization of the worldview: *Brought up among ancient customs and in picturesque cities, he yet found plenty of local color in the little Puritan metropolis.*

Synergy of different types of contextual polarization is observed from various points of view (from Greek «Synergos» – work together). Synergy of social age contextual polarization and linguocultural contextual polarization of clothing items: *He had looked, moreover, not only at all the pictures, but at all the copies that were going forward around them, in the hands of those innumerable young women in irreproachable toilets.*

Synergy of linguocultural contextual polarization of housing and temporal contextual polarization of past and present times: *This latter feature of the apartment was of white marble, and in the familiar rococo style of the last century.*

Synergy of social family contextual polarization, social complex contextual polarization and linguocultural contextual polarization of the image life: *French by her father, English by her mother. She is really more English than French, and she speaks English.* In the context under consideration the markers of three types of contextual polarization are represented, since a family consisting of two representatives is described, the British and the French, as well as two societies that have been at war with each other for many centuries.

Synergy of anthropocentric contextual polarization of worldview, linguocultural contextual polarization of lifestyle, proxemic personalized contextual polarization, temporal contextual polarization of a specific time points and infinities of time: *It was since she had come to live in Europe that she had begun to take the matter philosophically.* Anthropocentric contextual polarization of the worldview expressed by marker *he had begun to take the*

matter philosophically. Linguocultural contextual polarization of lifestyle is expressed by marker *to live in Europe*, that is, to live among traditions and customs other than before. Proxemic personified contextual polarization is expressed by marker *she had come in Europe* that is, the marker conveys the change of location in space. Temporal contextual polarization of a specific time points and the infinity of time is expressed by the marker *since*. It has been determined that the synergy of the four types of contextual polarization discussed above enhances the polarity of the worldview of two societies, European and American, despite the fact that the markers which directly reflect social contextual polarization are absent in the considered examples.

CONCLUSIONS

In modern linguistics, text theory has not exhausted the potential for further development of the methodological base that brings textual research to a new interpretive level. One of these directions for the development of the methodological basis of text theory seems to be the consideration of this research construct in the form of a knowledge format in its correlation with text worlds, as derivatives of text knowledge formats. Consideration of an artistic text in the form of a concept sphere as a set of artistic concepts within formats of artistic knowledge contributes to the study of the text as a format-projection of the writer's worldview, since in a single text only part of the individual author's concept sphere of writer as part of the national concept sphere is represented.

Study of the architectonics of nominative fields of artistic concepts showed that some of the nominees represent the polarity of information, thus, they are considered as markers of contextual polarization. Contextual polarization refers to opposition phenomena described within the context. Markers of contextual polarization are speech units representing opposite semantic phenomena within the context, the interpretation of which is feasible through an algorithm for modeling and interpreting cognitive constructs representing contextual polarization.

Consideration and interpretation of the phenomenon of contextual polarization in the conceptual sphere of a single literary text leads to the idea of the possible representations of contextual polarization in the text world of a writer, i.e. in the conceptual sphere of his work since the original meaning put into the text by its author is transmitted through the meanings of the used words. In light of this, it is significant that the distinctive feature of an artistic text is that it includes not only semantic and artistic or aesthetic information. This information is realized within the artistic structure of a specific literary text as a

component of the writer's textual world. This thesis correlates with the statement, emphasizing that the meaning of creating a literary text is to realize it in a special linguistic form of semantic space as the embodiment of the motives, intentions and intentions of its author. Analysis of a writer's literary work allows not only to make conclusions about the author's conceptual sphere, but helps on this basis to understand the conceptual sphere of the people whose representative the author is.

Basing on the thematic focus of the textual world created by a writer, it is logical to assume the presence of a significant number of contextual polarized constructs in the conceptual sphere of his work, since each writer's work is a synergy of multi-vector aspects of the existence of a people, a holistic cognitive-discursive formation of a linear character, all components of which represent the writer's communicative intention in the form of a single nuclear-peripheral structure, hierarchically organized. In this nuclear-peripheral structure, the linear following of the linguistic substance of the text in time is combined with its relative individual localization in space.

This research is based on the use of method of cognitive-hermeneutic study of the architectonics of the conceptual sphere of a literary text in combination with an interpretative method, through which it seems possible to identify the features of contextual polarization and build its typology introducing a quantitative method, the use of which determines the frequency of markers of contextual polarization. Also it is important to stress using the method of structural analysis, which is revealing the features of the construction of contextual markers polarization. One of the high-frequency subtypes of social polarization is social family contextual polarization, which is due to the fact that, as is known, society of one family is often opposite to the society of another family, and further, the n-number of polar family societies, subdivided according to their parameters, is united and forms a common society within a single country. The study of social contextual polarization revealed the presence of a special subtype of markers that contain a large number of polarizing parameters. This subtype is proposed to be designated as complex social polarization. The conducted scientific research emphasizes the undeniable importance of the cultural context in the structure of a literary text.

Markers of temporal contextual polarization are more frequent being compared to proxemic markers of contextual polarization, however, in the general polarization model of the text they are less frequent than markers of anthropocentric contextual polarization, social contextual polarization, linguocultural contextual polarization. Consideration of the structural

composition of markers of five types and thirty subtypes of contextual polarization revealed the fact that the structure of representatives of contextual polarization consists of single-component, multi-component, single-core and multi-core markers, construction of which are determined by the intention of the author. For example, prevalence of single-component nominees over multi-component and non-attributed, as well as the prevalence of single-core chronemes over multi-core chronemes is determined by the intention of the author, the parameters of his textual world.

Basing on the fact that in the conceptual sphere of a literary text cognitive constructs are coupled in the following manner: static (frames), dynamic (cognitive scenarios, cognitive scenes), static-dynamic (cognitive maps), the analysis was aimed at identifying cognitive constructs whose architectonics predetermine a higher frequency of markers of contextual polarization. Thus, the study of the conceptual sphere of a literary text has revealed the versatility and multidimensionality of such a phenomenon of text format of knowledge as contextual polarization.

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