

Вишнякова А. В., доцент кафедры «Лингводидактика и зарубежная филология», Севастопольский государственный университет, Россия, г. Севастополь

NEW CULTURAL ENVIRONMENT REEVALUATING IN MODERN PROSE

Аннотация: в статье рассматривается авторский язык как средство объективации образов массового сознания и проблем реальности. Осуществлено толкование термина ментальность в когнитивном аспекте. Данное исследование актуально в виду возрастающей роли когнитивной лингвистики, увеличением круга вопросов, находящихся в центре исследования ученых: от общих теоретических проблем до описания конкретных концептов.

Ключевые слова: антропоцентрическая парадигма, когнитивная лингвистика, мышление, концепт, языковая личность, дискурс, языковое сознание, языковая картина мира.

Abstract: the article deals with the author's language as one of the factors to objectify the images of mass consciousness and the problems of reality. Therefore, a way to look at reducing the phenomenon has become a phenomenon of consciousness, works effectively on a material copyright of the conceptual language. The mentality term interpretation in the linguistic worldview aspect in the forms of the native language is based on a conceptual text analysis. This study determines the increasing role of cognitive linguistics, increasing the range of issues at the research scientists view: from the general theoretical problem to describe specific concepts.

Key words: anthropocentric paradigm, cognitive linguistics, thinking, concept, language identity, discourse, language, consciousness, language world.

The modern stage of the world culture development is characterized by an acute attention to the person in all the multi-aspect of its external and internal manifestations. It is relevant to try to understand the incomprehensible that goes beyond the canons of ordinary perception and behavior, which in previous decades was outside the perspective of cultural vision. Texts of artistic works with this tendency are usually based on conflicts based on violation of norms and rules, inadequacy, the occurrence of which is provoked by the discrepancy of behaviors and role settings, the discrepancy of mental stereotypes, inconsistency with the canons of gender and age manifestations. These conflicts perform a plot-forming function and can have internal and external manifestations. They are based on local and transient contradictions, as well as stable conflict States. Khalizev [4] notes that the most deeply rooted stories in literature are those whose conflicts arise, escalate, and somehow unravel – overcome and exhaust themselves in the course of the events depicted. Life's contradictions here are located within the event series and are locked in them, completely concentrated in time, actions that are steadily moving towards a denouement. Substantive conflicts are most common in works with non-classical plot construction, which is represented in them in the dramatic, less often – satirical and ironic modes of completion of the violation. The connection of such conflicts with the problem of self-identification of the individual at different stages of formation in the discourse of the “I -socio-cultural-mental” and role “I –age” and gender-identical is more than obvious. Hence the identification of three main types of substantive conflicts based on formal and substantive features: cultural-mental, stadium-age, as well as gender-sexual and gender-role.

The conflict of the cultural and mental plan is reflected in the prose of modern writers, which embodies algorithms for the dynamics of emotional and sensory perception of the world in a new coordinate system, the experience of changing behavior patterns and all activities in General, mental transformations and, in connection with them, a change in the very mode of seeing oneself in the world as such. The hero is the opposition to the new environment. He is experiencing a shock of change associated with the breaking and imbalance of value orientations and

personal identity, a violation of the usual course of self-realization for him. Most often, it is a product of the upbringing of the old system and only gets used to the new community for reasons of cultural and national-mental inconsistency. When experiencing a crisis of self-awareness, he relies mainly on himself. By its type, it is a creative person, capable of rejecting stereotypical ways of thinking, fixed ideas about the order of things and events. It turns out that such a person has a wide range of internal opportunities to reevaluate the world around him and himself in it. It is this creativity that most often becomes a catalyst for changing the external situation and acts as the object of the image of the authors. Finding himself outside the familiarity, the hero of the modern prose in search of their identity passes all the stages of socialization in a new social and cultural environment, which, when incorporated in a particular community, in its evolution, is home to the stage of imitation or the mirror (the mechanical repetition observed in the other), stage of the game (transition from role to role simultaneously played the role) and phase group membership (development of their new social roles, but the eyes of the group, awareness of the role of the matching player simultaneously inside and outside). Each of these life situations is artistically modeled in the texts. The cultural-mental conflict within the framework of individual life situations of the characters in such works is not completely free-spirited. Changing the mental orientations of heroes as one of the possible ways to resolve the conflict of cultural and mental reorientation is due to the specifics of the social processes in which they become unwitting participants.

The appeal to conflicts of stadium-age and gender-role plan is reflected in the works of representatives of modern prose that of recent decades has been actively engaged in artistic research of those stable conflict situations that are associated with the consciousness and behavior of a person at different stages of his formation as an individual and a person. The conflict of the stadium-age plan is realized in the artistic study of the formation of a conscious "I" concept in the young hero. In this view of the problem, classical literary traditions develop, and elements of traditional artistic psychological analysis are actively used. The conflict situations mentioned above can be explored through the work of Larisa Denisenko [1]. It is fundamentally new that

the writer uses not only dramatic situations to reveal these conflicts, but also gives the language material a cognitive sound, that is, there is a fusion of language, mental and cultural layers. It is through concepts that we define conflict situations. In the last decades of the twentieth century, a new stage of studying the relationship between language and thinking has been observed in cognitive science, the beginning of which was laid in the theoretical works of V. von Humboldt and A. A. Potebnya [3] A. A. Potebnya considered the origin of language as a psychological aspect, when the phenomena of spiritual life precede the language, the laws of its education and development affect the next activity [3; p. 38]. The scientist noted the role of language in the processes of new knowledge, in the processes of formation and development of human knowledge about the world on the basis of psychological processes of apperception and association, on the basis of different power of human representations of phenomena that have a name in the language. Since the end of the last century, the anthropocentric paradigm has been developing in the humanities. Anthropocentrism as a special principle of modern linguistics research is manifested in the fact that “a person becomes a reference point in the analysis of certain phenomena in which he is involved, determining his prospects and final goals” [1, p. 212], when the language personality and concept are at the center of the research. Modern interpretations of language personality are based on the ideas of individual language. Thus, the concept of language personality is associated with the concept of language consciousness, which is identified with the language picture of the world. Each language personality has its own language and socio-cultural world, its own system of communicative values. An active vocabulary of a language personality is characterized by dynamism. Each person consciously lives in a particular culture, so it not only represents this culture, understands its inner life and structure, but is also able to change it, and therefore must be considered in a broad cultural context.

In the development of the anthropocentric paradigm of linguistic knowledge, it is natural to distinguish the concept as a mental formation. The description of the key concepts of the mental world seems appropriate within the text, since speech works, especially artistic ones, represent the conceptual picture of the world in its basic

elements, in the complex integrity of images and forms of national language thinking. The cognitive aspect of the conceptual analysis of the text involves the identification of concepts, ideas, concepts that make up the picture of the world, which reflects the hierarchy of values, their reinterpretation and the conflict situations associated with this process. This process is represented through the new author`s meaning of traditional concepts. Thus, the author`s speech is not only a reflection of reality, but also one of the features of the author`s language is the ability to reflect the cultural situation of today, to study it, to penetrate into its depths and hidden possibilities, to expand the conceptual boundaries of the concepts of national mentality. Literature exists as a concept and can be represented in the interaction of three components-the author, the text and the reader, each of which in turn is a concept. These constructions also allow us to model more narrow problems that are typical for issues related to the work of certain authors, the allocation of components in their work in the form of concepts, plans and conceptual characters.

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