



COMMUNICATIVE ATTITUDES AND VALUE CONTENT OF AN ARTISTIC TEXT.

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Abstract

The article explores the communicative attitudes and value content embedded within artistic texts, emphasizing their role in shaping the reader's perception, emotional response, and cultural interpretation. Artistic texts—whether literary, dramatic, or poetic—are not only aesthetic constructs but also carriers of ideologically and culturally significant messages. The study examines how authors encode communicative intentions through stylistic devices, narrative structures, and character interactions, thereby influencing the audience's reception. The research also focuses on the interrelation between value systems and discourse strategies within such texts, aiming to reveal how moral, philosophical, and socio-cultural values are transmitted and interpreted. Drawing on examples from English literature, the article provides a linguo-pragmatic analysis of how meaning is created and negotiated between the text and its readers. This analysis contributes to a deeper understanding of the artistic text as a dynamic communicative event where language, culture, and ideology intersect.

Keywords: artistic text, communicative attitude, value content, discourse strategies, stylistic devices, cultural interpretation, literary communication, pragmatics, ideology in literature, text-reader interaction.

Artistic text translates nationally specific components of a particular linguocultural community, its values, concepts, images. Understanding of the text implies its consideration by the reader as an interpreting subject within the boundaries of a certain mental space.



N.A. Rubakin [Rubakin, 1929] noted that the reader does not extract information and meaning from the book, but puts his own meanings into it and attributes content to the book based on his own perceptions.

The semantic space of the text is actualized only at reference to the text and at the moment of this reference. The variability of understanding a fiction text depends on the internal properties and parameters of the text, conditioned by its specification, and on a number of external reasons [Maslennikova, 2012].

The internal properties of a fiction text are: 1) polysemousness; 2) ambivalence of semantics, which allows to trace the connections of a word and determine the limits of its reflexivity as reciprocity on itself and on a wide / narrow context; 3) polyphony; 4) type of language (hard or soft), which allows to predict the semantic content of the text; 5) type of text construction; 6) clichéd / non-clichéd structure.

The external reasons predetermining the variability of understanding of the fiction text include:

- 1) personal peculiarities of the reader who sees in the text the author's meanings embedded in it and / or attributes personal meanings to the text;
- 2) communicative attitude of the reader;
- 3) differences in individual experience of readers;
- 4) time factor as a spatial and temporal barrier separating the reader from the author;
- 5) national-specific components of culture.

The communicative authorial intention determines the choice of key words, their placement in micro- and macro-contexts, the choice of stylistic technique and sets the corresponding stylistic meaning: “the necessity to verbalize the extra-linguistic reference situation through a set of denotates, carrying subject-logical meaning and conveying the meaning of the statement, itself generates connotative



meanings: to choose a speech means - means to "somehow relate" both to the speech and to the reality expressed by it" [Vinokur 1989 p. 18].

Since translation is always realized in a certain socio-historical and cultural setting, translators can capture the actual in accordance with the scenario of "their" time. When reflexivity is turned to the translator's experience and his experience of the text, a new hierarchy of values emerges. The hierarchy of anti-values of the 1980s makes translators see in a line of Shakespeare's sonnet 66 (And gilded honour shamefully misplac'd...) the Void whose breast is all in awards (R. Vinonen, 1971) and the shame of orders and gallows (V. Eagle, 1982).

Constant correlation with a specific situation represented in the text allows us to speak about the interpretive and predictive nature of textual communication, when the activity of reader, including the translator as a primary reader, is influenced by individual-psychic and social factors.

As V.A. Pishchalnikova emphasizes, "personal meaning - is a model displaying the result of a specific activity of an individual", which "is set by the relation of motive, purpose, conditions of activity" [Pishchalnikova, 2005]. [Pishchalnikova, 2005, p. 287]. The collision in the text of the author's and reader's worlds through the received projections of the text implies the actualization of certain parameters of their personalities, which also predetermines the choice of association strategies, which, in turn, depend on the cultural component of textual communication. The personal representation of the text, its author, the presented situation, etc. is determined by the internal context of the reader as an external observer. Seeing a situation, as well as entering into it, is connected with certain schemes of knowledge.

As the spatial-temporal distance separating the author and the reader increases, the level of decoding of primary information decreases, i.e. there is an inversely proportional dependence. Time parameters determine the amount of information base and cognitive experience available to an individual who works in the corresponding cognitive-discursive paradigm. When the translator is guided





by his or her own system of attitudes, the secondary text receives qualitative and value-sense changes. It becomes possible to attribute new communicative statuses to the text, to strengthen / weaken the original context, to enrich / weaken the value component of the World of the text. Changing the norms and values embedded in the original by the author implies full or partial transformation of the text world in accordance with the new conditions and goals of translation activity. There can be changes in realized and unconscious values and value orientations inherent in the cultural society.

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