



LINGUOCULTURAL STUDY OF LIGHT INDUSTRY LEXICON

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Annotation

This article deals with Linguocultural study of light industry lexicon. For a full-fledged philological perception of a literary text, the question of correlating linguistic means and their various aesthetic functioning in the context of fiction is extremely important. And although units of all levels participate in the aesthetic organization of the text, the main role still belongs to the word as the main unit of language, around which all other units and concepts of our science are organized.

Keywords: language, philology, text, context, unit, aspect

Introduction

Without belittling the importance of other aspects of the language, we can say that the power of artistic influence lies, first of all, in words.

Getting into an artistic context, the word turns out to be addressed not only to reality, but also to a special world created in a work of art. Being conditioned by the artistic task of the writer, the word is enriched with aesthetic increments of meaning, begins to live according to the laws of a complex aesthetic whole. It appears in all the richness of nuances and colors, becomes an instrument of figurative thinking. When perceiving a word in a literary text, it must be remembered that it simultaneously functions on at least three different levels: semantic, metasemiotic and linguo-poetic and, accordingly, can become the object of three types of analysis. The first two levels relate to the field of linguistic stylistics and presuppose the delineation of the actual semantic content, the semantics of the word and the expressive-emotional-evaluative shades, or connotations, superimposed on it. The third level of perception deals with more subtle and complex aesthetic features of the word, directly related to the ideological and artistic content of the work. Linguistic analysis is universal in the sense that it is applicable to any work of speech, regardless of the functional style. Its universality, indifference to the nature of the analyzed text, as it were, equalizes the works of speech belonging to different registers, puts them on the same level.

However, in the case of fiction, this unique, peculiar kind of speech activity, linguo-stylistic analysis is only the first, preliminary step in its study. Its essence as a verbal





art can be revealed only with the help of linguopoetics. Linguopoetics can be defined as a branch of philology that studies the aesthetic properties acquired by linguistic units in an artistic context. When a researcher deals with non-fictional speech, its perception as a whole can be characterized as a direct perception of linguistic units in the unity of their content and expressions. If we mean reading fiction, then our perception shifts from one plane of linguistic thinking to another, rising to a new level. Various elements of the language, finding themselves in the sphere of verbal and artistic creativity, are transformed, revealing the possibilities of aesthetic expression that are objectively inherent in them. It is then that these or those words become the subject of linguopoetic analysis, when in the work under study they underwent aesthetic transformation in accordance with the author's intention. In other words, the subject of linguopoetics is the totality of linguistic means used in a work of art, with the help of which the writer provides the aesthetic impact he needs to embody his ideological and artistic conception. As you know, the aesthetic impact depends not only on what is said in the work, but also on what as it is said. The purpose of linguopoetic analysis is precisely to determine how this or that unit of language (in our case, the word) is involved by the author in the process of verbal and artistic creativity, how this or that combination of words leads to the creation of this aesthetic effect.

Aims. The question immediately arises about the relationship and interaction of these three levels. The semantic level provides for the consideration of linguistic units as such, in their direct meanings;

it is an analysis of the linguistic material from which the text is built. Rising to the metasemiotic level, we move from considering language units as such to studying their functioning in speech (with the main attention being paid to that additional content, those connotations that they acquire in the immediate speech context). However, the identification of the semantic level with language, and the metasemiotic with speech, is a well-known simplification, since in this case the inherent metasemiotics remains behind the scenes, i.e. that stylistic and expressive-emotional-evaluative coloring of language units, which is inherent in them as emic units.

At the linguo-stylistic level, several processes take place, and thus, the terms semantic and metasemiotic are used in each case in different meanings. There may be a transition from semantics to adherent metasemiotics: in this case, these terms are used synonymously with the terms language speech. The transition can also be from semiosis to metasemiosis, and then the semantic level actually has the meaning





semiotic. This happens when we deal with units of the differential (phonological) level that do not possess their own semantics, but can acquire stylistic significance, for example, “c-c-civilized” in Aldous Huxley's novel “Chrome Yellow”. From a theoretical point of view, analysis at the semantic level must include all elements of the text. However, in practice, this does not happen, and the detail of the analysis depends on the level of students' knowledge, the degree of their language proficiency. With each subsequent level, a certain selection of units occurs: at the metasemiotic level, only that which is stylistically colored (or, in other words, performs the function influence), at the level of linguopoetics - that which is significant aesthetically. The interaction between linguo-stylistic and linguo-poetic levels turns out to be less direct and more complex than in the case of semantics and metasemiotics. How to move from stylistics to poetics, how to find aesthetically significant elements in the text? The fact is that potentially in all language units the possibilities of aesthetic expression are laid, but falling into the sphere of verbal art, not all of them realize these possibilities. The question is whether only stylistically marked units of a language can any neutral unit of the semantic level can undergo a linguo-poetic transformation or aesthetic significance, remains controversial.

Conclusion. Most likely aesthetically significant an element of the text must somehow be noted at the metasemiotic level (this can be repetition, and inversion, and the use of quotation marks, etc.), although this is not an established fact. They can play a decorative role or create a mood, and here the correct selection depends on the intuition and instinct of the researcher. There are works of fiction that are rich in metaphors and figures of speech, which, nevertheless, do not provide sufficient material for their discussion at the level of linguopoetics due to the weakness (for example, the novels of Laurie Lee) or vagueness (for example, the poetry of Charles Swinburne) of their artistic content. Let us now see how the word realizes its aesthetic potential, how it becomes an instrument of figurative thinking, turning to the works of classical English and Russian poetry and prose and their translations. Many years of work in the field of literary translation has convinced me that the aesthetic properties of a given text are most fully and clearly revealed when there is an opportunity to explore different perceptions of this text in other languages. The ability to look at the material through the prism of two or more languages allows you to highlight the sides in it that could have remained in the shadows during an isolated examination. It may be that absolutely new information about a text cannot be obtained from its translations, but with their help it is possible to delve deeper into





the text, to form an impression about it, enriched by the experience of several generations of translators, and the experience of bad or unsuccessful translations with this approach is as valuable as the very best.

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