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MONONUCLEAR INFINITIVE SENTENCES AS A METHOD OF CONCEPT SPACE OF A LITERARY TEXT PRESENTATION

At the present stage owing to anthropocentrism the question of mental conditions of a person occupies one of key places in a scientific paradigm. Verbalization of mental states is defined in the aspect of studying of the structure and ways of representation of conceptual space of the text, and also reflection of national and the author's pictures of the world through language consciousness of a writer (A. Vezhbitskaya, A. K. Klyaynberg, N. A. Krasavky, E. S. Kubryakova, N. I. Shakhovsky, R. A. Wilson etc.). Above mentioned positions proves **the importance** of our research.

The subject of our research is the text units defining a way of representation of conceptual space and serving as means of reflection of a conceptual picture of the world of a writer.

The material of our research is F. M. Dostoyevsky's novel "Demons".

The work purpose is the structural-semantic description of ways of representation of conceptual space of the novel, formed at a cognitive level of the language identity of the writer and reflecting a world picture.

The goal is concretized in the **following tasks**: 1) to specify features of a ratio of the concepts "world picture" and "language identity of the writer", 2) to define types of conceptualization, 3) to reveal features of functioning in the text of impersonal and infinitive contractions as actually linguistic clefs.

The correlation of a national and individual component within a cognitive paradigm relies on linguistic and cultural, anthropocentric approaches to a concept problem (N. D. Arutyunova, A. Vezhbitskaya, Yu. S. Stepanov etc.).

The concept is a mental essence of a language, the meanings connected with a person's ideas about the world (V. Z. Demyankov, E. S. Kubryakova, Z. D. Popov, I. A. Sternin [7] etc.), expressed in contexts with an estimated component.

The interpretation of a text is a certain means for "the analysis of thoughts of the native speaker" (R. I. Pavilyonis) [6].

The conceptual space is a part of semantic space of the text, along with denotative and emotive components (L. G. Babenko) [1, 56] which fixes valuable dominants.

The linguistic analysis of conceptual space of a text promotes the detection of features of the language identity of the author.

On the author's conditionality degree intension it is possible to state the existence of two types of conceptualization:

- 1) common cultural at which the conceptual value is fixed in a clef form;
- 2) author's at which the conceptual value isn't fixed in a sign, but follows from a macrocontext (a fragment of a text, sufficient for understanding of the ideal plan of a clef).

When studying the conceptual space of a text, it is necessary to consider not only the sphere of concepts (D. S. Likhachev) [4], but also the conceptual background formed by concepts of a common cultural character. It is primary, as the fiction reflects speech activity of that national language culture to which the author belongs, and therefore is similarly inherent both similar, and to various personal pictures of the world.

The conceptualization in the fictions is on the all language levels. In one cases the conceptual information is contained in a clef form (phonetic, word-formation, grammatical levels), in others – in a context (lexical and grammatical level) as lexis belonging to various parts of speech (nouns, adjectives, verbs, pronouns etc.) is conceptualized. At phonetic, word-formation, grammatical levels actually linguistic clefs are defined; on the lexical and grammatical – not actually linguistic clefs. the character of a sign depends on a degree of openness of levels of system of a language.

The analysis of ways of author's conceptualization assumes the allocation of clefs – the text units correlated to a concept as material and ideal. The sign becomes conceptualized if it demands additional decoding.

The art text consists not only of the conceptualized clefs, but also of the neutral signs, which are only correlated to a conceptual picture of the world.

Thus, two types of signs are allocated: 1) not conceptualized (neutral) and 2) the conceptualized.

In our opinion, one of key parameters of a sign is its functioning in the speech of various heroes and especially author's ones.

The conceptual value which doesn't have formal indicators, is isolated from micro- and a macro-context. However, the minimum context is often insufficient to interpret semantics shades. Studying of concrete realization leads to the thought of heterogeneity of the process of conceptualization, its selectivity. The minimum context allows to consider only primary value of a lexeme – language value, superficial (general), not considering its specific transformation in the text. So, "the old launch", "old things" can be at the same time both the actual and estimated characteristics that complicates their differentiation from the point of view of existence or lack of conceptualization. Attraction of a wide context will provide more exact differentiation of not conceptualized and conceptualized signs. Within a macro-context it is possible to see that in realization "the old launch" and "old things" are put estimated signs "unfitness" and "evidence" that speaks about their conceptualization.

The analysis of contexts (873 linguistic realization and 1424 – not actually linguistic) showed that in F. M. Dostoyevsky's novel "Demons" concepts are opposed as universal (national) and author's, basic and peripheral. Concepts and their oppositions organize conceptual space of the text.

Impersonal and infinitive constructions are one of means of reflection of a picture of the world in conceptual space of the text.

The result of common cultural conceptualization is so-called "the conceptual background" – a structural component of conceptual space of the text, reflecting a national picture of the world and defined on the basis of actually linguistic clefs: word-formation elements, grammatical constructions etc. Actually linguistic sign in the art text belongs to a language picture of the world, but corresponds to the conceptual. The clef which isn't

depending on a context, is a strong position and owing to this fact becomes conceptualized. At common cultural conceptualization the concept isn't homonymous to a cleft; the concept nomination in this case is formulated on the basis of the general language meaning of considered structures.

As a fragment of a conceptual background we will consider the basic universal concept "destiny" presented in texts by actually linguistic clefts, namely:

- impersonal and infinitive constructions: infinitive (with obligation predicates, without modal words);
- impersonal (with reflexive/irretrievable verbs, with state predicates).

These constructions are defined on the structure, but the analysis is given on the aspect of semantics. The connection of structure and semantics caused by common cultural conceptualization, is traced in the sentences constructed on certain model and possessing not only language, but also the extralinguistic contents.

1. **Infinitive constructions with obligation predicates.** Except the infinitive construction which is present at a sentence structure, the impersonality is a characteristic feature of the sentence, which is formally understood as absence of the subject in Nominative case. After I. M. Kobozeva and N. I. Laufer [3, 63–71] as a nuclear of obligation predicates we distinguish six predicates: *должен, обязан, следует, надо, нужно, необходимо*. All of them are presented in the novel text where the tendency class predicates "надо" is observed. It should be mentioned that its subclasses (*должен, обязан, следует, надо, нужно, необходимо* it is necessary, it is necessary, it is necessary, it is possible/is impossible), which action is potentially possible and turned into the future that reflects not individual, but a national picture of the world: "*Надо было по возможности напомнить о себе в свете, по крайней мере попытаться*" [2, 37]; "*Шатова надо сначала связать, а потом уж с ним рассуждать*", – шутил иногда Степан Трофимович; но он любил его" [2, 43]; "*Нельзя любить то, чего не знаешь...*" (Шатов) [2, 52]; "*Надо было непременно рассказать ему какую-нибудь сплетню, городской анекдот и притом ежедневно новое*" [2, 74]. The usage of predicates with semantics of obligation as a part of infinitive constructions leads them to rapprochement with an author's concept "benefit".

2. **Infinitive constructions without modal words.** Infinitive constructions without modal words express lack of control over themselves, reflect a non-controllability of thinking (A. Vezhbitskaya) [8].

According to structural-semantic classification of similar constructions the following signs are allocated:

- a) I want: "*А если говорить всю правду...*" [2, 27].
- b) It would be good/bad: "*Нет выше счастья, как собою пожертвовать*" [2, 79].
- c) I should: – "*Но забежать вперед нечего*" [2, 58].
- d) It is necessary for me: "*<...> Что же и делать человеку, которому предназначено стоять "укоризной", как не лежать, – знает ли она это?"*" [2, 75].

3. **Impersonal constructions with a reflexive verb.** The impersonal construction with a reflexive verb has a general language meaning – "non-controllability":

а) "Environment": *"Забыли меня, никому я не нужен!" – вырывалось у него (Степана Трофимовича) не раз* [2, 35]; *"Боже, сколько у вас накопилось дурных привычек!"* (Варвара Петровна) [2, 74].

б) "Liberty": *"Мне случалось тоже читать и Петрушины письма к отцу; писал он до крайности редко, раз в год и еще реже"* [2, 87]; *"Кажется, готов к труду, материалы собраны, и вот не работается! Ничего не делается!" – и опускал голову в унынии* (Степан Трофимович) [2, 35]; *"В шестьдесят третьем году ему как-то удалось отличиться..."* [2, 55].

At possible transformation the activity of impersonal sentences with the true subject brought for a framework of a construction, testifies the stability of a passive pseudo-agent. In other cases of the use of similar sentences the strict common cultural conceptualization. The above mentioned conceptualization happening in the system of a language is consistently represented by writers in the art text. In constructions *я слышу / мне слышится* etc. the uniform substantial party is available at various semantic. The contents of the statement aren't influenced on the activity / passivity of its subject, but it is essential at exarticulation of language value: in the first case the subject – an agent (*я*), in the second – a pseudo-agent (*мне*), the real agent is outside the statement, emphasizing value of irrationality and non-controllability. Thus, on the basis of fatality and passivity the concept "destiny" is formed, which is presented in texts only actually linguistically.

4. **Impersonal constructions with an non-reflexive verb.** The language value of constructions with an non-reflexive verb is semantics of non-controllability. In these constructions the subject influencing on a person is a certain external force, the tool of which is a certain natural phenomenon. Irrationality in syntax is shown thanks to development of values of spontaneity in living conditions of two subjects: one is in the text, another – beyond its limits. (A. Vezhbitskaya) [8].

The text subject can be expressed by the name in Genitive, Dative and Instrumental cases (for reflexive verbs probably only a combination in the Genitive case). It can be meant and we easily restore:

а) "Environment": *"Выходило таким образом, что Липутин раньше всех догадался"* [2, 64].

б) "Condition of the environmet": *"На дворе моросило..."* [2, 80].

5. **Impersonal constructions with state predicates.** Impersonal constructions with state predicates are also actually linguistic clefs with the general language meaning of semantic non-controllability. The shade of this value, uniform for all impersonal designs will be "the condition of the subject".

In the novel "Demons" the paradigm of impersonal constructions with state predicates isn't so extensive, probably, in connection with an individual non-readiness of the system of the personal meanings, estimating the internal state of the hero that is caused by a position of the author in the text. But these constructions are also correspond to a concept "destiny" as the state seizes the subject in spite of himself, pointing to his passivity and dependence on the extra text "true" subject: *"Ясное дело, что при благородстве и бескорыстии Степана Трофимовича ему стало совестно пред се cher enfant..."* [2, 96].

Actually linguistic clef (in this case a construction) bears in itself the common cultural conceptualization having not author's, but national overnational (universal) character. In this research impersonal constructions are important as indicators of a special way of action, its description, and consequently, ideas of it as about the phenomenon which is not under control. In constructions the transformation of ideas of action as the active beginning in consciousness of native speakers of Russian is clearly demonstrated.

The process of conceptualization provides the activation implicit character: on the forefront there is not a maintenance of a clef, and its sense. The concept "destiny" is an example of common cultural conceptualization as conceptualization is concluded in the form of the sign. The concept "destiny" arises on the basis of impersonal and infinitive constructions, developing the major lexical meaning: "the combination of circumstances, non-depending on a person's will, a course of vital events" (S. I. Ojegov, N. Yu. Shvedova) [5, 676].

The rate of constructions in the writer's creativity testifies that they are significant for all system of the language, and these units are conceptualized in this system. They are the result of common cultural conceptualization and they form a conceptual background of work – part of conceptual space of the text, the ideal party of financially presented key actually linguistic signs.

Thus, the analysed linguistic signs (impersonal and infinitive constructions) indicate features of the subject expression: pseudo-agent in a sentence structure and a "true" agent – beyond its limits.

The concept "destiny" isn't homonymous to clefs of the text, as well as others ("soul", "melancholy").

Besides these constructions conducting to a concept "destiny", there are other actually linguistic clefs **which will be researched in our future scientific works.**

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