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PECULARITIES OF IMPLICITNESS IN ARTISTIC TEXT

Abstract: *Implicitness in the article is considered as a necessary component semantic content of the text, which includes both implicit propositions from explicitly reported in the text, and generalizations from implicit propositions, as well as correlations between generalized meanings of different propositions. Generalizations and correlations are possible through artistic categorizations, which a linguistic experiment helps to consider.*

Key words: *implicitness, information, specific contextual meaning, presupposition, over-translation, translation strategies, explication.*

Language: English

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Introduction

The problem of hidden meanings in the literary text, of "difficult" writing is of interest text researchers for a very long time, since works of innovators of the theater of the XX century K.S. Stanistavskogo and E.V. Vakhtangov.

The concept of "implicitness" is a phenomenon of the existence of knowledge in a learned form, without necessarily bringing it into a conscious form. In language, implicitness manifests itself as implicit values of linguistic units, in speech, as implicit meanings, that is, meanings that are formed upon activation of implicit knowledge in a situational pragmatic context. The knowledge involved in the formation of implicit meanings in speech is of different types and has a different degree of implicitness. Pragma-communicative knowledge of the circuit type (knowledge of behavioral frames and

scenarios) has a high degree of implicitness. A significant degree of implicitness can be said in the case of value-pragmatic knowledge (knowledge of moral and ethical cultural norms). The least implicit is knowledge of the declarative type (facts of a scientific, philosophical, literary, etc. character).

Linguistic recognition of implicitness in speech is possible when it is de-automated (partially or fully understood in the interlocutors' voice), e.g. in speech phenomena such as speech euphemism, speech subtext, speech inference. A literary text is a productive material for the study of implicitness, since awareness (partial or full) of implicit knowledge is a condition for the full creative perception of a literary text (its categorization).

Traditionally, in literature, methods such as author's maxims, philosophical digressions, situations of aggravation of the conflict, when characters openly

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express their points of view, introducing a character, the mouthpiece of the author's ideas, are used to deduce from automatism and categorization in literature. Since in this case ideas important for the text are expressed directly or almost directly, such methods can be called direct. In parallel with straight lines in the literature, numerous indirect methods have been used and are used to represent ideas that are important for the text: the creation in the text of psychologically complex, unambiguously situations that are correlated with real ones; the introduction of several (often conflicting) points of view into the text, the introduction of ambiguous images, etc. Indirect writing methods sharpen the reader's attention and remove perceptions from automatism, however, access to text met positions is most often possible only through artistic categorization, as shown our experiment, which will be described later.

The phenomenon of implicitness has been studied in various sciences for more than a decade, however, the problems of nature, typology, as well as the features of the functioning of implicitness remain unresolved at the moment, it is no coincidence that the terms implicit and implicit are used in different contexts. So, scientists write about the implicitness of linguistic units [4], the implicability of the text [9, p. 12], implicit discourse [12], implicit information [1, p. 4], implicit content [7], etc. Implicitness can be studied as an integral part of a communicative act [Ibid], as a phenomenon manifested at different levels of a language system [12], as a component of linguistic units [4], and particular manifestations are studied implications — implication ([2, p. 13], etc.), implicatively [6].

Such a diverse understanding of the problem of implicitness determines the purpose of the study - to identify key aspects of the study of implicitness for further work on the allocation of means of creating implicitness in the text. Achievement of this goal is facilitated by a number of tasks: consideration of the main points of view on the nature of implicitness, identification of various types of implicitness, determination of the causes of implication in the text.

Methods

In modern science of language, an understanding of implicitness as information, i.e. perceived by man information about something [13, p. 38]. With this understanding of the concept under study, it seems important to clarify E. G. Borisova that "information is implicit, which falls into the viewer's mind due to his special efforts, and the sign of such information is the optional of receiving it when understood, the non-percentage of its restoration to the listeners" [same with 32]. Based on this, we can conclude that implicitness is information that may not be fully understood by the addressee and conceived by him. With a similar statement of the problem, in a number of works implicitness is defined as an implication that

includes not previously learned, i.e. "Old" information (such as presupposition), and "new" information being displayed [15]. Also, in some works, reference and recursive types of implicit information are distinguished [17]. Referential implicitness is singled out in a literary text and understood as "semantic education arising on the basis of the mental operation "reference" (establishing correspondence), correlating the situation of reality familiar to the reader and the situation described in the text" [Ibid., p. 16]. Recursive implicitness is interpreted as "the result of the mental operation "recursion"" [Ibid., p. 20]. Recursion is understood as "embedding mental representations into each other. It is important for self-awareness, reflective thinking and social intelligence - the ability to analyze a situation from the perspective of another person" [14, p. 201-202].

In domestic linguistics, there is another understanding of implicitity - as part of the content of the text [16]. According to K. A. Dolinin, the implicit meaning of the statement or, in other words, the subtext is called "the content that is not directly embodied in the usual lexical and grammatical meanings of the language units that make up the statement, but is extracted or can be extracted from the latter when it is perceived" [Ibid., p. 37]. At the same time, the researcher identifies two types of the implicit meaning of the statement - the subtext: referential and communicative.

Discussion

The difficulty of interpreting this story writes I.N. Gorelov: "According to K. Paustovsky, who in one of his articles refers to Hemingway as a master of the subtext," how is this done, it is very difficult to explain "(Paustovsky 1970). The article analyzes the story "White Elephants", upon careful reading of which it turns out that K. Paustovsky is not quite right in saying that in the text "there is not a word indicating the essence conversation between characters but reading this story, you understand what they mean they think. " Actually the words operation, injection, phrases a mere trifle, everything will be well, as well as the entire text as a whole, indicating the nature of the relationship between speakers man and woman, give the reader verbal information sufficient for registration a certain hypothesis "[19, p.89]

Turning to one of the most "opaque" texts in the history of literature - the story E. Hemingway "The Hills like White Elephants" - W tried to develop a typology of categorizations that arise in a "complicated" discourse. Regarding this story, there is numerous research literature as well as publications on the Internet (student essays, essays by high school students, leadership of teachers of universities and schools to reading a story).

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Conclusion

We believe that the author's intention, the reader's interpretative capabilities, and the language means of creating the text also influence the occurrence of implicitness in the text. Therefore, depending on the source of implication, we can talk about the implicit knowledge of the author and the reader involved in the production and interpretation of the text, also about the implicit information that the text carries, the implicit content of the text formed by linguistic means, and implicit meanings, obtained as a result of interpretation of the text by its addressee. Each of the identified aspects of implicitness analysis involves the formulation and solution of certain research problems. Each of the identified aspects of implicitness analysis involves the formulation and solution of certain research problems. For example, the analysis of the text as a source of implicitness involves the identification and typology of markers

(signs, indicators, actualizes, etc.) of implicitness, which indicate the presence of hidden information in it. In relation to the addressee, it is important, first of all, to consider his interpretative strategies, which make it possible to discover the deeper meanings of the text and to reveal the role of the background knowledge of the recipient in this process. Finally, with respect to the author, the analysis of implicitness is mainly associated with an understanding of his intentions, but also the identification of presuppositions is of great importance.

The question of the existence and causes of implicitness is, therefore, still important. Scholars understand the nature of implicitness in various ways, taking into account the different sources of implicitness and the areas of its functioning, but we agree that implicitness should be studied extensively, taking into account not only the features of the text, but also the experience of the reader and attention.

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