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## **SOME APPROACHES TO ANALYZE FUNCTIONING OF ARTISTIC IMAGES IN A LITERARY WORK**

**Annotation:** The current piece is an attempt to analyze functioning of artistic images in a literary work. The authors look into different approaches to the interpretation of the concepts of "expressive means" and "stylistic techniques" in contemporary literature and come to the conclusion that in connection with the emergence of new linguistic means that combine the features of both expressive means and stylistic techniques the boundaries begin to blur.

**Key words:** expressive means, stylistic techniques, literature, topos, literary work, artistic image.

## **ПРО ДЕЯКІ ПІДХОДИ ДО АНАЛІЗУ ФУНКЦІОНУВАННЯ ХУДОЖНЬОГО ОБРАЗУ В ЛІТЕРАТУРНОМУ ТВОРІ**

**Анотація:** Дане дослідження є спробою проаналізувати функціонування художнього образу в літературному творі. Автори розглядають різні підходи до інтерпретації концептів «виразні засоби» та «стилістичні техніки» в сучасному літературознавстві та доходять висновку, що за появи нових лінгвістичних засобів, які поєднують риси як виразних засобів, так і стилістичних технік, кордони починають розмиватись.

**Ключові слова:** виразні засоби, стилістичні техніки, література, тропи, літературний твір, художній образ.

In his research, Shevchenko writes: “A person comes to a literary work not for the sake of purely aesthetic pleasure, but for the solution of his or her eternal emotional life problems, so the truth with which a person moves away from the literary work does not exist before that encounter ... it really happens at the moment of the acquaintance of both. ... And this is not the issue of the polysemanticism of artistic texts that predict the richness of transcoding, but the fact that the understanding of art goes beyond the bounds of aesthetic attitude and sprouts into the concreteness of the lifeprocess [1, p. 99-100]. It is this understanding of the general cultural function of the artistic image that stems from its perception as a symbolic reality, which carries also an aesthetic existential meaning that transforms the human personality.

Benjamin argued that “the image represents a plastic totality: the individual transmits not only the general, but the whole truth of time” [citation. for: 2, p. 215]. In addition the scientist notes, “figurative expression, in contrast to the allegorical, implies not only the harmony between the essential and the one that is expressed, but also the internal meaning of reality, the presence of general content in the concrete” [citation. for: 2, p. 215]. The German philosopher also believes that the allegory is “superior” to the image, so the baroque is closer to the essence of art than classicism.

The ability to transfer the image of the general through a special, internal through external Benjamin calls mysticism [2, p. 215-216].

Modern Ukrainian psychologist Manokha notes that “the artistic image appears in two dimensions of its existence: on the one hand, it is an independent objective reality that already exists regardless of its creator and subject that inspired it, on the other hand it is the creation of the human spirit, the manifestation of a particular individual” [3, p. 310]. Further Manokha adds: “... free manipulation of artistic images in the imagination of the artist allows to jump over certain, even today incomprehensible stages of thinking and achieve the desired result. A literary work is an incarnate dream of creative personality, expanded with means and techniques of artistic creation. Artistic images, according to the psychologist, embody feelings, experiences, vital observations, and imagination and creative fantasy combine into one whole image of reality and art” [3, p. 312].

Today, the notion of verbal imagery has become somewhat different due to the works of Belikhova [4; p. 10] and others. Thus, in the work “New imagery in modern American poetry (lingno-cognitive point of view on the nature of the image)”, Belikhova introduces the notion of a verbal poetic image, the use of which is possible in contemporary poetry as a linguistic means, belonging to both the system of expressive means and stylistic techniques, combining them [4, p. 52-54].

The supporters of the theory of verbal imagery and the authors of the “Dictionary of Literary Terms” Timofeev and Turaev, do not define the terms or concept of “expressive means” and “stylistic techniques”, but rather explain them as literary tropes and syntactic figures [5, p. 427].

It is necessary to pay attention to the special position and point of view of Kukharenko, who believes that “the common component of stylistic reception is a double opposition of two values of a linguistic unit, one of which is normatively recorded in the language and does not depend on the context, while the other is contextual” [6, p. 23].

Kukhareenko separately does not distinguish the notion of expressive means, identifying them with stylistic techniques, highlighting stylistic techniques based on the double opposition:

a) **lexical meaning**, regardless of the syntactic organization of the statement (lexical stylistic techniques);

b) **syntactic meaning** regardless of their semantics (syntactic stylistic techniques);

c) **lexical meaning**, which are accompanied by a fixed syntactic organization of the lexical unit (lexical-syntactical stylistic techniques);

d) **the meanings** of the phonological and/or graphic element of the language (graphical and phonetic stylistic means) [6, p. 23-24].

Skrebneyev does not share stylistically colored units in expressive means and stylistic techniques, and determines the following: “bookish, solemn, poetic, official or, conversely, colloquial, rural, dialectical, vulgar phrases are somewhat similar to a kind of “inscription”, a kind of “trademark”, which shows where this unit was produced, where its origin is and to which phrases it fits” [7, p. 20-21].

Matsko writes: “From Aristotle to this day classical rhetoric has tried to class figurative language means, generating a large and diverse terminology of artistic means of language. This task is very difficult, because artistic practice is variable, depends on many factors and cultural-historical conditions [8, p. 320]. The researcher divides the linguistic means into “stylistic techniques and figures of speech, which in their turn are divided into literary tropes and figures” [8, p. 318].

The tropes are the core of the artistic language, thanks to the tropes the writer can point out and emphasize the new, unexpected connections of the world. In modern literary studies the trope is “the word used in the figurative sense to characterize any phenomenon with the help of secondary semantic meanings, actualization of its internal form” [9, p. 69]. The trope is considered a generic, generalized name, but in each case different types of tropes are used: comparison,

epithet, metaphor, irony, metonymy, etc. In comparison, there should be two elements – those that compare, and those with which the comparison happens. Consequently, the tropes are the means of transferring of traditional names to another sphere, which simultaneously implements two literal and indirect meanings, associated with each other on the principle of adjacency (metonymy, synecdoche), similarity (metaphor), changes in terms of characteristic (hyperbole, lithot), or opposition (irony) [10, p. 236].

Thus, having considered different approaches to the interpretation of the concepts of “expressive means” and “stylistic techniques” in contemporary literature, we have the opportunity to make certain conclusions, namely: today there is no clear definition of these concepts; depending on the approach to understanding these concepts, their relationship can be traced; the fuzzy boundary between these concepts begins to blur in connection with the emergence of new linguistic means that combine the features of both expressive means and stylistic techniques.

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