



## PECULARITIES OF REALITIES CONCEPTS VERBALIZATION IN MODERN GERMAN LITERARY DISCOURSE

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### Abstract:

*The article is devoted to the analysis of the modern German language means used in the process of CITY and TRANSPORT concepts verbalization, presented in contemporary art discourse. It is precisely contemporary art prose that plays a special role in creating concepts of realities that are the semantic dominants of the work in question. From the point of view of the conceptual analysis method, the essence of the named concepts is revealed and their basic functions are determined. It is established that, taking into account the field structure of the concepts, language facilities are appropriately grouped and distributed. Due to this fact, it's possible to isolate the core, the subnuclear zone, the near periphery, and also the far periphery of the analyzed concepts.*

*In the structure of the literary concepts of realities the conceptual and figurative strata are under consideration. The conceptual stratum is actualized by language means with zero stylistic coloring. In turn, the shaped stratum is represented by the stylistically colored means of modern German language. Their frequency depends on a number of factors. First of all, the texts are written from the first-person point of view. This contributes to creating trust-based relationships between the writer and the reader. Secondly, the explication of concepts largely depends on the language personality of the writer and his/her mentality, which correlates with the characteristics of the worldview. In this case, literary constants, which are units of mentality, play a specific role, which makes the need for further comprehension of the concept as a literary category. There is emphasized the need to further study the concepts representation on the contemporary literary discourse texts basis, taking into account their national and cultural specifics.*

*Also, it's emphasized further concepts representation study based on the modern literary discourse texts with a glance to their national-cultural specifics.*

**Keywords:** Literary Discourse; Concept of Realities; Literary Concept; Conceptual Analysis; House; Transport; Language Code; Language Personality.

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## 1. Introduction

The texts of the artistic disclosure can be subject matter from different points of view since they include not only artistic and aesthetic information but also semantic. The relevance of present article is due to the interest of modern linguistics to the concept sphere study with account of linguocultural parameters. The paper work reveals the specifics of the representation of two concepts realists in the in the works of modern German writers.

Clearly, the author of the current work does not claim to fullness of conducted research due to complexity and ambiguousness of the subject matter.

### 1.1. Literature Review

There are different approaches to understanding the concept, because its nature and essence are defined in human sciences quite differently. Thus, modern linguoculturological studies stress, that concepts are multidimensional, multilayered formations, which act as supporting base of language elements and provide a basis for mutual understanding between representatives of a certain linguistic culture [1].

The aim of our work is to divide concepts into 2 types: concepts of knowledge and concepts of art. The latter, unlike concepts of knowledge that represent some kind of generality, are individual, since they are joined by desires, different feelings, irrational [2]. Because of it literary concepts are included in the group of concepts of art.

In addition, the artistic text always has an idea some, hyperconcept, which reflects the author's intention and contributes to the formation of its integrity [3]. The idea (from greek. idea – ideal, prototype, idea) of an artistic text can't be divided from its figurative system. The artistic image is specifically a sensual form of reproduction and transformation of reality [4].

A figurative reflection of reality is leading in the article creation. At the same time texts of artistic discourse make actual the author's individual way of perceiving the surrounding reality as the version of the conceptualization of the world.

Texts are special linguistics, communicative and cultural phenomena [5; 6]. Modern studies draw attention to the linguistic code of the texts, which according to author's opinion, are determined by its communicative function of text in the society. The task of the recipient is to restore the information, using the cases and code combinations of a particular language.

## 2. Statement of Research

In fiction, the writer has significant opportunities for linguistic diversity, manifests itself in a wider use of visual and cognitive possibilities of speech [3: 207]. Based on these processes, the question arises about the means of verbalization of concepts (from lat. conceptus) in the artistic text, since the issues of concepts and artistic word as words of the writer have obvious points of contract.

Literally (artistic) concepts have a mental nature, since they are connected with the deep features of the world perception, human consciousness, culturally-historically and ethnically caused [7:3]. The mentality, as „the sphere of unreflected, spontaneously developing thought, not separated from emotions, habits, receptions of consciousness “is justly opposed to rational mental activity and is reflected in the texts of artistic discourse. Constant for many national cultures, including modern German linguistic culture, are the concepts of house and transport, which in accordance with one or another plan of the writer. Find their explication in the texts of artistic prose. The artistic reality is created by the author’s imagination and creative energy; therefore, it is conditional, as a rule, a fictional character. The world depicted in an artistic text correlates with reality only indirectly, reflecting, refracting and transforming it in accordance with the intentions of the writer. The attention of linguists is emphatically directed towards the study of language in connection with the reflection of the writer's inner world. The artist's perception of his idea of life correlates with the general laws of man's knowledge of the world [7: 16], but he introduces a certain share of his imagination into the picture of the world he represents. It is no accident that philosophers and writers define art as „thinking in images “.

### 3. Materials and Methods

The empirical material of the study was the prose artistic texts of modern German writers. Taking into account the above purpose, the novel by George Oswald “Alles was zählt” [ 8] and the story by Judith Herman “Sommerhaus, spatter” [9] were analyzed. The analysis used such scientific research methods as the method of discursive analysis, the method of cognitive analysis and the method of conceptual analysis.

### 4. Discussion

In the individually - the author’s linguistic picture of the world, presented in the story “Sommerhaus, spatter” (“Summer house, late”) by German prose writer Judith Hermann and also in the novel by George Oswald “Alles was zählt” (“All that is considered”) the concepts mentioned above are leading. Concepts HOUSE and TRANSPORT relate to the so-called concepts of reality, which in the mind of the individual are presented in the form of certain conceptual and thematic areas [ 10:13]. These concepts reflect the vision of the “picture of the world” by the writer. The analysis showed that the language means representing the concepts of realities are actively used in the development of the plot of the works we are considering.

In the structure of the analyzed concepts, two layers are represented: conceptual and figurative layers. The conceptual layer is represented by linguistic means with zero stylistic coloring. In turn, the imaginative layer is represented by stylistically colored means of the modern German language. It should also be noted that the analyzed works written in the first person (Ich-Erzähler) contribution to the creation of a trust relationship between the writer and the reader.

The analysis of the concept of the house, which is the basic in any national picture of the world, shows that in the popular works it is reproduced in two values. On the one hand, there is a certain structure, construction, building intended for living people and employee for them to rest, shelter from adverse weather. On the other hand, it is a family: people living in this family or in one house. The core of the concept HOUSE is represented on the language level by means of the lexical unit

“home” / “house” (Haus, Häuser). In the novel “Sommerhaus, spatter”, the near-core zone is represented through the nouns Handhaus, Hettenhaus, Gutshaus (country estate), Sommerhaus (summer house), die Veranda (porch), Billiardzimmer (billiard-room), Rauchenzimmer (smoking room), Belt (bed), die Frau (woman), das Kind (child).

The near periphery is represented by the range of lexical units and syntactical constructions: Obdachlose (homeless), die Stalin-Baufen (Stalin-era buildings), das Schlüsselbund der Schlüssel (keychain), der Schlüssel zum Briefkasten (mail box key), Stein hatten keine eigene Wohnung besessen (Stein has never had his own flat), im Flur (in enhance hall).

The descriptive language means are appeared as key interest. For example, describing the house bought by one of the main character, the writer using she epithets of both pejorative-die windschiefe Veranda (hilly porch) and melirrativ connotation – ein großartiges, riesiges Haus (cool, great house). In order to express the attitude towards the real world, the author uses ironical and colloquial epithets aimed to emphasize the concision, f.e. die schäbigen, schiefen Häuschen (poor, crooked house), graue, geduckte Häuser (grey, humped house); einblasses, kümmeiliches Kind (pale, miserable child). It is undoubted, effectual much stronger in the emotional – value attitude. One of the rich emotional language mean is the following comparison: Es (das Haus) nureineRuine (these are ruins).

As for syntactic means, besides (1) stylistic neutral syntactic constructions, for example keine eigene Wohnung haben (having no own flat), ein Gartentor klappe (gate banging), er stieß alle Fensterladen hinaus (he pushed all the shutters out), the concept HOUSE is represented in the writing with the help of (2) emotionally loaded constructions: den Daumennicht von der Klingelnehmen (to work with the finger on the doorbell), ab und an nahm ihn einer von uns ins Belt (sometimes one of us let him sleep in their bed), phraseology constructions sich eine neue Bleibe suchen (seek new shelter) [8]. The second group of the given modern German language means represent the far-periphery of the concept under consideration. The concept is surrounded with the emotional-value area.

Near – core zone of the concept HOUSE in the novel „Alles was zählt” written by George M. Oswald is represented by following stylistically neutral language means: die Eltern (parents), meine Frau (my wife), die Decke (ceiling), im Fernseher (on the TV's screen), ins Bad oder in die Küche gehen (go to the bathroom or to the kitchen), Eigentumswohnung (private apartment), das Fenster (window).

The semantic field of the near periphery of the HOUSE concept in terms of language represents such stylistically neutral lexical units and syntactic structures such as: ihre Seite des Bettes (her side of bed), der mit Frau und zwei Kindern in einer Zweizimmerwohnung lebt (living with his wife and two children in a two-room apartment), Immobilien (real estate), gleich nach dem Aufwachen (shortly after waking up), Angebote für Eigentumswohnungen und Häuser (ads about selling house), eine Wohnzimmerschrankwand mit Fernseher (shelf for TV-set in the living room), der dünne, etwas schmutzige Baumwollvorhang vor dem Fenster (thin, not very clean cotton curtain), ich ziehe mir mein Kissen über den Kopf (i cover my head with a pillow), die Grundschuld auf ihr Haus (mortgage for your house), verwerten (to describe it the property) and others.

The colloquially-coloured language means, representing the far periphery of the concept, include: Sony-Würfel (small cubic “Sony”), sogenannte einfache Leute (so-called ordinary people), on den kompliziertesten Verhältnissen wohnen (live in the most difficult conditions), das beschissene Leben in einer Zweizimmerwohnung (dilapidated life in two-room tattered house), ihren Eltern bitter vorwerfen (to reproach parents), ich könne mir meine schmutzigen Vorhängen in den Arsch schieben (i don't give a damn about this dirty curtains), von einer Sekunde auf die nächste in einen erbitterten Streit geraten (quarrel can begin any minute), dass ein beträchtlicher Teil des Einkommens ihrer Eltern für diese Klamotten draufgeht (much of the parent's income is spent to this clothes) [8]. The aforementioned language means gives the text of the novel expressiveness and individuality [11].

As for the TRANSPORT concept, near-code zone in “Sommerhaus, spatter” is represented by such stylistic neutral language means as Taxi (taxi), Auto (car), auf der Rückfahrt (return trip), die Scheibenwischer (wipers), müde Autofahrer (tired drives), die Windschutzscheibe (windscreen), die Scheibenwischer schoben sich vor-zurück (wipers moved back and forth), aus dem Auto steigen (go out from the car), Autobahn (highway) and others [9].

Speaking about the near periphery of the concept under consideration it should be noted that it is represented, for example, using the syntax of sein Taxi noch nach Zigaretten (in this taxi smelled of cigarettes). The following language tools represent the distant periphery of the concept: zum Auto zurückschlittern (slide back to the car), an jedem Rastplatz aus dem Auto steigen (jump out of the car at each parking lot). Examples show that stylistically neutral syntactic constructions are used in the representation of the concept TRANSPORT in Judith Hermann's work. In the novel “Alles was zählt” the primitive zone of the concept TRANSPORT is verbalized using both lexical and syntactic means of the meisters German language : U-Bahnstation (metro station) , zur U-Bahn hinunterkommen (descent into the subway), auf meinem Weg zur U-Bahnstation (on the way of the metro), in der U-Bahn (in the metro), die Rolltreppe (escalator), auf den Bahnsteigen (on the platforms) etc.

Middle periphery is verbalized using the following language tools: Stauvor der Ampel (traffic jam), an der nächsten Kreuzung (at the nearest intersection), Berufsverkehr (working traffic vanity), die Straßenseite wechseln (go to the other side of the street), die Rolltreppen zum Bahnsteig hinunterfahren (descent through the escalator to the station), auf den Bahnsteigen (at the station).

Colloquially-painted lexical means represent the distant periphery of the analyzed end, compare: Wagen (car), vollegekotzten Rolltreppen (crap escalator) [9]. The specificity of the analyzed concepts of reality in German artistic texts is that their authors in accordance with their artistic intent not only provide the reader with a new knowledge of the world, but also convey their attitude to what is being depicted [12]. Thanks to the conceptual analysis it is possible to establish the writer's spiritual intent. The authors of the texts of artistic discourse examined by us are revealed as certain linguistic personalities who by means of the language reveal the possibility not only to have an impact on readers, but also to express their emotions, their own vision of the world. If the author of the story “Sommerhaus, später” (“Summer house, late”) Judith Hermann with a great deal of irony reflects the events happening to her characters, then George M. Oswald in the novel “Alles was zählt” acts as a master of realistic satire and deep sarcasm.

His novel is called sarcastic picture of modernity, full of language drive and penetrating irony, as well as a realistic satire on those who have lost their face in the struggle for self-realization and survival in real world not by chance[13]. The effective means of creating ironic works are figurative epithets, comparisons, idioms that represent the emotional-figurative layer of realities.

## 5. Conclusion

Literary (artistic) concepts are elements of the national artistic tradition and represent the private realization of the concept of the culture. The content of the concepts of realities is represented by linguistic means denoting the realities of the surrounding reality.

In the process of representation of realities concepts, the analyzed texts of contemporary German artistic discourse used units of different levels of language and different stylistic coloring. Realities, as objects of the surrounding heroes of reality, have a specific status in the artistic text. The tools used as aesthetic function. Despite the fact that the means of verbalization of the concepts of reality can be different, the relatively clear structure with the center, core zone, the near-core zone, the near and far periphery, as well as conceptual and figurative layers can be seen as central structure.

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