



## The Principle of Philology and Philological Analysis of the Word

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### **Abstract**

The article discusses the stages of conducting a philological analysis of a literary text to the audience, contributing to the correct understanding of the work, developing reading abilities. The levels of reading of the text are characterized, the methods of identifying the functional and stylistic load of the language means of the text are described. The study of the text in the figurative-linguistic plane is associated, first of all, with the study of the functioning of the word in communicative and aesthetic aspects. The ways of revealing the content-subtext information in the literary text are indicated.

**Keywords:** *Analytical Reading; Three Stages of Word Meaning; Philological Analysis; Real Meaning; Conceptual Meaning; Aesthetic Meaning; Verbal-Semantic Level of Reading; Individual Author Connections; Content-Conceptual Information*

### **Introduction**

Any literary text is a multi-level system, and the level of the text can be understood as linguistic, linguistic levels transferred to the text (phonetic, morphological, lexical, grammatical), and the levels of the text itself in its multidimensional consideration. Artistic texts are the most important object of philological research; they allow us to understand the originality and complexity of the language of a particular work, the writer's creativity; they shed light on various aspects of the verbal-figurative structure of such a complex object as the language of a literary text. [5, p.13]

There are three main levels of the text at which its research is carried out:

1. Figurative-linguistic, in which attention is directed to the linguistic side of the text, directly involved in the creation of verbal imagery;
2. Structural and compositional, which is associated with the compositional and rhythmic design of the language material, leading to the synthesis of the literary image;

3. Ideological and aesthetic, which examines the issues of content in their relation to the linguistic material of the work.

In a holistic analysis of the text, you need to keep in mind the following:

1. The comprehensive philological analysis of a literary text is based on the view of a literary work as an organic whole. One of the fundamental principles of this analysis of a literary text is the principle of philology, which assumes reliance on the achievements of the entire system of philological sciences. The philological analysis of a literary text is a combination of linguistic, stylistic and literary aspects.
2. The complexity, interpenetration and interdependence of linguistic and literary approaches to analysis are manifested in the constant presence of a super-task; philology is understood not as a total application of the concepts of linguistics and literary studies, but as a scientific principle of a multilateral and multidimensional study of one object – a poetic word. It is the integrity of the object – the poetic word in the artistic system of the text – that allows us to talk about a single scientific principle, calling this principle philological.
3. By definition V.V. Vinogradov, “understanding and interpretation of a literary text is the basis of philology and at the same time the basis for the study of spiritual and partly material culture” [1]. This is a kind of pragmatic confirmation of the acceptability and necessity of the principle of philology in the analysis of the text, since the science of the language of fiction “is becoming increasingly important not only as a fundamental theoretical discipline, but also as the basis of a number of disciplines of an applied nature, including linguistic interpretation of a literary text – systems of linguodidactic techniques of text analysis and synthesis of its figurative means” [3, p. 15].

The study of the text in the figurative-linguistic plane is primarily connected with the study of the functioning of the word in a literary text and, in this connection, with the presence of two functions in the word: communicative and aesthetic, which is manifested in the specifics of its semantics.

Considering a poetic word as an aesthetic phenomenon, it is necessary to gradate its meanings according to the degree of complexity. At the same time, three stages of the meaning of a word in a literary text are distinguished: 1) real meaning; 2) conceptual meaning; 3) aesthetic meaning.

1. The real meaning is determined by its specific context with the help of a dictionary system, for example; to pass a ticket at the ticket office – to pass an exam, to put a period – to put tea – to put on the view. Here the research is carried out mainly by methods of linguistics, in particular lexicography (work with explanatory dictionaries, dictionaries of the writer’s language), etymology, lexicology, word formation (for example, with the correct assessment of the meaning of neologism), syntax, linguistic stylistics and other areas of linguistic knowledge.

A particular difficulty at this stage of work on the word is the finding and explanation of the so-called semantic archaisms, little-used words.

2. The conceptual meaning of the word is due to different ideas about reality, the writer’s belonging to a particular literary school. The conceptual meaning of the word can be analyzed when clarifying the ideological position of the author, the specific conditions for the creation of the work, when analyzing the word in context. “In the context of the whole work, words and expressions, being in the closest interaction, acquire various additional semantic shades, are perceived in a complex and deep perspective of the whole” [2, p. 230].

Let's compare with the usual meaning of the adjective blunt (a blunt saw, a blunt pencil, the blunt end of a stick, etc.) its meanings in the following examples: some kind of blunt, deadly pallor spread more and more over his face (A. I. Levitov), calmness and self-confidence of awkward and stupid movements (L. N. Tolstoy). Although the concretization of these images is unacceptable, nevertheless, the meaning of the highlighted words in the examples can be determined to a certain extent with the help of appropriate verbal equivalents: dull pallor – “dim”, dull movements – “short, restrained”.

The conceptual meaning of a word can be analyzed only with the involvement of literary history and historical poetics – when clarifying the ideological position of the author, the specific conditions for the creation of a particular work, and from the standpoint of literary theory – when analyzing the word in context.

3. The aesthetic meaning, or aesthetic, figurative increment of the meaning of the word, is fully clarified only when the creative task, aesthetic motivations that guide the author and which reveal the author's attitude to the subject of thought reflecting the phenomenon of objective reality are revealed. At this stage of the research, it is necessary to analyze the traditionally allocated means of verbal imagery – tropes, figures of poetic speech, means of sound recording, as well as plot-forming and structural-compositional elements of the text. A complete understanding of the aesthetic meaning of the word is thus achieved using the methods of theory and literary history when correlating it with the increasingly complex context of the text as a whole.

What has been said determines the importance of conducting a philological analysis based on taking into account the normativity and historical variability of the literary language, on the one hand, and a clear delineation and correct assessment of individual authorial and general linguistic facts, on the other.

The specificity of the text organizes the levels of complex philological analysis of the word of the literary text, as well as the text itself in its integrity.

The first level of reading - verbal-semantic - involves understanding the basic meaning of the words included in the text, and is focused on the content-factual information (according to I.R. Galperin) in the text.

In the practice of studying the texts of works of fiction, three main interrelated types of interpretation can be distinguished: linguistic commentary, linguistic-stylistic interpretation of the text and linguopoetic interpretation of the text (linguopoetic analysis).

The main task of linguistic commentary is to clarify misunderstood, little-used, outdated, special words, expressions, constructions. Page-by-page remarks explaining “difficult” words in textbooks, reading books, etc. are an example of an elementary linguistic commentary.

Another, more complex kind of linguistic commentary is a commentary with elements of scientific (philological) explanation, which is extremely important for developing a professional linguistic approach to the text. Philological should be understood as complex commenting, in which students' knowledge and skills in linguistics, literary studies, stylistics, as well as history and culture are improved. Therefore, a comprehensive philological commentary allows you to solve several pedagogical tasks simultaneously.

Gradually, the tasks of linguistic analysis become more complicated: students develop the ability not only to work with a word, but also to identify “key” words, thematic groups, semantic text fields that organize the integral unity of a literary text in its aesthetic perception. The keyword can be unique, one of a kind, symbolizing the meaning of the whole work. This is the adjective not made with hands in the poem by A.S. Pushkin “I erected a monument to myself not made with hands ...”. It is the semantic and

aesthetic center of the poem. In other cases, keywords, repeated in the text, also play an important compositional role directly, serving as a constructive support for the linguistic structure of the work, such as the form I take in the poem by A.A. Blok “Oh, spring without end and without edge”. This is the semantic leitmotif of the poems, supported by contextual synonyms: I greet, I meet, I will not throw a shield, my greetings to you. Thus, the whole poem, its entire structure is permeated with the general semantics of “acceptance of the world” [4].

Students make up a dictionary – the most important indicator of the “inner world” of a poetic text. “Having compiled a dictionary of a particular poem, we get – albeit rough and approximate – outlines of what makes up the world from the point of view of this poet” (Lotman). That is why the role of each word, each repetition in the semantic organization of the poetic text is so great. The selection of objects, realities, concepts, signs, actions in a poetic text is specific and determined by the laws of the genre and the peculiarities of the individual author’s manner.

The second level of reading involves addressing the deep connections of words in the text and identifying individual authorial connections between phenomena and objects. This level is focused on the content and subtext information in the literary text, so it is important to refer to various kinds of tropes and stylistic figures that individualize the author’s text.

The selection of synonyms, the comparison of a word or expression with their variants helps to evaluate the author’s word usage, which ultimately leads to an understanding of what purpose this or that word or expression is used for expression.

The third level of reading is called the deep level, since the result of deep reading and understanding of the text is an exit to the author’s idea, i.e. an appeal to the content and conceptual information of the text.

Thus, according to the fair remark of V.V.Vinogradov, “in the context of the whole work, words and expressions, being in the closest interaction, acquire various additional semantic shades, are perceived in a complex and deep perspective of the whole” [2].

The belonging of a particular text to one or another generic type (epic – lyric – drama) determines the originality of verbal imagery, and consequently, the specifics of mastering the word in a work of fiction.

Philological analysis is characterized by:

- comprehensive consideration of a literary text from the side of its ideological content, images and language;
- a concrete historical approach to the interpretation of a literary work, the differentiation in the text of normative facts peculiar to modern word usage, and various deviations from the norm (outdated forms, meanings, individual author’s uses);
- understanding of poetic language as a special form of aesthetic mastering of reality, as an active means of creating artistic generalization;
- the presence of different approaches to the interpretation of the text, different analysis options.

The nature of the interpretation of the text is determined, first of all, by the principle of methodological expediency. Philological analysis teaches us to understand the meaning of the text correctly, to interpret not only the meanings of the words that make up the artistic text, but the artistic meaning of the entire text.

Thoughtful reading teaches you to see the inconspicuous and insignificant, convinces you that every word, every sign in the text carries information that helps you understand the shades of general meaning, since there are no random details in a literary text. The reader gets used not to glide on the surface of meaning, especially when it comes to poetry, but to delve into images, symbols, and the meanings of words. They gradually realize that the word in the text realizes not only its dictionary meaning, but also actualizes an additional cultural context inherent in a particular lexical unit.

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