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Cognitive-communicative space of F.S. Fitzgerald's idiodiscourse

Abstract: The article is devoted to the integrated study of the cognitive-communicative organization of F.S. Fitzgerald's idiodiscourse within the cognitive-communicative paradigm of knowledge. With this aim the role and place of the writer's idiodiscourse in the socioculture of the USA in the first half of the XX century have been determined, its conceptual system has been modelled and communicative-functional understanding of its textual continuum has been offered.

Keywords: architectonic speech forms, cognitive-communicative paradigm, conceptual system, description, discourse acts, Fitzgerald, idiodiscourse, stylistic means.

• INTRODUCTION

The study of Francis Scott Fitzgerald's idiodiscourse (FId) was stimulated by the fact that despite a great number of interdisciplinary works (Aleksandrovich, 2009; Berret, 2013; Bruccolli, 2002; Callahan, 1972; Del Gizo, 2010; Denisova, 1985; Kazin, 1951; Kolegaeva, 1977; Kovalev, 1982; Kukhalashvili, 1983; Mizener, 1966; Piper, 1965; Turnbull, 1962; Zverev, 1982, etc.) the linguistic hypostasis of the writer's masterpiece still requires deep research.

Taking into account the fact of FId being left out of the XX-century philological mainstream and a new linguistic paradigm – a cognitive-communicative one – being formed, it is possible to carry out the integrated study of the author's idiodiscourse.

• RESULTS AND DISCUSSION

F.S. Fitzgerald is an eminent literary artist of the first half of the XX century, who, being interested in the tendencies of modern times, strove for penetrating into their very essence, grasping their leitmotif and revealing the soul of his

contemporaries. His idiodiscourse can be regarded as an encyclopaedia of the life of America between the wars, which throws light upon its most essential and considerable categories, mainly lost generation, American dream, alienation and jazzism (1; 2; 3; 4; 5; 6).

1. Linguoconceptual organisation of Fld

The conceptual system of Fld consists of macroconcepts LOST GENERATION, AMERICAN DREAM, ALIENATION and JAZZISM (7), which being verbalised with the help of subordinate to them units of descending levels of abstraction – hyper-, hypo- and (cata)concepts – interact with each other as interdetermined constituents of the same causative chain. LOST GENERATION is the cause, which goes side by side with the aim – AMERICAN DREAM, whose peculiarities provoked ALIENATION of its representatives and appearance of JAZZISM. The latter are not passive units of the conceptual system since they have a reactive effect on their cause, leading to the deformation of the LOST GENERATION'S inner world and system of values.

Being based on hypoconcepts SOCIETY, PORTRAIT and ACTIVITIES, macroconcept LOST GENERATION appears to be a starting point of F.S. Fitzgerald's artistic world, aimed at reproducing the portrait, role and social interaction between typical representatives of XX-century American society, who are embodied in such sociocultural types as VERY RICH, NOUVEAU RICHE, POPULAR DAUGHTER and FLAPPER (8). This results in the descending units of LOST GENERATION being marked by socio-economic and gender features, which reflect, on the one hand, unequal opportunities that existed in post-war America, and, on the other hand, the rise of gender equality that turned into gender political correctness.

Hyperconcepts SOCIETY, PORTRAIT and ACTIVITIES are realised in Fld by means of subordinate to PERSON and MASS, BODY and CLOTHES, WAR, WORK and SPORT (cata)concepts. In such a way F.S. Fitzgerald is able to depict the appearance of women, their beauty, femininity and sexuality, and inner world of men, their power and dominance (face, eyes, hair, mouth, smile, voice, dress, skirt, suit, shirt, tie, costume, bathing suit, hat / hatless together with adjectives denoting size, age, general opinion and/or colouratives); as well as to reveal the whole variety of professions (broker, manager, lawyer, doctor, driver, butler, secretary, nurse, waitress, clerk, servant, musician, actor, actress) and sports (tennis, football, cricket, golf, polo, cards, riding,

yachting) that became popular among the male and female members of the post-war society.

It appears that the target antipode of LOST GENERATION is macroconcept AMERICAN DREAM, which is notorious for its unidirection determined by the devaluation of spiritual values in American society and its obsession with wealth. It subordinates the only parcel – hyperconcept MATERIAL, through which it correlates with MONEY, AUTOMOBILE and HOME. Being based on such mental diads as OLD MONEY – NEW MONEY, ROLLS-PIERCE – FORD, EAST HOUSE – WEST HOUSE that appeal to VERY RICH and NOUVEAU RICHE, they indicate the dual nature of the value component of MATERIAL in Fld.

Textual realisation of descending representatives of macroconcept AMERICAN DREAM is done with the help of not only their names (old money, new money, Rolls-Pierce, Pierce, Rolls-Royce, Ford, East house, West house) but also synonyms (East money, West money, ready money, easy money, old house, new house) and hyponyms (limousine, coupé, roadster, flivver, palace, mansion, bungalow, villa). Their duality is made concrete by F.S. Fitzgerald's integrating antonyms (prosperous / great / luxurious / rich – poor; colossal / enormous / huge / big / large – small / little; old – new) and colouratives (yellow, gold, silver, white).

Macroconcept ALIENATION is regarded as a tragic consequence of LOST GENERATION and AMERICAN DREAM. It unfolds on the basis of hyperconcepts COMMODITY FETISHISM and INNER EMIGRATION, whose descending representatives differ in their axiological peculiarity. The value components of hypoconcepts SUBJECT and OBJECT, which appeal to the external part of post-war American life, are reconsidered resulting in a contradictory appraisal, while DISAPPOINTMENT, INDIFFERENCE and LONELINESS, that reflect the inner world of the author's contemporaries, receive only negative criticism.

The consequent role in the causative chain of the mental space of Fld also belongs to macroconcept JAZZISM, which consists of hyperconcepts JAZZ and COCKTAIL PARTY. Correlating with LOST GENERATION and AMERICAN DREAM, they reveal a wild and carefree lifestyle of the writer's contemporaries, emphasizing fragility and unreality of their dreams. It influences their value component, which varies from strongly negative (PETTING, ALCOHOL) to ambivalent (DANCING, MUSIC, ORCHESTRA).

Thus, the conceptual system of Fld is outlined by macroconcepts LOST GENERATION, AMERICAN DREAM, ALIENATION and JAZZISM, which are realised by means of subordinate to them hyper-, hypo- and (cata)concepts. It is notable for the dual nature of its cognitive and axiological parameters as well as highly-developed internal

system connections between its elements, which reflect the frame of mind and communicative culture of American society in the XX century.

2. Communicative-functional organisation of FId

The communicative space of FId is rich in diverse ideas. However, its three main linguospecific features, which can be identified as "three in two": the system of architectonic speech forms (monologue / narrator's speech + dialogue / character's speech) and their linguostylistic arrangement with the help of lexical stylistic means, appear to be relevant for the objectives and tasks of the present study.

In FId idiodiscursive peculiarities of monologue are associated with the compositional-speech form "description", which is based on such (sub)genres as portrait, landscape and interior (56%, 31% i 13%, respectively). In the artistic system of the writer they are marked by their polyfunctionality and duality, accumulating profound ideas while touching upon the key issues of F.S. Fitzgerald's individual axiology in particular and LOST GENERATION in general.

In FId portraits are reflected implicitly rather than explicitly by appealing to the features and clothes of text communicators. Their descriptions are full of symbolic colouratives (white, grey / gray, blue, red, yellow, gold), nature-morphic and artefact similes (a flower, a rose, a cat, a dog, a horse, a wolf, a sheep, a snake, a cobra, a diamond, a topaz) and metaphonymic epithets, which contain lexemes with positive and negative connotations: *You're his most precious possession* (9); *His clear eye flamed like a topaz* (10); *Wolf-like under his sheep's clothing* (11). This enables, on the one hand, to disclose the mass character of American society, whose representatives are only passive subjects, and, on the other hand, to emphasize the dual nature of LOST GENERATION, who despite their material wellbeing are spiritually impoverished, immoral and obsessed with wealth.

Landscape and interior descriptions contain metaphorical epithets, based on emotive adjectives with a negative connotation, and dark colouratives, notorious for their symbolic character, which contributes to the reflection of INNER EMIGRATION of LOST GENERATION. Together with anthropomorphic or nature-morphic metaphors, two- or three-modal synesthesia and phito- and zoomorphic similes, they enliven landscape, property and belongings showing their transformation from a passive to an active force in post-war American society, which led to spiritual and moral devastation of its representatives. Compare: ... *a cheerful red and white Georgian Colonial*

mansion, the whip and snap of the curtains and the groan of a picture, his station wagon scampered like a brisk yellow bug (12); Ford ... rattle and groan to a jolting stop (13).

Idiodiscursive specificity of dialogue is consistently realised in the system of discourse acts, which take place between VERY RICH, NOUVEAU RICHE, POPULAR DAUGHTER and FLAPPER in the sociocultural context of the USA in the first half of the XX century, with offeratives, (non)confirmatives and accusatives prevailing over apologetives and didactives.

Unconventional profit-oriented offeratives turned out to be predominant in FId: discursive acts "demand" and "offer" account for 34% and 29% as opposed to 21% and 16%, which go to "request" and "persuasion". Being a prerogative of speech of such sociocultural types as VERY RICH and POPULAR DAUGHTER, they are expressed with imperative sentences, which do not contain modifiers that are able to moderate the illocutive power of such sentences. In such a way F.S. Fitzgerald manages to reveal the irrelevance of cooperative communication in their life and their haughtiness, determined by their high socioeconomic status.

In FId confirmative and non-confirmative discourse acts are based on coexistence of full agreement and refusal, marked by a lack of conflict, as well as approval / praise and disapproval, respectively. The former are realised by combining direct (agree / disagree) and indirect (yes, all right, of course i no) means, while the latter, being aimed at VERY RICH, NOUVEAU RICHE, POPULAR DAUGHTER and FLAPPER, are expressed with the help of adjectives with positive (good, fine, nice, wonderful, beautiful, great) and negative (awful, bad, terrible, (not) good, (not) great) connotations together with intensifiers. This renders F.S. Fitzgerald's dual attitude toward his contemporaries.

FId is notable for contact discourse acts of indignation and reproach directed at one person (35% and 33%, respectively, while blame and accusation account for 18% and 14%), with the speaker being VERY RICH or NOUVEAU RICHE and POPULAR DAUGHTER or FLAPPER and the addressee being a representative of the opposite sex. They are realised by F.S. Fitzgerald's synthesising verbal (evaluative lexemes with a negative emotional connotation) and nonverbal means (kinesthetic and prosodic ones), reflecting gender confrontation, which dominated in American society.

Being notable for its contamination of narrator's and character's speeches, FId is based on sophisticated means of depicting text communicators. Metaphoric and

metaphonymic models, which concentrate on LOST GENERATION, AMERICAN DREAM, ALIENATION and JAZZISM, appear to be the most prominent ones for the author's style. Penetrating into the depth of the idea-artistic structure of FId with the help of epithets, metaphors on the basis of similes, two- {+ optical + tactile / acoustic} or three-modal {+ optical + tactile / acoustic + kinematic} synesthesia, they increase its anthropocentric character and psychological perception.

Symbolic colouratives – white (23%), grey / gray (14%), blue (13%), black (11%), yellow (8%), gold (8%), green (8%) and red (7%) – and anthropomorphic similes – the ones focusing on LOST GENERATION, who is compared to nature and artefacts (23% and 21% out of the total number of anthropomorphic similes) – are as well effective means of stylistic arrangement in FId. They run through all levels of human life, highlighting immorality and corruption among F.S. Fitzgerald's contemporaries.

The creative point of FId is aimed at the inner and outer world of LOST GENERATION. Against this background dualism, anthropocentrism, psychological insight, (neo)romanticism, symbolism and jazzism appear to be the most prominent features of F.S. Fitzgerald's creative method. All together they seem to be significant means of overcoming the alarming situation, which emerged in post-war America – spiritual impoverishment, fetishism, consumerism and obsession with wealth – and resulted in spiritual as well as moral devastation of society and personality.

• CONCLUSION

The study reveals that FId is made of prose texts, whose creation was motivated by the author's critical and/or dual attitude to American socioculture in the first half of the XX century. Being based on the unity of romanticism and realism, objective and subjective, mono- and polyphonic, they (texts) reflect the author's peculiar energy, which is closely connected with the philosophy of lost generation, impetuosity of "Jazz Age" and "dual vision" of extralinguistic reality.

The conceptual framework of FId is formed with the value dominants of American socioculture: lost generation, American dream, alienation and jazzism. In the author's picture of the world they are subjectively interpreted, being marked by an unusual and sometimes even contradictory perception. Consolidating macroconcepts LOST GENERATION, AMERICAN DREAM, ALIENATION and JAZZISM, the conceptual system of FId unfolds by means of subordinate to them hyper-, hypo- and (cata)concepts.

The communicative-functional perspective of FId is connected with architectonic speech (monologue, dialogue / polylogue) and compositional speech (description) forms. Its inner structure is formed with description, while its inner pattern is created with the help of discourse acts. All of them are rich in metaphor, metaphonymy, synesthesia and symbolic colouratives, which penetrating into the depth of the idea-artistic structure of FId increase its anthropocentric character and psychological perception as well as indicate the uniqueness of the writer's artistic method.

The proposed cognitive-communicative analysis of FId can become the basis for linguopragmatic, linguopoetic and linguosynergetic description of various idiodiscourses of other authors, belonging to different epochs, linguocultures, ideological and artistic schools, as well as other discourse formations. It is especially relevant to those studies aimed at modelling conceptual space and communicative-functional continuum.

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