

SYNERGETIC TENDENCIES IN GERMAN-LANGUAGE LITERATURE

The process of forming the discourse is characterized by the implementation of artistic intentions in correlation with linguistic and extra-linguistic factors. The author presents his creative idea as a linguistic personality, and the object of knowledge. In this sense the construction of the synergetic nature of discourse is explicated by the contradiction between artistic goals and certain limitations (norms of presentation, genre traditions), causing polarization. The competitive interaction is fixed, in which the dominant parameters of the synergetic system of discourse are singled out. As a result, the author manages to constructively simulate the format of discourse, in which he synergetically realizes his goals and intentions.

Key words: discourse, discourse of small epic form, synergetic, synergetic organization, synergetic nature of discourse.

Процес формоутворення дискурсу характеризується реалізацією художніх інтенцій у кореляції з лінгвальними і екстралінгвальними чинниками. Автор презентує свій творчий задум як мовна особистість, так і об'єкт пізнання. У такому сенсі вибудовування синергетичної природи дискурсу експлікується протиріччям — між художніми цілями та певними обмеженнями (норми викладу, жанрові традиції), що обумовлює поляризацію. Фіксується конкурентна взаємодія, при якій виокремлюються домінуючі параметри синергетичної системи дискурсу. У результаті, автору вдається конструктивно моделювати формат дискурсу, в якому він синергетично реалізує свої цілі та інтенції.

Ключові слова: дискурс, дискурс малої епічної форми, синергетика, синергетична організація, синергетична природа дискурсу.

Процесс формообразования дискурса характеризуется реализацией художественных интенций в корреляции с лингвистическими и экстралингвистическими факторами. Автор представляет свой творческий замысел как языковая личность, так и объект познания. В этом смысле выстраивание синергетической природы дискурса эксплицируется противоречием — между художественными целями и определенными ограничениями (нормы изложения, жанровые традиции), что обуславливает поляризацию. Фиксируется конкурентное взаимодействие, при котором выделяются доминантные параметры синергетической системы дискурса. В результате, автору удается конструктивно смоделировать формат дискурса, в котором он синергетически реализует свои цели и интенции.

Ключевые слова: дискурс, дискурс малой эпической формы, синергетика, синергетическая организация, синергетическая природа дискурса.

Synergetic tendencies are now gaining popularity in linguistics. This is mainly connected with the integration involvement of linguistic and extra-linguistic aspects in the process of studying linguistic tasks. In this perspective, the consideration of linguistic and speech phenomena appeals to systematic study when they are viewed in a synergetic plane. In this case the extrapolation of synergetic ideas considering the linguistic objects allows the fractal investigation of the features of the language system as well as the principles of its self-organization.

Language is a systemic mechanism coordinated by synergetic relations. It is open for the exchange of matter, energy, information. Due to the hierarchical

structure and the presence of multiple endosystems (macro-, microsystems), determined by the constituents of the phonetic, morphological, lexical, syntactic and text levels, the language is a supersystem. In this sense, it is important to study the levels of the language system and to consider the links between its components, forming a paradigm of the corresponding level, in the process of studying the synergetic nature of the language (Yenikeieva, 2017).

Within the language system, the linguistic elements of certain levels are connected in paradigmatic, syntagmatic, and epidygmatic ways. The formation of this process is influenced not only by the language but also by the extralinguistic factors and their integrity produces the dynamism of the language system.

According to Köhler, the language is characterized by cooperative and competing interaction. At the same time, its activity functions under the influence of psychological, biological, physical, sociological phenomena. As a result, the language explains externally the factors, and this trend undoubtedly affects its development: «Like other self-organized systems, the language is characterized by the presence of cooperative and competing processes that, along with external factors (psychological, biological, physical, sociological, etc.) promote its dynamism» (Köhler, 1993).

Being the creative designer of discourse, the author realizes his artistic intentions not only under the influence of personal factors. He accumulates social, historical, cultural aspects. In this sense, the author is both a linguistic personality and an object of cognition.

From the standpoint of synergetics, discourse is a complex self-organized system. In the plane of discourse there is a communicative activity. The figurative, aesthetic information expressing knowledge about the real and unreal worlds is reproduced, and the author's score is signaled. To realize this goal, a communicative process is being organized between the author and the reader, and between the author and the characters within the discourse. At the same time, the author chooses the appropriate concepts, artistic methods to image characters, he also designs communicative strategies and speech behavior, as well as a plan to realize his creative idea.

However, during the construction of discourse the author deals with certain limitations to reflect his intentions. The worldview of a certain linguocultural community, the traditions of presentation, archetypes of genre forms, extralinguistic factors require a certain approach. Therefore, in most cases, the activities of the author are regulated (Pihtovnikova, 2011).

In synergetic terms, this corresponds to the concept of the repeller. The attractor, in contrast to the repeller, has a constructive function. He organically coordinates the formation of discourse in order to fully reflect the author's intentions.

Consequently, the creation of discourse is accompanied by contradictions, a decisive stage when the collision of the attractor and repeller content is signaled (Pihtovnikova, 2017). As a result, polarization is fixed. In this case, the elements of the system are characterized by the opposite nature and they are polarized. Polarization distinguishes all the priority attributes of the attractor and the repeller

and causes competition. In this case, competition helps to distinguish the dominant characteristics of the components of the system. As a result, the author made it possible to simulate the best format of discourse. At the same time, the process of self-organization of discourse is actualized.

Consequently, in the formation of the artistic discourse, the author's goals and intentions enter into confrontation with constraints: the volume of text, genre traditions, archetypes of communicants, extralinguistic aspects.

Thus, the discourse of a small epic form of the narrative is characterized by a small volume and a «high concentration of feelings and actions» (Kravchenko, 2016).

Story as a genre has been a point of interest since antiquity. Thus, in the ancient days truthfulness was the highest criterion of the narrative. The events in the story were to have an actual background. The authors had to cover them in detail in order to make the intensive impact on the reader. This approach, in the eyes of ancient philosophers, enriched the readership with the experience of reliable knowledge and taught moral principles (Lahn, 2008). In addition, the story as a genre has undergone a long evolutionary path and got different interpretations (Nünning, 2008).

M. Martinez identifies it as an adventure, a case illustrated in a detailed representation (Martinez, 2009). According to Yu. Tynyanov, the small volume of the story determines the original principles of its structure, specific artistic methods, which are distinguished by the «regime of economy». The conciseness of the presentation does not require the author to reproduce a large-scale image, so he must focus not on details-trifles, but on details-symbols that can reflect the emotional tone of the story (Tynyanov, 1997).

Looking in detail at the evolution of the emergence of small genre forms discourse, L. Marx refers story to the small prose (*Kurzgeschichte*). He notes that this definition derives from the Anglo-American *short story* and denotes the German short story (*kurze Geschichte*). *Short story* entered into German linguistics at the end of the XIX century causing lively interest and discussion among linguists, which determined the ambiguous attitude to this notion (Meid, 2006).

So, A. Bartels put forward the idea rejecting the dominant influence of the *short story* on the birth of German little prose. He believes that the term *short story*, borrowed from the American literary heritage, did not have a primary impact on the formation of German minor prose. The compositional structure of *kurze Geschichte* takes its origins not from a short story, but from an Italian novel. It was the Italian novel that became the basis for the genre of small prose and the fundamental basis for the discourse of small epic forms (Meid, 2006).

Thus, in the story of F. Kafka «The verdict» the content plan of the plot correlates with the compositional component of the story. Peaceful rhythm with epic tone grows into an emotional tension unfolding in a state of stress with a dramatic tone.

The introduction, rising action, climax, resolution are simulated in a synergetic way, therefore clearly reflect the author's goals and intentions, realized in the plane of a small epic prose — a narrative. This synergetic effect is achieved due to contradiction. The author should decide, which lingual means can correlate with the

genre parameters of a small epic form — a story. It is known that its characteristics, such as small volume, unbroken, single-line plot with a structured composition, regulate the activities of the author.

The introduction of F. Kafka's story, «The Sentence», is marked by a description of the events outlined by the dimension, monotonous rhythm. However, the course of events produces expressiveness, which is reflected by the internal monologue at the level of the text.

Protagonist Georg Bendeman, a young merchant writes a letter to his friend, who went to Russia and is engaged in commerce. George tells his friend about his intention to get married. After having written a letter, George was overwhelmed thinking. He thinks about a friend, who had been disappointed with his career at home, so he went to Russia. He had a trading company in St. Petersburg, but eventually his business ceased to be successful. George doubts how to disclose this news to an unhappy friend.

To intensify dynamism and reproduce the concentration of emotions, the intrapersonal activity of the character is written by the author in the form of a series of rhetorical questions. There are presented the intentions of emotional oscillations, enhanced by the synergetic effect of using syntactic constructions, formed by the expressiveness of stylistic figures, rhetorical questions, parantees and language-linguistic means of expressiveness. Language-linguistic means are represented by emotional-evaluative epithets, metaphors, metaphorical comparisons, oxymoron. At the same time, the author is guided by genre parameters of the narrative, therefore the composition structure of the introduction has a large volume and is manifested by the acceleration of the rhythm:

Sollte man ihm vielleicht raten, wieder nach Hause zu kommen, seine Existenz hierher zu verlegen, alle die alten freundschaftlichen Beziehungen wieder aufzunehmen — wofür ja kein Hindernis bestand — und im übrigen auf die Hilfe der Freunde zu vertrauen? Und war es dann noch sicher, daß alle die Plage, die man ihm antun müßte, einen Zweck hätte? Folgte er aber wirklich dem Rat und würde hier — natürlich nicht mit Absicht, aber durch die Tatsachen — niedergedrückt, fände sich nicht in seinen Freunden und nicht ohne sie zurecht, litte an Beschämung, hätte jetzt wirklich keine Heimat und keine Freunde mehr, war es da nicht viel besser für ihn, er blieb in der Fremde, so wie er war? Konnte man denn bei solchen Umständen daran denken, daß er es hier tatsächlich vorwärts bringen würde? (Kafka, 2009, p. 5–6).

Thus, the author manages to gain a synergetic effect, when he selects lexical, lexico-grammatical, syntactic stylistic means, which reflect accelerated dynamism against the background of a small epic genre — a story.

Consequently, the construction of discourse is characterized by synergetic nature, since it functions as a complex self-organized system. This process is determined by contradictions between components in the plane of the system, resulting the distinction of their dominant properties. As a result, the author manages to simulate the most appropriate format of discourse for the most complete realization of his own intentions.

Література

- Снікєєва, С. (2017). *Системна організація та еволюції мови в світлі теорії фракталів*, Нова філологія. Збірник наукових праць. Запоріжжя: ЗНУ.
- Кравченко, Н. (2016). *Афективне внутрішнє мовлення в німецькомовній художній прозі ХХ століття*. (Дис. ... канд. філол. наук). Центр наукових досліджень та викладання іноземних мов НАН України, Київ.
- Пихтовникова, Л. (2017). *Синергетика композиції речевого произведення*, Вісник Харківського національного університету імені В. Н. Каразіна. Серія «Іноземна філологія. Methodика викладання іноземних мов». Харків.
- Пихтовникова, Л., Коринь, С. (2011). *Дискурс и метаметафора в синергетическом аспекте*, Науковий вісник Волинського національного університету імені Лесі Українки. Філологічні науки. Мовознавство.
- Тьяннов, Ю. (1997). *Поэтика. История литературы. Кино*. Москва: Наука.
- Kafka, F. (2009). *Das Urteil*. Vezeny: ngiyaw eBooks.
- Köhler, R., Rieger, B. (1993). *Contributions to quantitative linguistics*, Proceedings of the first International Conference on Quantative Linguistics, QUALICO, Trier, 1991. Springer-Science+Business Media, B.V.
- Lahn, S., Meister, J. (2008). *Einführung in die Erzählexanalyse*. Stuttgart, Weimar: Metzler.
- Martinez, M., Scheffel, M. (2009). *Einführung in die Erzähltheorie* (8. Auflage). München: C. H. Beck.
- Meid, V. (2006). *Metzler Literatur Chronik* (3. Auflage). Stuttgart, Weimar: Metzler.
- Nünning, A. (2008). *Metzler Lexikon Literatur- und Kulturtheorie: Ansätze — Personen — Grundbegriffe* (4. Auflage). Stuttgart, Weimar: Metzler.

References

- Yenikeieva, S. (2017). *Systemna orhanizatsiia ta evoliutsii movy v svitli teorii fraktaliv*, Nova filolohiia. Zbirnyk naukovykh prats. Zaporizhzhia: ZNU.
- Kravchenko, N. (2016). *Afektivne vnutrishnie movlennia v nimetskomovnii khudozhnii prozi XX stolittia*. (Dys. ... kand. filol. nauk). Tsentr naukovykh doslidzhen ta vykladannia inozemnykh mov NAN Ukrainy, Kyiv.
- Pihtovnikova, L. (2017). *Sinergetika kompozitsii rechevogo proizvedeniya*, Visnyk Kharkivskoho natsionalnoho universytetu imeni V.N. Karazina. Seriiia «Inozemna filolohiia. Metodyka vykladannia inozemnykh mov». Kharkiv.
- Pihtovnikova, L., Korin, S. (2011). *Diskurs i metametafora v sinergeticheskom aspekte*, Naukovyi visnyk Volynskoho natsionalnoho universytetu imeni Lesi Ukrainky. Filolohichni nauky. Movoznavstvo.
- Tyuanov, Yu. (1997). *Poetika. Istoriya literatury. Kino*. Moskva: Nauka.
- Kafka, F. (2009). *Das Urteil*. Vezeny: ngiyaw eBooks.
- Köhler, R., Rieger, B. (1993). *Contributions to quantitative linguistics*, Proceedings of the first International Conference on Quantative Linguistics, QUALICO, Trier, 1991. Springer-Science+Business Media, B.V.
- Lahn, S., Meister, J. (2008). *Einführung in die Erzählexanalyse*. Stuttgart, Weimar: Metzler.
- Martinez, M., Scheffel, M. (2009). *Einführung in die Erzähltheorie* (8. Auflage). München: C. H. Beck.
- Meid, V. (2006). *Metzler Literatur Chronik* (3. Auflage). Stuttgart, Weimar: Metzler.
- Nünning, A. (2008). *Metzler Lexikon Literatur- und Kulturtheorie: Ansätze — Personen — Grundbegriffe* (4. Auflage). Stuttgart, Weimar: Metzler.