

Lexico-semantic and linguo-stylistical analysis of a. Vvedensky's and d. kharms' art texts

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Abstract

© 2018, Slovenska Vzdelavacia Obstaravacia. All rights reserved. The article is devoted to the linguistic analysis of art structures of two avant-garde writers. The general category of texts is taken as a basis – the category of absurdity often referred to as "boffinry.« Notwithstanding the traits of similarity, the ways of realization of an art discourse differ, for example, A. Vvedensky has a dominating principle of "semantic nonsense," as well as D. Kharms – "situational nonsense" when there is either a collision of meanings or collision of situations. As a result, it is possible to speak about a conscious asemantism and an art agrammatism in the texts devoted to realize, first of all, the de-constructive function of language. Thus all the elements of standard communication are involved in skillful manipulations by Vvedensky and Kharms.

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Keywords

Art absurdity, Communication violation, Function of the nomination, Language experiment, Semantics

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