

<https://doi.org/10.5281/zenodo.10671909>

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**Annotation:** *The competences in literary criticism and linguistics are defined in the article. The attention is paid to the fact that they become definitive while studying the literary text and are significant in their unity.*

**Key words:** *linguistic competence, competence in literary studies, philological analysis.*

The problems and tasks of modern higher education are connected with changes in the structure and content of education, with the formation of competent specialists. A person's professional status is formed by his/her abilities and aptitudes together with knowledge, skills and life experience. The subject's professional activity is based on a set of professional competences divided into general and professional competences.

Each profession implies its own set of competences, without which successful performance of professional activity is impossible. Prof. T.M. Balykhina considers linguistic and literary studies, linguocultural studies, pedagogical, psychological, linguodidactic, communicative competences to be the professional competences of a philologist. Let us pay attention to linguistic and literary competences, as they are the determining components of professional philological competence.

Linguistic competence is understood as a set of linguistic knowledge of a specialist-philologist about language as a social phenomenon, about the relationship between language and thinking, culture and social development, as well as the ability to apply this knowledge in professional activities.

Literary competence is a set of knowledge about Russian literature and folklore in their historical development and current state; it is also an understanding of the regularities of the literary process, the artistic significance of a literary work; it is the ability to evaluate the artistic originality of works and the writer's creativity in general from the point of view of both national culture and intercultural significance; it is the mastery of the basic methods of literary analysis.

The core of humanitarian thinking is the text, and the main activity of a specialist-philologist is working with the text. Linguistic and literary competences in their unity are connected with the study of text. It is also necessary to take into account the fact that not any text is important for a specialist-philologist, but the artistic text. When working with a fiction text, a philologist's practical activity is realised and the level of his professional philological competence is revealed.

In the system of philological analysis of a fiction text, linguistic analysis is its first stage. The history of turning to the analysis of the linguistic basis of the artistic text as an integral structure dates back to the works of L.V. Shcherba.

In "Experiments of linguistic interpretation of poems" L.V. Shcherba proposed a method of synthetic study of a literary work. He called it linguistic interpretation of the text, the purpose of which "is to show those linguistic means by which the ideological and related emotional content of literary works is expressed" [11.p.94]. With the obvious advantages of such analysis, the disadvantage was the extraction of the artistic text from the literary context. The linguistic analysis of an artistic text is developed and further methodologically elaborated by A.P. Peshkovsky, who enriches it with the idea of "general imagery" of the whole, otherwise context. In the scientist's understanding, the imagery of the whole extends to each individual word of the context. He concretises this theory in the methodology of analyzing the artistic text, singling out phonetics, rhythm, melody of speech, grammar, syntax and vocabulary of the work for consideration.

A new stage in the study of the language of fiction is marked by the works of V.V. Vinogradov. The study of the language and style of the writer led the researcher to the need to substantiate the science of the language of fiction. His method of research of poetic language V.V. Vinogradov called the method of "historical and historical". Vinogradov called the method of "historical-philological analysis of literary forms" [5.p.4].

Linguists studying artistic speech, borrow from V.V. Vinogradov the principle of philology. V.V. Vinogradov's principle of philological research, and literary critics - the practice of considering the work in synchronic and diachronic aspects.

In the implementation of the principle of philology, literary, stylistic and linguistic analyses are carried out in their inseparable unity. The logic of philological analysis of a fiction text follows from the basic principle of a fiction text - the unity of form and content. It is impossible to separate content and form in pure form. Even Hegel emphasised that everything in a work is form and at the same time content, because content is the transition of form into content, and form is the transition of content into form.

Material aesthetics understood form as the form of the material. In this understanding, form becomes an external ordering of the material, devoid of a moment of value. M.M. Bakhtin, criticising material aesthetics, argues that form is "an active value relation to content" [2.p.76]. N.M. Girshman emphasises that the analysis of a literary work should be carried out in the unity of content and form, i.e. be holistic. This methodological principle of analysis provides that each element of the work is considered as a certain moment of formation and unfolding of the artistic whole.

In modern literary studies the content is understood as a fusion of theme and idea. During the direct perception of a work, its content is comprehended through the form, which formalises the content and is a way of its existence. Carrying out a complex philological analysis of the artistic text, the work is considered as a multilevel system, the organising centre of which is such a content-educational category as the artistic image,

which gives an opportunity to characterise the most essential properties of the work in the unity of its content and form. The artistic image should be considered at three levels: literary, linguistic and in terms of individual author's style.

In order to analyse linguistic material in the context of a certain artistic image, it is necessary to determine the compositional uniqueness and conflict beforehand. It is the development of conflict, which is the structural basis of literary works, determines not only the connections and contradictions of artistic images, but also the relationship of individual sides, components of a literary work, its internal structure. As the system of artistic images is revealed through the genre-speech and plot-composition embodiment of the conflict, it is possible to get an idea of individual ways of artistic depiction, types of artistic imagery. This helps to reveal the creative individuality of the writer.

V.V. Vinogradov noted that the question of word and image in fiction is one of the most important issues of both stylistics and poetics. In relation to fiction, the problem of image is reduced to finding out the specificity of verbal images, i.e. the images embodied in the verbal fabric of a literary and aesthetic object. According to V.V. Vinogradov, verbal images can be considered in the context of a literary and aesthetic object. Vinogradov, can be considered in their relation to the individual style of the writer, to the structure and composition of the work, to the whole direction in the development of literature, as well as in a comparative-historical perspective.

G.O. Vinokur sees the characteristic feature of language as a work of art in the fact that language "represents an internal form, i.e. something in itself, within itself, possessing some meaningful integrity.... The meaning of a literary and artistic work is a certain relation between the direct meaning of the words it is written with and the content itself, its theme" [6,p.390]. Thus, according to G.O. Vinokur, in artistic speech or in the language of a literary work everything is figurative.

V.V. Vinogradov notes that such a conclusion of G.O. Vinokur does not cancel the task of studying different types and structural forms of verbal images, and expands Vinokur's notion of internal form, noting that the word "is biplanar in its semantic orientation and, therefore, in this sense is figurative. Its semantic structure is expanded and enriched by those artistic and figurative "increments" of meaning that develop in the system of the whole aesthetic "object"" [5,p.125].

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