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REVELATION OF COGNITIVE CONTEXT IN PRE-INTERPRETATION ANALYSIS OF A LITERARY TEXT

ABSTRACT

The present research discusses the significance of the cognitive interpretation of conceptual information in belles-lettres as a key element in the process of revelation of implicit information veiled by the author. The adequate interpretation of cognitive context affects deeper understanding of the author’s intention and explicates the general idea of a literary text. Moreover, it may help to reveal some characteristic features of the personages or author’s modality related to the described events. Several approaches, which emphasize the correlation between research methods of cognitive linguistics, literary studies, and interpretation of a literary text were observed in the article. The analysis was implemented with the attraction of such research methods as observation, linguistic description, and method of contextual analysis. It was assumed that such phenomenon as intertextuality and, in particular, allusion, plays an important role in constructing the conceptual structure of belles-lettres text. The selected examples justified the main conclusions, which were obtained at the end of the present research.

Key words: cognitive context, literary text, belles-lettres, intertextuality, conceptual information, implicit information, text, intertext, allusion.

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БАДИЙ МАТНИН ТАЛҚИН ҚИЛИШ ОЛДИ ТАҲЛИЛИДА КОГНИТИВ КОНТЕКСТНИ АНИҚЛАШ

АННОТАЦИЯ

Ушбу тадқиқот томонидан имплицит маълумотларни ошкор қилишнинг асосий элементи сифатида концептуал маълумотларнинг бадиий асарлардаги когнитив таржимаси ахамияти муаммосиға багишланган. Когнитив контекстнинг мукобил таржимаси маълумфийнинг максадини чукуррок англашга таъсири қилди ва бадиий матннинг умумий ғоясини баён қилди. Бундан ташқари, бу персонажларнинг баъзи характерли хусусий ҳодисалар билан боғлиқ маълумфийлик ҳусусини очиб бершига ёрдам беради. Маколада когнитив тилшунослик, адабиётшунослик ва бадиий матн таржимасининг тадқиқот ұсынбалар ұртасында ұзаро боғлиқлик қабылдайдын бир нече таңдашулар күзатылады. Тадқиқот қузыккыч, лингвистик тавсиф ва контекстуал тақтус қаби тадқиқот ұсынбалар орқали амалга оширилады. Бадиий матннинг концептуал тузилишини яратишда интертекстуаллик ва ҳусусан, қаби ҳодиса мухим рол ўйнайди деб ташмин қилинади. Танланган нисбатлар ушбу тадқиқот асосий натижаларинин ишончлиғига хизмат қилди.

Калит сўзлар: когнитив матн, бадиий матн, концептуал маълумотлар, қаби.
INTRODUCTION

Analyses in the field of interpretation of a literary text have recently been closely linked with actively developing research in the field of cognitive linguistics, which arose “... on the basis of cognitivism within the framework of the modern anthropocentric paradigm, which significantly expands the horizons of linguistic research” [Maslova, 2005; 9]. Undoubtedly, the interpretation of the author’s text is impossible without the so-called cognitive baggage, including the knowledge and experience of not only the writer, but also the reader, acting as an interpreter of the author’s intention. Moreover, “a literary text explicates the conceptual picture of the human world, which, through linguistic means, enters the language, introducing into it the features of a person and his culture [Ashurova, 2020; 127]. Emphasizing the role of cognitive linguistics in its application to the text interpretation, the researchers Evans & Green stated: “Cognitive linguists explore the hypothesis that certain kinds of linguistic expressions provide evidence that the structure of our conceptual systems is reflected in the patterns of language. Moreover, the way the mind is structured can be seen as a reflection, in part, of the way the world (including our sociocultural experience) is structured and organized” [Evans, Green, 2006; 14]. Analyzing the distinctive peculiarities of belles-lettres style, Solodub noted that a literary text is a super-phrasal unity characterized by a common ideological and thematic content and aesthetic impact on the reader – its main function [Solodub, 2005; 160]. In other words, the literary text is "complicated" not only by the semantic meaning, but also by a certain set of factors that appeal to the individual experience of the reader through linguistic units and extra-linguistic knowledge, including socio-cultural information. Developing this idea, the researcher Suminova writes that “... artistic reality fixes the world, reality, everyday life in integrity as a special property of the artistic/informational world. We believe that artistic reality as a cultural text/info-text and a “mirror” of the context is an aggregate, holistic information-semiotic, or, more precisely, an information system of texts of works, artistic images, reflecting the artistic concept of the surrounding reality and the personality of the author” [Suminova, 2014; 41]. In support of these words, the scientist deduces three important components of artistic culture as an integral symbolic, information-semiotic system: 1) the system of the world of texts, works, cultural forms, artifacts; 2) the system of the world of meanings; 3) the system of the world of signs/codes [Suminova, 2014; 41]. According to Tajibaeva, “... a literary text is a representative of the author's knowledge structures, which, being subjected to cognitive processes of conceptualization, lead him to search for adequate linguistic (or extra-linguistic) means to express the meaning of a literary text and reflect the specifics of its style” [Tajibaeva, 2016; 206]. According to the just remark of Novikov, “the study of the aesthetic function of language as the primary element of literature, as well as consideration of the compositional structure of works of art is attributed to the competence of linguistics” [Novikov, 2003; 22], therefore, it becomes more and more obvious that there can be no one-sided analysis of the text. In its focus on the processes of literary creation, interpretation, and evaluation, Cognitive Linguistics contributes scientific explanations to the findings of literary critics and thus provides a
means whereby their knowledge and insights might be seen in the context of a unified
text of human cognition and language. To this extent, the stove is not incompatible
with the tower; on the contrary, neither functions completely or well without the other
[Freeman, 2007; 1176]. The attitude towards a creative approach to the analysis of a
literary text is also recognized as important, since even if the recipient has knowledge
about the literary direction and the author, but does not have an attitude towards a
creative approach, the search for the hidden meaning of the literary text becomes
irrelevant for him [Lunkova, 2011]. All of the above opinions boil down to the main
thing: how to analyze a literary text and what factors to take into account.

THE AIM OF THE PRESENT RESEARCH

The goal is to analyze the representation of the cognitive context in belles-lettres
and justify its role and importance for interpretation of a literary text.

RESEARCH METHODS

The present investigation was conducted with the application of the following
methods: method of observation, which was used to discover theoretical assumptions
related to the connection between cognitive linguistics and interpretation of a literary
text; method of linguistic description, applied in order to reveal the main characteristic
features of linguistic units and their role in composition of cognitive context in a
literary text; method of contextual analysis that justified the role of usage of certain
linguistic units in context.

DATA ANALYSIS

The past few years have seen an explosion of interest in cognitive approaches
to literature. Literary critics focus on the emotional and aesthetic effects of literary
works, cognitive linguists – on accounting for the way language characterizes meaning.
From a cognitive perspective, literary critics are engaged in mapping the meanings
of texts from various contextual domains. They are interested in the results of these
mappings, not the means by which they accomplish them. Analyses of these means,
however, can reveal the principles on which the mappings are made. Exploring general
cognitive constraints on mapping provides a framework for evaluating the effect of
individual writers who violate these constraints [Freeman, 2007; 1179]. Research
into the cognitive systems and constraints on human language processing provides a
mechanism for precise description of the motivations for both literary production and
reception. For examples, Talmy’s work reveals the extent to which the approaches of
the stove and the tower may be made compatible [Talmy, 2000; 479-480].

Studying the ideas of Molchanova, who proposed to analyze a literary text
in several stages (initially: 1) identification of details and words, 2) coding words,
referring to vocabulary, 3) highlighting the meaning and inference about the author's
intentions, which are derived as directly from the contextual information, and from
the reader's extensive knowledge of the world [Molchanova, 1998; 49]; and later:
a) a continuous sample of units of analysis from the contemporary English-language
works of fiction ; b) consideration of the system of characteristics of these units;
c) the correspondence of these units to the communicative situation in order to identify the main pragmatic meanings; d) identifying cognitive functional attitudes that are relevant for a given integral linguistic personality and integral text [Molchanova, 2004; 67], it can be noted that the stages of the analysis of a literary text were transformed under the influence of cognitive research and the author includes the consideration of the cognitive-value characteristics of a literary text as an integral element of any work belonging to the literary style.

The cognitive context in belles-lettres is much broader than the context of functional-style varieties of texts, since the reader finds in the text not only factual information, but also sensations, feelings that the author conveys through his work [Melnichuk, 2016, 193]. The cognitive context can also be defined as “latent deverbalized knowledge that is formed in the process of perceiving information from successive segments of speech” [Lederer, 1994; 39]. In this interpretation, the concept of cognitive context, although it echoes with the concept of linguistic context as a semantic segment of written speech that allows you to establish the meaning of a word or phrase included in it [Ahmanova, 2004] differs from it in a number of parameters. The main one is the relationship of the cognitive context with the meaning of the utterance, and not with the meaning of the words that make up the utterance, as well as with the concept of cognitive additions. The latter can be considered as the corresponding rational or emotional elements not only of the cognitive context in general, but also of the individual cognitive baggage. It should be noted that many studies focus special attention on the cognitive activity of an individual, characterizing it as mental processes that ensure the processing of information and as a result of which special structures of consciousness are formed. In this regard, language as a type of cognitive and communicative activity is considered by cognitologists in the form of a system of signs that take part in coding and transmitting information about the environment, that is, language is a means of representing the structure of knowledge that is formed in human consciousness. In other words, information about the world is first constructed (or conceptualized) and only then verbalized. Such an interpretation of the language predetermines the need to take into account the interaction of language structures with other cognitive components of information, in particular, with conceptual structures. The cognitive activity of an individual as an integral part of his consciousness occurs in a certain cultural context. In particular, ethical norms, political and religious orientations, and various components of culture significantly affect the process of cognitive activity [Savitskaya, 2013; 116]. Langacker describes the comparison process between the current situation and the category to which it is assigned as sanction [Langacker, 1987; 66–71]. He recognizes a gradient between full sanction – unproblematic subsumption of the new situation – and partial sanction – a more creative extension of the category to the current situation. Categorization involves schematization as well as judgement: in comparing the new experience to prior ones and categorizing it in one way over another, we attend to some characteristics and ignore others [Croft, Cruse, 2004; 55]. From this perspective it can be concluded that a word or a phrase can be foregrounded as a motivational element, which may appeal
to certain individual associations and cannot be generalized as a symbol perceived by everybody in the same manner. Our presentation of conceptual categorization has become more differentiated. With regard to individual categories, the notion of context-dependence has been strengthened. The presentation of cognitive models and cognitive hierarchies now emphasizes the importance of part-whole links as opposed to type-of relationships [Ungerer, Schmid, 2006; 3].

The deep textual meaning of the author is undoubtedly actualized in the mind of the reader and verbalized in the interpretation of the text. Despite its secondary nature, interpretation, as well as the creation of a text, is a priori unique, since it is based on the individual-personal experience of mastering the world by a subject interpreting the text as its (world) imaginary model. Finally, the fictional subject – the imaginary analogue of a real subject – is also endowed with consciousness. In the texts of intensional (psychological, memoir, etc.) literature, this consciousness, according to the fundamental author's intention, becomes the subject of the image. It is modeled as interiorizing (assimilating) the world or exteriorizing the assimilated world through speech, actions, relationships and other "traces" of the picture of the world [Shirova, 2013; 118].

Key moments in the interpretation of a cognitive context is intertextuality and precedent text, the determination of which has many variations. According to Arnold, intertextuality is “the inclusion in the text of whole other texts with a different subject of speech, or their fragments in the form of quotations, reminiscences and allusions” [Arnold, 1999; 351]. Modern approaches to intertextuality broaden the limits of the text itself: Intertextuality is a term to indicate that all texts, whether written or spoken, whether formal or informal, whether artistic or mundane, are in some ways related to each other. It is a phenomenon that is particularly relevant to understanding the meanings of mass media and online content, because, more often than not, a particular piece of media content like a sports blog, crime novel or commercial, is related to other media content. Since the term derives from literary studies all distinct pieces of media content are referred to as ‘texts’, including audio and visual aspects [Van Zoonen, 2017]. Linguists also emphasize the relationship between the two texts, specifying intertextuality as a kind of a “roll-call”, marked by definite language signals, the dialogue between them [Kuzmina, 1999; 20]. Interesting ideas were suggested by Bart, who defined the important role of intertextuality: “Each text is an intertext; other texts present in it at different levels in more or less recognizable forms: the texts of the previous culture and the texts of the surrounding culture. Each text is a new fabric woven from old quotes" [Bart, 1989; 418]. Moreover, he argues the existence of independent texts by their nature, stating that a text exists only by virtue of intertextual relations, by virtue of intertextuality. However, Miller indirectly controverts Bart’s statement, claiming that even the exact repeated ever not be an exact replica, just because this is the second (text), rather than the first [Miller, 1978; 155]. In other words, even if the author includes a direct reference in the work, referring the reader to an already existing image/symbol/situation/work/character, the cognitive context will give it a new color and its role, in addition to the aesthetic itself, will be
to create associative links with precedent text and a deeper semantic context, which in this situation will be considered implicit. In this way, the researchers confirmed the relevance of the problems of intertextuality in relation to the cognitive interpretation of a literary text.

The realization of intertextuality occurs through the use of quotations, allusions, reminiscences or linguistic inclusions in the receiving texts, the source of which is the previous texts. Thus, decoding such inclusions engages the reader in the creative process. That is why it is necessary to consider the reader as a co-author of the cognitive context of a work of art. The amount of information retrieved increases if the reader is able to decipher the textual inclusions and relate them to the new contextual environment [Lakoff, 1980; 75]. The texts preceding this one and which is the source of the inclusions used in it is usually called precedent. For the first time the definition of the precedent text was given by Karaulov in his work “The Russian Language and the Language Personality”. Thus, precedent texts are understood as “texts familiar to this or that person in the cognitive and emotional planes, such texts are transpersonal, that is, are well known to the wide circle of this person, including predecessors and contemporaries; the appeal to them is resumed repeatedly in the discourse of this linguistic personality” [Karaulov, 1987; 216]. The highlighted characteristics clearly indicate the classic character of the text, its fame and significance for the linguistic personality in intellectual and emotional terms. Although the author does not say anything about the types of texts and the ways of referring to them, the definition is considered basic and sufficiently in demand. In other words, a precedent text, like any object of perception, understanding, experience, reflection, can be interpreted in a broad semiotic sense.

In turn, the result of the process of intertextuality is a specific intertext, which contains certain cognitive information. Intertext as a product of intertextuality was named by Tolochin as a compact semantic structure, a convoluted paraphrase of the information contained in the reader's thesaurus [Tolochin, 1996; 70]. In his work, the linguist considers the text as a product of a natural language and as a cultural phenomenon belonging to the artistic language. The author pays special attention to the problem of a literary text, since a literary text occupies a special place in linguistics, because its integrity and delimitation are based not on the strict logic of reasoning, but on the author's speech-thinking activity, which, despite the presence of a semantic core, is embodied in a certain structure. This structure is dictated by motives of an extralinguistic character or individual psychological perception of a particular plot. But even in this case, it cannot be argued that the author's delimitation of the text appears completely as the author's arbitrariness, since as a result, the integrity of the entire literary text (i.e., the integrity of all its parts, down to the smallest text) is created by the unity of the content-conceptual information of meaning, style and genre, in which the author's delimitation is to a certain extent objectively justified as an artistic principle. Thus, intertexts (textual inclusions that introduce information about the precedent text into the receiving text) can represent not only informative elements borrowed from precedent written texts, but also verbal images that cause
associations with works of other types of art. The term "verbal images", as a rule, is applicable in the field of literary criticism, however, in a number of linguistic works devoted to the study of intertext, this term can be found when describing verbal-pictorial images [Saidyasheva, 1983; 112-113].

Thus, the intertext can be viewed as one of the elements of the cognitive context of a work of art, characterized by the presence of political, cultural, historical, mythological or religious reference. However, intertexts are the subject to rethinking in a new context, and on the other hand, they enrich the receiving text with time-tested information, connecting it with the “foreign word”.

As a natural extension from the principle of the embodied mind and in line with literary critical work in this area [McGann, 1991], some cognitive linguists are beginning to explore literary “meaning” that arises from formal textural qualities or “pastiosity” (to borrow a term from graphology), where physical, sensory modalities fuse with linguistic and metalinguistic forms [Freeman, 2000].

Special attention is paid by scholars directly to the language of the literary text, which, according to Turaeva, is “a special sign system, common for different languages ... For a literary text, natural language is only a building material ... Special relations are formed in a literary text between three basic values – the world of reality, the world of concepts and the world of meanings” [Turaeva, 1986; 13-14]. Developing this idea, it can be noted that the linguistic context is the author's “toolkit”, with the help of which the conceptual integrity of the work is built. Conceptual integrity is considered to be cognitively-constructed category of discourse, generalizing the result of recognition of the key concepts of the conceptual space of text macrostructures and organizations associated with such features as concepts on the basis of "summing up" of the text information for the situational model of the author/recipient, correlating text fragments with a representation about the class of such situations in the minds of the participants in the discourse. The cognitive basis of the category is a certain isomorphism of the situational models of communicants and, more broadly, the intersection of their models of the world, the pragmatic basis is the desire of the author/speaker to be understandable and to influence the situational model of the reader/listener; the addressee's desire to understand the meaning of the text through a search in memory for a familiar situation that is most similar to the new presented text. In addition, it should also be noted that the process of conceptualization, according to scholars D.Ashurova and M.Galieva, is based on the assumption that the meaning (of a word) is multilateral in nature and depends on encyclopedic knowledge. In turn, encyclopedic knowledge is a structured system ... An encyclopedic approach to meanings implies that linguistic units are correlated with thoughts, ideas, knowledge about the world ... which are correlated with assumptions, inferences and decoding of hidden information [D.Ashurova, M.Galieva, 2018; 70-71]. In other words, linguistic units, although they imply a fixed definition that names real-life objects and phenomena, are unthinkable without their interpretation within the framework of the cognitive experience of each person and the associative connections that the individual endows them with in the process of his/her relationship with the surrounding reality.
Based on the above considerations regarding the relationship between cognitive context and intertextuality, let us consider several examples of allusive inclusions (which, as already noted, are some of the most significant elements of intertextuality that carry hidden meaning in a text) and their role in the interpretation of deep semantic information.

One of the works of prominent American writer K. Vonnegut called “Bluebeard” has an allusion in the title which undoubtedly refers the reader to the famous fairy tale of the same name by Charles Perrault. The cognitive context of the novel partially overlaps with the precedent text – the main character of the novel is also a man, wealthy and married more than once, there is a similar element – a secret room (to which we will turn later). However, here it is necessary to understand the author's idea to tune the reader in a certain way (fairy tale, mystery, tragic ending) in order to pleasantly disappoint him, since the novel is more about art, war, the philosophy of being – anything you may suggest, but not a repetition of the plot of a famous fairy tale. Nevertheless, this title supports the conceptual integrity of the work not only by an allusive reference. “Blue” is the key color in the novel – the canvases painted in blue, special shades of paint that ultimately ruined his career.

Another allusion in this novel is the name of the main character: Circe Berman. In mythology, Circe is an insidious sorceress who, in “The Odyssey”, uses a magic drink to transform Odysseus's companions into pigs. And only Odysseus, to whom the patron of all traveling god Hermes gave an antidote in the form of a magic plant, was able to resist this obsession and remained a human. In our opinion, the author did not accidentally choose this particular name for the heroine of the novel, who, according to the plot, is trying not only to put her own order in the house of a lonely elderly person, but also to change the life of the protagonist, an expressionist artist, imposing on him to start writing memoirs, instead of writing pictures, which is possible, according to the author's intention, is equated with a magical transformation, written about in “The Odyssey”.

The following example is indicative of the skillful use of linguistic means in the introduction of allusion:

"I said to her the last time she asked, which was five minutes ago: “Look: think about something else, anything else. I am Bluebeard, and my studio is my forbidden chamber as far as you're concerned”.

In this passage, attention is drawn to the phrase “forbidden chamber”, which is also italicized by the author. As we have already mentioned, the allusion in the title of the novel refers the reader to a fairly well-known work in which the “forbidden room” is also one of the key symbols. However, unlike the precedent text, “…there are no bodies in the barn” and in general, this is not a room, but a shed for storing potatoes, which eventually became a place for storing the spoiled paintings of the protagonist. From a linguistic point of view, we are interested in the use of the word “chamber” instead of “room”. After analyzing the lexical layer of the work, we come to the conclusion that chamber is used only in two cases – when describing the “secret room”, and also when mentioning the luxurious apartments in which the hero was
locked for six hours:

"The chamber was a guest room ... Imprisoning me there for six hours was subtle sadism of a high order indeed.

Thus, we can conclude that the use of the word “chamber” in this context is by no means accidental – after analyzing the dictionary definitions, it can be noted that this word is endowed with the stylistic mark "obsolete", and also carries a certain subtext associated with the association “confinement”, which justifies its use in the second example. In other words, we can conclude that the word “chamber” in this work carries a deep cognitive load, complicated, on the one hand, by the precedent text and, on the other hand, by the very vocabulary definition and stylistic markings.

**CONCLUSION**

In conclusion, it should be noted once again that the cognitive context plays an important meaning-forming role in a literary text. The cognitive context, verbalized by means of linguistic units, is always correlated with extralinguistic information, which requires a wide outlook, erudition and, of course, cultural and historical knowledge from the reader. The interpretation of intertextual links affects the understanding of deep implicit information, which can reveal the author's idea and fully realize his ideas when reading the text. Despite the fact that attention has been paid to the problem of intertextuality in many studies, this phenomenon is so complex and diverse that its definition is still under development and many scholars are controversial within the framework of the relationship between the "matter of language", correlated with the text, and the "material" attributed to the intertext. Moreover, “the prototypes of cognitive categories are not fixed, but may change when a particular context is introduced, and the same is true for category boundaries” [Ungerer, Schmid, 2006; 45]. More generally, the whole internal structure of a category seems to depend on the context and, in a wider sense, on our social and cultural knowledge, which is thought to be organized in cognitive and cultural models.

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