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## COGNITIVE APPROACH TO THE ANALYSIS OF THE LITERARY TEXT

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### ABSTRACT

The article deals with the cognitive linguistics is the study of language in its cognitive function, where cognitive refers to the crucial role of informational structures in the human mind and language. Cognitive linguistics focuses on the processes of literary text production, interpretation, and evaluation.

### KEYWORDS

Cognitive linguistics, literary text, principle, foregrounding, convergence.

### INTRODUCTION

According to E.S. Kubryakova, cognitive linguistics reveals language as a cognitive tool that plays an important role in coding and transferring knowledge [7, 19]. Cognition is the mental act or process by which knowledge is acquired, including perception, intuition, and comprehension; it is a cognitive process of transferring and analyzing information. In the process of language activity people activate their knowledge of various spheres, knowledge about the world and people, in order to make this process easier.

Cognitive analysis of the literary text involves some cognitive principles of distribution the information in the text. One of the principles is the principle of iconicity which presupposes a correspondence between the picture of the world and representation of it in the language. Iconicity is the conceived similarity between a form of language and its meaning. There are three iconic principles:

1) The principle of sequential order - the sequential order of events described is mirrored in the speech chain. Under the principle of sequential order, we tend to map the order that events occur in a sentence to the order in which they occur in real life. Finally, a classical example of the principle of sequential order comes from Latin, namely the famous sentence spoken by Julius Caesar in 47 BC. If the sentences encode chronologically ordered events, the sequence of sentences corresponds to the chronological order of events.

2) The principle of quantity: A larger chunk of information will be given a larger chunk of code. Less predictable information will be given more coding material. More important information will be given more coding material [3, 228]. Sapir is quoted, "The process is generally employed, with self-evident symbolism, to indicate such concepts as distribution, plurality, repetition, customary activity, increase of size, added intensity, and continuance" [8, 9].

3) The principle of proximity: conceptual distance tends to match with linguistic distance. "Entities that are closer together functionally, conceptually, or cognitively will be placed closer together at the code level, i.e., temporally or spatially. Functional operators will be placed closest, temporally or spatially at the code level, to the conceptual unit to which they are most relevant" [6, 65].

Another cognitive principle in the selection of information is foregrounding. The notion of foregrounding was first introduced by Prague linguistic circle and now this notion is widely used in constructing literary text. Foregrounding in literary texts strikes reader's interest and captures their attention. It is a device that highlights certain aspects of the text, establishes the hierarchy of meanings, themes, bringing some to the fore, and shifting others to the background [8, 12]. Arnold states that foregrounding is the way of the formal organization of the text, focusing on the reader's attention on certain elements of the message and set the semantically relevant relationships between the elements of one or more different levels [8, 16]. D.U. Ashurova claims that foregrounding, attracting attention to certain parts of the text and activating certain frames make the search for information much easier [1, 41].

There are some techniques that ensure the effect of foregrounding. They are: convergence, coupling and defeated expectancy. Let us consider each of them separately.

Convergence is one of the main means of foregrounding and it denotes a combination of stylistic devices promoting the same idea, emotion or motive; any type of expressive means will make sense stylistically when treated as a part of the whole unit (the context, the whole text). According to D.U. Ashurova convergence is an accumulation of many

stylistic devices and expressive means of the language within one fragment of the text. The use of more than one type of expressive means in close succession is a powerful technique to support the idea that carries paramount importance in the author's view. Such redundancy ensures the delivery of the message to the reader [5, 36]. An extract from E. Waugh's novel «Decline and Fall» demonstrates convergence of expressive means used to create an effect of the glamorous appearance of a very colorful lady character who symbolized the high style of living, beauty and aristocracy [2, 64]:

The door opened and from the cushions within emerged a tall young man in a clinging dove-gray coat. After him, like the first breath of spring in the Champs-Elysee came Mrs. Beste-Chetwynde—two lizard-skin feet, silk legs, chinchilla body, a tight little black hat, pinned with platinum and diamonds, and the high invariable voice that may be heard in any Ritz Hotel from New York to Budapest [8, 22].

Inversion used in both sentences (...from the cushion within emerge a tall man; ...like the first breath of spring came Mrs. Beste-Chetwynde) at once sets an elevated tone of the passage.

Cognitive Metaphor is one of the fundamental processes of human cognition, a specific way of conceptualizing reality based on the mental process of analogy and knowledge transfer from one conceptual

field into another [35, 120]. George Lakoff and Mark Johnson recently claimed in "Metaphors We Live By" and in "Conceptual metaphor in everyday language" that "metaphors partially structure our everyday concepts and that this structure is reflected in our literal language" [4, 148]. Lakoff and Johnson consider three types: In Structural Cognitive Metaphor target sphere is a model for comprehension of domain sphere. Orientational Cognitive Metaphor is connected with the orientation in space: left-right; good-bad; deep-shallow; in-out; front-back. Ontological Cognitive Metaphors views one thing in terms of another [4, 156].

At present cognitive metaphor is regarded not just a stylistic device, but a tool of cognition. We perceive the world around us through and with the help of cognitive metaphors. We may find support of cognitive metaphor in the analysis of literary texts, cultural practices and social events. Cognitive metaphors help us interpret texts; we may understand the author's message (explicit or implicit) with the help of this device. Lakoff and Johnson claim that the whole human's cognition is based on metaphor, which means that we compare all our knowledge about the world and represent it with the help of other more simple notions or concepts [4, 146]. We can perceive metaphorically almost everything: people, situations even places. As it has already been mentioned, cognitive metaphors help us understand one concept

or idea in terms of another and we structure the target domain according to definite processes the same as in cognitive metaphor.

The fundamental principle of Cognitive metaphor theory is that metaphor operates at the level of thinking. Metaphors link two conceptual domains, the „source“ domain and the „target“ domain. The source domain consists of a set of literal entities, attributes, processes and relationships, linked semantically and apparently stored together in the mind. These are expressed in language through related words and expressions, which can be seen as organized in groups resembling those sometimes described as “lexical sets” or “lexical fields” by linguists. The “target” domain tends to be abstract, and takes its structure from the source domain, through the metaphorical link, or “cognitive metaphor”. Target domains are therefore believed to have relationships between entities, attributes and processes which mirror those found in the source domain. At the level of language, entities, attributes and processes in the target domain are lexicalized using words and expressions from the source domain. Let’s consider the following examples:

He shot down all of my arguments [4, 101]

He attacked every weak point in my argument [4, 103].

According to Lakoff and Johnson [4, 109], a mapping of the concept of argument to that of war is employed here. The argument, which is the target concept, is

viewed in terms of a battle (or a war), the source concept. The existence of this analogy allows us to talk about arguments using the war terminology, thus giving rise to a number of metaphors.

Another example which invokes linguistic expressions from the conceptual metaphor is “ARGUMENT IS A BATTLE”. This metaphor consists of the mapping of the source model BATTLE onto the target model ARGUMENT. ARGUMENT thus inherits some of the cognitive structures (including the stages) of a BATTLE, which can be seen in various linguistic expressions frequently used to talk about language:

Initial positions of the opponents: They drew up their battle lines.

I braced myself for the onslaught.

Attack: She attacked every weak point in my argument.

He shot down all my arguments.

Defense They defended their position ferociously

She produced several illustrations to buttress her argument

Retreat: He withdrew his offensive remarks

Counterattack: I hit back at his criticism

Victory/defeat/truce: O.K., you win.

He had to succumb to the force of her arguments.

Let's call it a truce [4, 150-151].

Conclusions. Summing up of all what has just been said, it should be stressed:

a) There are close links between cognitive linguistics and theory of literary text;

b) The following notions of cognitive linguistics are relevant to literary text analysis: cognitive principles of distribution information in the text such as the principle of iconicity and foregrounding.

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