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COGNITIVE-DISCURSIVE APPROACH TO THE STUDY OF FICTION TEXT

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ABSTRACT

Scholars in the field of cognitive linguistics argue that its fundamental principle is the relationship between language and cognition. Currently, cognitive linguistics investigates the relationship between language and consciousness, the role of speech and thinking activity in conceptualising and cognising the world, and the relationship between human cognitive abilities and language. The notions of “concept” and “discourse” significantly shape the character of modern linguistics, including cognitive linguistics. The study of discourse as an abstract model of language activity becomes a fruitful method for revealing high-level concepts reflecting knowledge about the world and language in consciousness.

KEYWORDS

Cognitive stylistics, linguistics, concept, cognitive mechanisms, discourse.

INTRODUCTION

The study of the cognitive space of an artistic text is based on linguophilosophical ideas and concepts. It includes such concepts as the doctrine of linguistic personality as a subject of speech production, speech formation and perception, and decoding of cognitive structures. In addition, the philosophical category of activity, which encompasses human cognitive and speech activities, as well as the basic concepts of

cognitive linguistics are taken into account. These aspects help to reveal the mechanisms of meaning formation and text perception through the prism of cognitive processes.

Additional aspects of research into the cognitive space of a fiction text include discourse theory, communication theory and speech impact theory.

Scientific discussions on the structure and dynamics of spoken dialogue, the theory of linguistic text analysis and the notion of the field organization of lexical meaning of a word are also taken into account. Given the diversity of viewpoints on this phenomenon, it is important to have a generalisable position or a tool capable of meeting the broad requirements of a multifaceted study. This will help to understand more fully and deeply the processes of meaning formation and text perception, as well as its impact on the reader.

Artistic style is a complex combination of various features that distinguish it from other styles of modern English literary language. In addition, the style of artistic speech makes it possible to use elements of language presented at this stage of development of the literary norm of language as unacceptable. As a result, in the language of literary works of modern English writers one can meet linguistic phenomena that go beyond the literary norm, such as slang expressions, vulgarisms, dialectisms.

Elements in the style of artistic speech appear in a processed, standardised and selected form. They are not used in their natural form; the use of non-literal words in their original form can lead to the cluttering of the language, which does not contribute to its enrichment and the development of literary norms. As V.V. Vinogradov, in fiction the national language with its unique grammar and diverse vocabulary is used as a tool and a form of artistic creation. In other words, all

aspects of the common language, including its grammatical structure, vocabulary, system of meanings and semantics, act here as tools for artistic abstract recreation and illumination of socio-cultural reality [Vinogradov, 1963].

According to E.S. Kubryakova, discourse is a unique form of language use [Kubryakova, 2003]. In this definition, the term “unique” already implies the need to distinguish different types of discourse and discursive activity. The latter has a pronounced specialised, socially conditioned character and cannot be described without taking into account the context of its manifestation, in the everyday, scientific or professional domain. It also depends on the real time of its occurrence (historical factor) and social determinants.

Cognitive-discourse analysis of text presents discourse as an abstraction that goes beyond its concrete manifestations, considered as material for the construction of generalised patterns of language use. In this approach the emphasis is on the analysis of abstract-logical concepts defined by general patterns of consciousness and thinking. Simultaneously with this approach, the notion of “concept” in the context of text analysis appears.

The concept is considered as a textual element responsible for the formation and verbalisation of new knowledge; it acts as a stimulus (exciter). “Text

concept” is the “deep meaning” of the cognised object, representing the hidden structure of meaning. It is the text, presented as a form of communication and semiotically-materialised result of speech-thought activity, is a natural environment for the origin and existence of the concept in its verbal form, tied to socio-historical reality.

According to T.G. Skrebtsova's statement, linguistic ability is considered as a manifestation of general cognitive mechanisms, which implies the possibility of studying various aspects of human nature through language – its thinking, memory, cognitive processes. Linguistic analysis is not limited only to the description of linguistic behaviour, but also includes the analysis of relevant mental states and processes. The main goal is to create a unified model explaining how linguistic knowledge is organised in humans and how they use it in the generation and perception of speech [Skrebtsova, 2011].

Within the framework of artistic concepts we can distinguish two main categories: typical concepts and individual-authorial concepts. However, it is worth noting that even typical concepts in an artistic text acquire a unique authorial embodiment.

Since the consciousness of the author and the reader interact at the level of associations, which forms the basis for speech and thinking activity, and also provides text regulation, influencing the reader and directing his

perception, an effective method of analysing textual concepts is the study of associative links in the text and the creation of associative and semantic fields of concepts on their basis [Orlova, 2009]. Modern cognitive linguistics employs interpretive strategies that take into account not only the characteristics of a particular utterance and the general body of knowledge, but also pay additional attention to the personal aspects of the interpreter and his/her subjective perception of the text in his/her own mental space. This approach is justified because in real life the uniqueness of the author's and reader's personalities excludes a complete coincidence of their semantic perceptions. The freedom of the author in choosing interpretative solutions, individual approaches to enriching the text, as well as differences in the linguistic, cultural upbringing, and ethical experience of the reader can vary significantly. For this reason, in the analysis of artistic texts in contemporary linguistics, a cognitive-discursive approach is applied, which is not limited to considering the text only from linguistic positions but also takes into account non-linguistic factors.

The problem of studying the interpretation of knowledge about the world is often associated with a multitude of factors and complexities. Key aspects can arise when researching this issue due to the subjectivity of interpretation, as people have different background knowledge, cultural contexts, and

personal experiences that influence how they interpret information about the world. This subjectivity can create diversity in the ways different people perceive and understand facts. Additionally, there is the limitation of language, as language, as a means of conveying knowledge, is sometimes limited in its ability to accurately and fully describe complex phenomena and concepts. This can lead to distortions in the transmission of information and its subsequent interpretation.

Indeed, the influence of bias and stereotypes is also well-founded, as people can be susceptible to biases and stereotypes that affect their ability to interpret information objectively. This can lead to distorted perceptions of events and phenomena in the world. Cognitive biases, such as confirmation bias, can also play a role in how people interpret new information, as they may tend to confirm existing beliefs rather than objectively assessing facts. This can hinder objective perception of facts.

The dynamic nature of knowledge also plays a significant role, as knowledge about the world is constantly changing and evolving. This creates a challenge in tracking changes in the interpretation of knowledge over time and in adapting to new data. Additionally, communication barriers, such as lack of clarity in expressing information, misunderstanding between cultures or linguistic groups, can create obstacles to the correct interpretation of knowledge.

Studying literary texts using a cognitive-discursive approach is one of the main directions in literary studies. This approach combines the analysis of cognitive and discursive aspects, allowing texts to be considered in terms of their content, structure, and contextual relationships. The investigation of the cognitive aspect focuses on analyzing the processes of perception, interpretation, and creative re-creation of artistic texts. Within this approach, the role of the reader in constructing meaning from the text is highlighted, including their ability to organize information, form mental images, and construct representations.

The cognitive-discursive approach contributes to revealing the deep meanings and ideas embedded in artistic texts, as well as analyzing their aesthetic value. This method supports literary scholars and critics by stimulating the development of new research methods and fostering a more comprehensive understanding of artistic works.

The cognitive-discursive method of analyzing artistic texts includes several stages: a) Extracting information about the discursive situation, i.e., the context in which the text is created, including historical and socio-cultural factors influencing its content and form. b) Identifying discursive interpretations of cognitive structures, i.e., analyzing how the author uses language and cognitive constructs to convey semantic load and express ideas. c) Analyzing the meaning of

linguistic units that objectify previously identified cognitive structures in the text, helping to understand the ideas and concepts the author wants to convey to the reader. d) Determining the semantic variation of the utterance, including analyzing lexical and phraseological structures, their semantic increments reflecting the ideologies and values of the text, as well as various contexts using them; e) Applying communicative-pragmatic and linguacultural generalization of previously obtained information about the text for holistic understanding and analysis. These stages allow for a deeper understanding of the artistic text, its semantic structure, and its connection to the context of its creation and interpretation. Hence, the communicative-cognitive space represents an area where linguistic expressions are naturally accompanied by such non-linguistic categories as world cognition, ideas, values, and events.

The interdisciplinary nature of cognitive linguistics contributes to a deep understanding of the communicator's motivation and the full realization of their linguistic potential. It also highlights how cognitive linguistics expands the boundaries of language, providing a more comprehensive understanding of the possibilities of linguistic interaction and refraining from establishing singular principles and criteria.

In conclusion, it is important to note that when using a cognitive approach to analyze artistic discourse, attention is given to perception and interpretation, which constitute a cognitive procedure aimed at uncovering the semantic content of the text. Therefore, understanding and interpreting discourse are complex cognitive processes involving the processing of textual information. Conceptualization and categorization of various knowledge structures underlying artistic discourse hold particular importance in this process.

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CONCLUSION