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COGNITIVE INTERPRETATION OF THE LITERARY TEXT

5A120102 - Linguistics (the English Language)

DISSERTATION

for academic Master's degree

The work has been discussed
and recommended for defense,
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Introduction

Presently, the initial requirement of high professional development for all the specialists is the thorough acquisition of foreign languages. Hereby, in the framework of the Decree of the President of the Uzbekistan Republic I.A.Karimov made on 12 December, 2012, N PQ-1875 "Enhancing the teaching system of foreign languages" a new system of complex teaching aimed at developing harmonically mature, intelligent, up-to-date thinking youth has been worked out. Consequently, it should be noted that deep knowledge of the English language is based not only on practical acquisition but also on profound study of contemporary problems of English linguistics such as the issues of cognitive linguistics.

The aim of the research. To define the main principles and methods of cognitive interpretation of the literary text.

The objectives of the research:

- To describe the specific properties and categories of the literary text.
- To discuss various approaches to the literary text interpretation.
- To consider foregrounding as a main signal of text perception.
- To define the role of keywords in the cognitive interpretation of the literary text.
- To identify the role of synonyms in the cognitive interpretation of the literary text.
- To reveal the cognitive mechanism of intertextuality
- To analyze the literary symbol from the cognitive viewpoint
- To apply the principles of frame analysis and cognitive mapping.

Problem development status. Semantic, paradigmatic, syntagmatic, lexical, syntactical and stylistical properties of the literary text was thoroughly investigated in traditional linguistics. For instance, in the field of stylistics the works of such scholars as I.R.Galperin, I.V.Arnold, V.I.Shakhovsky, in semantics N However, the

development of anthropocentric paradigm resulted in studying the cognitive aspect of the belles-lettres text which has not been sufficiently examined yet.

Topicality of the research.

- The dissertation is devoted to the problem of the literary text which has always been in the focus of attention of scholars in the sphere of linguistics and literary criticism.

- The research is fulfilled in the framework of cognitive linguistics which regards language as a mechanism of transferring, storing knowledge structures.

- New methods of analysis have been applied to the literary text analysis from the perspective of cognitive linguistics.

The object of the research is the literary text and its specific properties.

The subject of the research is the cognitive interpretation of the literary text.

Methodological basis of the research: The research is done on the basis of the works of such scholars as Galperin I.R., Z.Ya.Turaeva, Molchanova G.G., V.I.Shakhovsky, V.A. Maslova, N.N.Boldyrev, Y.S.Kubryakova, Yu.S.Stepanov, N.D.Arutyunova, D.S.Likhachev, Ashurova D.U., Ch.Fillmore, G.Lakoff, Fauconnier.

The Methods of research. The methods of cognitive mapping and frame analysis have been applied to the literary text interpretation.

The scientific novelty of the research:
- Complex analysis of the literary text has been done;
- Traditional notions such as synonyms, keywords, stylistic devices have been regarded from the position of cognitive linguistics as conceptually relevant signals.
- The role of such methods as frame analysis and cognitive mapping has been shown in the literary text interpretation.

Theoretical value of the research. The outcomes of the research made certain contribution to the development of text theory and literary text interpretation. The literary text has been analyzed in the paradigm of cognitive linguistics. In this respect, conceptual signals of cognitive information in the literary text have been revealed. It has been proved that the literary text interpretation should be based on the cognitive approach; therefore, new cognitive methods of analysis have been applied to the literary text interpretation.

Practical value consists in the following:

- The results of the investigation can be used in lectures and seminars on stylistics, cognitive stylistics, cognitive semantics, and cognitive linguistics.
- Linguistic material can be used in practical courses of literary text analysis.
- Theoretical information of the research can be used in qualification papers and master's dissertation.

Publications:

1. Ashrapova R. Stylistic properties of the literary text// Zamonaviy tilshunoslik, adabiyotshunoslik, tarjimashunoslik va xorijiy tillar o'qitishning muammolari. IV-ilmiy-amaliy konferensiya.-Toshkent 2015.

2. Pulatova (Ashrapova) R. Frame analysis in the literary text// Zamonaviy tilshunoslik, adabiyotshunoslik, tarjimashunoslik va xorijiy tillar o'qitishning muammolari. V-ilmiy-amaliy konferensiya.-Toshkent 2016

The structure of the research. The dissertation consists of introduction, three chapters and the bibliography.

The first chapter is devoted to the description of the literary text theory, its peculiar features and the main categories. The problems of understanding, interpreting the literary text are studied and the well-known schemes of interpretation are given.

The second chapter deals with the cognitive interpretation of such linguistic units as symbol, keywords and synonyms in the literary text The notion of

foregrounding, its types are examined.. The intertextuality is investigated as a mechanism of interpreting the literary text.

The third chapter is concerned with the description and application of such modern methods as cognitive mapping, frame analysis.

Every chapter is briefly summarized by describing its basic assumptions, at the end, final conclusion of the dissertation is provided.

CHAPTER I. THE BASIC ASSUMPTIONS OF THE RESEARCH

1.1. Specific properties of the literary text

A lot of scientists, linguists (Bakhtin, I.R. Galperin, Arnold, Molchanova, D.U. Ashurova,) worked on the features of literary texts, identified its functions, categories and approaches, analyzed fictional text from different viewpoints, but still there are some notions which are to be clarified.

Various researchers gave similar definitions to a fictional text. For example, according to some scholars, belles-lettres text is a speech notion, which is the essential means of communication that delivers information from one person to another. Author's vision of the world is indicated in his work which is why the reader begins to view the world impacted by his literary work. However, this impact will be beneficial only if the reader himself can analyze the book.

In addition, I.R. Galperin identified the following features of belles-lettres text:

- original way of expression created with the help of stylistic devices.

- contextual word usage, with more than one meaning.

- specific vocabulary of the author, which illustrates the author's personal evaluation.

- a particular distinctive collection of vocabulary.

- the introduction of the typical features of colloquial language to a full degree or a lesser one, or a slight degree.

Using the terminology of M.M. Bakhtin, fictional text is "a word about the world", the reaction of artistically talented person to the surrounding reality. Thus, fictional text is the subjective reflection of objective reality. However, this reflection differs from ordinary one, it absolutely developed, complicated, indirect reflection in which the most important moment is the creator of the literary text, his unique

personality, original vision of the world and the way of thinking about it. Therefore, fiction is an active, personal text; where the author not only displays the life phenomena but also creatively transforms it. Besides, the writer never displays the reality only for the sake of truthful description, because even the choice of the object that he wants to describe, impulse to depict the reality arises from personal, biased outlook of the author.

Thereby, fictional text is the dissoluble unity of objective and subjective, display of reality and author's understanding, cognition of life depicted in the belles-lettres text and the attitude of author to life.

In addition, literary text has a complex, multilevel, multidimensional structure.

Layers of the literary text

It consists of two layers: surface layer and deep layer. Surface layer is a verbal layer, the linguistic form of shaping the content. The surface layer is subdivided into phonetic, morphological, lexical and syntactical. Deep layer is the conceptual information including the author's purport and pragmatic intentions. This layer reflects the author's outlook, his world picture, aesthetic views and moral values.

Levels of fiction

Furthermore, there are different levels of belles-lettres work, which are informative, compositional, semantic, stylistic, pragmatic, cultural, conceptual.

Informative level is also subdivided into linguistic and extralinguistic types. Linguistic level includes lexical, syntactical, morphological, phonetic subtypes. Extralinguistic level involves denotative, thematic and compositional structure of the text.

Compositional level deals with a complex organization of the text the components of which are arranged according to a definite system and in a special succession. There are different kinds of the compositional structure (retrospective, linear, parallel, etc.).

Semantic level is concerned with the meanings and contextual senses of text units, their syntagmatic and paradigmatic parameters, connotative and associative links.

Stylistic level includes:

• stylistic categories (emotiveness, modality, etc.) and linguistic forms of their representation;

• Expressive means and stylistic devices, their functions and pragmatic effects;

• The peculiar features of an idiostyle (author's individual style).

Pragmatic level involves:

3. Pragmatic factors and linguistic means of impact on the reader, which secure his understanding, arouse his interest and involve him in the author's creativity;

4. The parameters of linguistic personality presented in the author's and the character's images.

Cultural level reflects individual and national cultural values, knowledge about historical, political, social, religious notions and events.

Conceptual (cognitive) level is interrelated with aesthetic function of the text and represents an individual conceptual world picture reflecting the author's aesthetic credo, his purport and world perception.

Another pervasive feature of literary text is a multitude of its interpretation which is accounted for by such properties as implicitness, ambiguity, imaginative and connotative qualities.

Functions of fictional text

Literary text created by the author is perceived by the readers afterwards, living relatively independent life, performing certain functions herewith. First of all, literary text fulfills **aesthetic function**, which means that fictional text has a great emotional impact, provides the reader with intellectual and aesthetic pleasure. The notability of

this function is that without it all other functions cannot be accomplished, because if the work does not impact the emotional state of the reader, does not give him aesthetic pleasure, it will not interest him, motivate him to read further.

Next notable function is **cognitive or epistemological function**. The object of cognition may be similar with the objects of other humanitarian sciences as philosophy, sociology, psychology, etc., but it does not merge into them. Specific feature of fictional cognition is review of all aspects of human life in dissoluble unity, "conjugation" (L.N.Tolstoy) of quite different life phenomena into one picture of world. The aim of science is not to conceive the routines of life in detail, it should be abstract, not individual in order to make general conclusions. However, the life should be grasped in its syncrasy, integrity and concreteness that is why the literary text accomplishes this function.

The next function of literary text is **evaluative, axiological function**. This function is based on the assumption that "every work of art might mean judgment to the phenomena of life" (Chernishevskiy). Describing particular events in life the author evaluates them in his own way. The most factor in this case is that author not only presents his own evaluation, but also persuades the reader by his judgments or arguments. Therefore, every fictional text possesses and strives to confirm in the mind of the reader the particular system of values.

On the basis of cognitive and evaluative function, literary work performs one more essential function which is **didactic function**. Educational significance of fictional text was recognized at ancient time. Literary work teaches the readers to imitate positive characters or motivates them to perform certain actions. Furthermore, fictional text forms the personality of the reader, affecting his/her system of values, teaches him/her to think and feel.

The following is the function of **self-expression**. Literary work carries not only the personality of the author but also the personality of reader. Perceiving favorite fiction, the reader unites himself with the author because the writer expresses inner

state of the reader which he is unable to articulate. Also, fiction cannot be considered as an individual self-expression of the author because some literary works carry the proclamation of the soul of society or nation. For example, Charles Dickens's *Hard Times* explores crucial social problems, criticizing the influence of Utilitarianism on the lives of the working classes in the cities.

1.2. The Categories of the literary text

Literary text is characterized by peculiar text categories which are inherent mainly in the belles-lettres text. For instance, the categories of intertextuality, emotiveness, imagery, evaluation, implicitness are mostly typical for the literary text. Let us briefly characterize all these categories with the emphasis on the category of imagery.

The term "text categories" came to existence in linguistics in mid 70s. Text category is a property which is inherent in all texts or in a text type. It is a twofold entity formed on the basis of both the semantic content and its formal means of expression (Galperin, 1981).

The most precise and fundamental classification of text categories was proposed by I.R. Galperin in his monograph (1891): informativity, segmentation, cohesion, continuum, prospection/retrospection, modality, integrity, completeness. However, I.R, Galperin admits that not all the enumerated categories are typical to all types of the text and they are not always recognized in the text. All categories of the text obtain their concrete forms of realization. For instance, the forms of the category of informativity are narration, meditation, description.

Z. Ya. Turaeva (1986) suggests the following categories: progression, stagnation, the author's image, artistic space and time, causality, subtext. In addition,

A. I. Novikov defines such categories as extension, cohesion, completeness, succession, statics and dynamics, deep perspective.

By the same token, other researchers suggest that:

-text is a linguistic category which is characterized by the set of specific features both in terms of expression and content.

-these features are categories reflecting the most common and basic details of the text that lead to the acquisition of its ontological, epistemological and structural peculiarities.

- text categories have a complex structure and are closely interrelated.

A great number of proposed text categories impel the attempts to systematize them, mainly, according to the following features:

1. Obligatory which are common for all text types (cohesion, integrity, informativity, intentionality, modality).

2. Optional which are characteristic to particular text types (implicitness, subjective modality, the author's image, intertextuality, imagery, emotiveness, prospection/retrospection, segmentation, evaluation). (Morokhovskiy, 1989; Vorobyeva, 1993; Ashurova, 2012).

Z. Ya. Turaeva(1986) divides text categories into two high ranks:

1) characteristic to text as to linguistic object (structural);

2) characterizing the process of reflection of objective reality in texts (conceptual).

She confirms author's image as the central conceptual category which identifies the selection and collection of language units.

The category of informativity

Informativity is one of the basic text categories which is obligatory for all text types because each text is considered to have certain meaningful content.

I.R.Galperin distinguished such types of information as content-factual (CFI), content-subtextual (CSI) and content-conceptual (CCI).

Content-factual information is explicit and contains data about facts, events, processes which happened or happening or will happen in the surrounding world, real or imaginary.

Content-subtextual information is implicit and it is not expressed in the surface layer of the text. It is concealed information which can be elicited from CFI due to various language units that engender connotative and associative meanings.

Content-conceptual information includes both factual and subtextual information. It conveys to the reader the author's understanding of the world, his understanding of cause and effect connections, their importance in the social, economic, political and cultural life of the people, including the relations between individuals, and their complex psychological, aesthetic and cognitive interaction.

Conceptual information though being implicit is given throughout the text usually by stylistic devices. However, for decoding conceptual information the reader must analyze the events, processes and relations between individuals described by the author for several times as well.

Besides that, there are other information types such as syntactical and pragmatic (Haep, 2001). Stylistic information is typical mostly to literary, and sometimes to publicistic and scientific texts. This type of information is divided into emotive, evaluative and image-bearing subtypes. Stylistic information can be expressed both explicitly and implicitly. The aim of stylistic information is to impress the reader and present the author's world perception. Although, stylistic and pragmatic information are related, the latter is more complex.

Pragmatic information introduces the reader with a significant information about the addresser, characters' social, professional status, cultural background, nationality, religion and personality.

Implicitness of text

The language can be expressed explicitly or implicitly.

The explicit is reflected in the surface layer of the text and it has immediate verbal expression.

The problem of implicitness as a linguistic phenomenon was put in grammar earlier than in other scientific branches of language (Chernov, 1986).

Majority of linguists agree that:

1. Elements of formal organization of sentence contain unexpanded meaning (Babenko, 1986; Mixaylova, 1997; Paducheva, 2002);

2. Pragmatic factor is the most important source of implicitness - implicit meaning does not coincide with the semantics of separate utterance and is recognized only in communication (Shiryaev, 1986; Pospelova, 1986).

However, implicit information has a partial verbal expression or no such expression at all which means implicit is a hidden, concealed information in the deep layer of the text (Aznaurova,1990). In order to convey the implicit meaning of the literary text process of perception should include both progressive, detailed understanding and close-up reading.

G.G. Molchanova suggested the notion of "implicate" which is a twofold structure and semantic unit of the implicit layer; it reflects the problem situation in the text, its communicative and stylistic tension. Implicates help the readers to understand implicit information, not available to direct visual perception.

There are different classifications of implicates, for example, Aznaurova (1990) distinguishes the following types:

1) an implicit title. It is a concentrated form of the idea of the whole text which requires obligatory conclusive analysis after reading the whole literary text.

2) "implication of precedence" which makes the reader to think that he observes the continued story and the preceding events, facts and personages are supposed to be familiar to him. It is realized by such implicates as definite article opening the text, initial usage of personal and demonstrative pronouns.

3) an implicit detail. This term unites a number of implicates, which mark the external characteristics of phenomenon, intimating its deep lying meaning.

Emotiveness as a literary text category

Emotionality is studied by many scientific disciplines such as philosophy, psychology, biology, sociology, methodology, linguistics because of its significant impact on human life. From psychological point of view the term "emotion" is regarded as distinct and persistent responses to internal or external events which have a particular significance for the person. In linguistics, emotiveness is considered as a linguistic category which can be expressed at all language levels.

The problem of emotiveness of literary text was investigated by many linguists but still there are aspects which remain obscure. The relation between emotions and their expression are still ambiguous, since it is not fully identified how emotional state of the people can be described by words. The problem of emotiveness of literary texts was investigated by many linguists as A. A. Potebnya, F.F. Fortunatov, A. A. Shakhmatov, A.M. Peshkovkiy . Modern linguists studying this issue are V. I. Shaxovskiy, I.P. Ivanova, V.V. Burlakova. Majority of linguists claim that syntax is the principal means of expressing emotiveness.

V. A. Maslova considers that the most crucial source of textual emotiveness is its content. Since the content of the text is potentially emotional, because there is always a recipient for whom this content is personally important.

In the work of V.I. Shakhovskiy (2009) it is illustrated that emotiveness is regarded as semantic component of word in language system, which contains emotional semes (signals). Emotive text can be subdivided into such components:

- language; emotive lexicon and phraseology, set of emotive constructions, phonetic and prosodic means, stylistic devices.

- non-language: emotional situation which includes emotive assumption, emotive intention and emotional state of communicants.

One of the distinctive features of belles-lettres text is that it impacts the inner state of the reader. Emotiveness is often expressed in the dialogues between characters (Ashurova D.U., 2012). D. Crystal (1996) says that the literary language is the art in making the unnatural appear natural. For example, a playwright or novelist may write a dialogue which is naturalistic – i. e. it employs colloquialism, dialect words and so on – but this dialogue is very different from spontaneous speech. It will contain no non-fluency features, more dramatic than ordinary speech.

Creating text emotiveness is mainly achieved by repetition (D.U. Ashurova,2012). Playing a significant role in semantic, cognitive, stylistic functions of the text, redundant use of repetition, it serves as a "cognitive principle of text production, a signal of emotional information".

The Category of Imagery

Imagery is an inherent category of literary text. I.R. Galperin identifies imagery as "a use of language media which will create e sensory perception of an abstract notion by arousing certain association (sometimes very remote) between the general and particular, the abstract and the concrete, the conventional and factual".

There are two approaches to the category of imagery: broad and narrow. Broad approach suggests to consider the whole fictional text to be imagery as all literary works reflect the imaginary world. Narrow approach supposes imagery to be special linguistic units which create imagery (Lotman, 1970; Todorov, 1983).

The imagery is composed of three components: 1. Image referent; 2. Image agent; 3. Image basis (Mezenin, 1983). According to some linguists imagery is created by different image-bearing stylistic devices as metaphor, simile, antonomasia, etc (Kukharenko, 1988; Arnold, 1990).

There distinguished several types of imagery, each corresponding to a sense, feeling, or action:

Visual imagery pertains to graphics, visual scenes, pictures, or the sense of sight.

*The light blazed out across the patch of grass; fell on the child's green bucket with the gold line round it, and upon the aster which **trembled violently** beside it. For the wind **was tearing** across the coast, **hurling** itself at the hills, and **leaping**, in sudden gusts, on top of its own back. How it **spread over** the town in the hollow! How the lights seemed to **wink** and **quiver** in its fury, **lights in the harbor**, **lights in bedroom windows** high up! And **rolling dark waves** before it, it **raced over** the Atlantic, **jerking** the stars above the ships this way and that* (Virginia Woolf, "Jacob's room", 1998).

In this extract from Virginia Woolf's novel "Jacob's room", the author describes the light blaze out everywhere, brightening the whole world, how it enlightened the child's bucket, and trembled because of strong wind, which was tearing and hurling. How light spread over the town, how it seemed in the harbour, in the bedroom windows, and how it went over the ocean driving away the darkness and replacing the night.

Auditory imagery pertains to sounds, noises, music, or the sense of hearing. (This kind of imagery may come in the form of onomatopoeia). John Keats' **"To the Autumn"** is an ode rich with auditory imagery examples. In the last five lines of his ode the author writes:

"Or sinking as the light wind lives or dies;

*And full-grown lambs loud **bleat** from hilly bourn;*

*Hedge-crickets **sing**; and now with treble soft*

*The redbreast **whistles** from a garden-croft,*

*And gathering **swallows twitter** in the skies."* (John Keats, "To the autumn", 1982*)*

The animal sounds in the above excerpt keep appealing to our sense of hearing. We hear the lamb bleating and the crickets chirping. We hear the whistles of the redbreast robin and the twitters of swallows in the sing. Keats call these sounds as the song of autumn.

Olfactory imagery pertains to odors, scents, or the sense of smell.

*Wrapping her arms about him, she took comfort from him until his nearness calmed her enough to become aware of how **nice he smelled, all horses and sweat and iron***. (Colleen McCullough, The thorn birds, 1977).

This example taken from "The thorn birds" of Colleen McCullough gives the sense of smell of Frank, brother of the main character Meggie, who worked hard all day in a smithy, and fed horses before coming up to his sister. Although he smell of "*all horses and sweat and iron"*, the author describes it as a nice, pleasant, dear for Meggie who adores her brother.

Gustatory imagery pertains to flavours or the sense of taste.

*The raw tomato, devoured in the garden when **freshly picked**, is a horn of **abundance of simple sensations**, a **radiating rush** in one's mouth that brings with it **every pleasure**...a tomato, an **adventure***. (Muriel Barbery, "Gourmet Rhapsody",2009).

In this passage from Muriel Barbery's *Gourmet Rhapsody* is described a raw tomato, creating the image of its freshness as something which is felt like *"radiating rush"* in the mouth of a person. The author compares fresh tomato to an *"adventure"* that greatly affects the "*simple sensations*" of people, and pleases them.

Tactile imagery pertains to physical textures or the sense of touch.

*"It was a rimy morning, and very **damp**. I had seen the **damp** lying on the outside of my little window… Now, I saw the **damp** lying on the bare hedges and spare grass,…. On every rail and gate, **wet** lay clammy; and the marsh-mist was so thick, that the wooden finger on the post directing people to our village—a direction which they never accepted, for they never came there—was invisible to me until I was quite close under it."* (Charles Dickens, "Great Expectations", 2001).

In *"The Great Expectations"* written by Charles Dickens, Pip (the hero of the novel) uses many images to describe a damp morning in a marsh. The repeated use of the words *"damp"* and *"wet"* makes us feel how rough it was for him in that damp

and cold morning. The thick *"marsh-mist"* aids our imagination to visualize the scene of mourning in a marshland.

Kinesthetic imagery pertains to movements or the sense of bodily motion.

*"The tramcar became entangled in their ranks, and **moved on painfully**, like a **caterpillar in a swarm of ants"**.* (E.M.Forster, "A room with a view", 1995).

In this excerpt from the novel by Forster, the author describes the tramcar which is full of Italian people, who stand close to each other in the overcrowded tramcar. The author uses the metaphor **"moved on painfully"** thus personifying the tramcar. Forster compares tramcar to **"a caterpillar in a swarm of ants"** because it moves as slowly as a caterpillar overloaded by ants. Ants here are used to characterize Italians, emphasizing the exorbitant amount of both. This creates an image of overcrowded, heavily moving tramcar.

It should be stressed that the literary text is characterized by peculiar stylistic text categories such as implicitness, emotiveness, intertextuality and imagery. One of the main categories inherent in the literary text is the category of imagery which is characterized by a variety of types and functions.

Conclusion

To conclude, the literary text is a distinctive type of communication characterized by certain features:

- an anthropocentric character;
- the construction of an imaginary world
- aesthetic values and cultural entity.

1.3. Approaches to the study of the literary text

Literary text being the work of literature represents a special importance for literary criticism, and as the art of word for linguistics as well. That is why, researchers distinguish three main approaches to the study of the literary text which

are literary, semiotic and linguistic. Each of these approaches in its turn is subdivided into other types of investigation (Mikhailov, 2006).

Specific property of literary criticism to the investigation of literary work is studying its "literary aspects", and its main sub branch is socio-historical approach. The representatives of this approach (V.G.Belinsky, N.G.Chernishevsky, D.I.Pisarev) aim to identify how socio-cultural life of the epoch is reflected in the literary text and how the text itself participates in the formation of public opinion. Western researchers called this approach "reflective" because it depicts the struggle between different social classes.

The next subtype of literary criticism is cultural-psychological approach which displays not only social life of people in a certain period of time but also shows the personality of the author, his/her biography, life experience, cultural traditions developed in the work. The members of this approach (Leavis,1950; Richards, 1924,1929; Empson, 1934,1944) analyze the literary text from the perspective of its creators. This approach is also divided into another subclasses. One of this subclasses is literary hermeneutics which studies the belles-lettres text from the reader's viewpoint. Here the main attention is paid to the role of perception and interpretation of the literary text. Initially, the problem of perception and interpretation was studied from psychological standpoint (Bogin,1986; Sorokin,1985; Belyanin,1988), but afterwards, the representatives of Moscow university (V.Ya.Zadornova,1984; T.Y.Nazarova,1990; Gubbenet, 1991; L.V.Chernets,1995) developed the "receptive theory" of German researchers (Iser,1972,1976; Jauss,1982). In their works literary hermeneutics was changed into philological hermeneutics which involved both the study of the literary text and the language world picture of the reader. The "receptive theory" suggests that the literary text is composed of many "schemes", which the reader should "actualize", moving in "hermeneutical circle" and checking his/her assumptions about this or that schemes and verbal signs. This way, the information gradually accumulates and every new sentence opens new horizons of interpretation

which are then either confirmed or opposed based on the initial impression of the literary text and then analyzing it after reading the whole text.

The third approach in the literary criticism is formalism. According to Shklovsky (1983;1990), Tynyanov (1977) and Tomashevsky (1996) the role of poetic form predominates over the content of the belles-lettres text. They focus on studying literary devices - rhythm, dimension, techniques of narration, etc. Later on, this approach was advanced by American researchers such as Cleanth Brooks, William Wimmsatt, Allen Tate, John Ransom who applied the theories of their predecessors by analyzing the concrete literary work with the help of their unique methods (close reading).

Peculiarities of semiotic approach are characterized by examining the content of the literary text through the prism of signs included in it, for which the text is regarded as a work of art. Unlike linguistic signs (phonemes, morphemes, lexemes), aesthetic signs do not have a definite and universal structure. Their status and hierarchy is different in each of the texts, as Shklovsky claims these structures are created in every case. The author consciously or more often unconsciously defines the borders and interrelations of chosen meanings (Shklovskiy,1983).

The next approach "structuralism" appeared in late 1920s, but became well-known only in 1960-1970, when the schemes of Propp (1928) were applied to analyze various kinds of literary texts. This led to making universal structure of analysis such as parallelism, inversion, equivalence and opposition (Levi-Strauss,1999; Barthes, 1977). Since, this method is only analytical but not evaluative, neither ideology nor quality of the text is taken into consideration. Moreover, culture does not exist without ideology. For these reasons, structuralists had to reform their theories making it socio-critical. Such researchers as Yu.Lotman, R.Barthes and Levi-Strauss claim culture and language as well to have a positive (progressive) impact on the development of the society (they make daily routines of the society more organized, form rules and succession). Nevertheless, such postmodernists as J.Kristeva,

J.Derrida, J.Baudrillard   study the "controlling", disciplining power of culture. Based on these assumptions, they have figured out new method called "deconstruction".

The following is the cognitive approach. The aim of this approach is modeling mechanisms of creating and perceiving the text (artificial intelligence). In the framework of this approach appeared new effective methods of analyzing the literary texts as "affective compositional units" of Lehnert (1982), Beaugrande (1980;1987), and Labov (1999) .

Specificity of linguistic approach to the literary text means studying the text through the prism of linguistic signs that it contains. These linguistic signs are presented in the form of multilevel system, where the units of low level interconnecting with each other form the units of high level: phoneme $\rightarrow$morpheme $\rightarrow$ lexeme (Benvenist, 1974).   This standpoint was proposed by F. de Saussure who claimed that linguistic analysis excludes the study of texts since they are regarded as the written form of speech. Therefore, as a type of speech, the literary text should be analyzed in the other scientific discipline - discourse. After some investigations, linguists came to a conclusion declaring that text is the highest level in the linguistic hierarchy.

M. Riffaterre asserts that the analysis of the literary text from structuralistic point of view, studies the text synchronically, as an object which exists. The conclusions of their analysis are not noticed even if the reader is completely concentrated on it (Eagleton, 1996). According to the theory of M.Riffater structuralistic analysis is inappropriate for the literary text. For it does not take into consideration the dialogic nature of belles-lettres texts.

In text linguistics, the study of the literary text is oriented to the model of communication: reader as an addressee reveals all possible meanings (subtextual, conceptual) which the author (addresser) codifies with the help of linguistic signs (Riffaterre, 1980).

Mikhailov (2006) proposes integrated approach to the analysis of the literary text, which uses the methods, strategies, schemes and techniques of all approaches. Here the selection of the scheme depends on the purpose of the study. If the interpretation is done for drawing attention to the peculiarities of the belles-lettres text, the strategies of semiotic and linguistic approach are combined.

Modern approaches to the study of the literary text

The scientific works of such scholars as A.A. Potebnya, M.A. Peshkovskiy, L.V.Scherba, V.V.Vinogradov, M.M. Bakhtin, B.A.Larin, V.Ya. Propp, R.O. Jakobson served for the formation of new approaches to the examination of literary texts. They are:

1) Anthropocentric – author-text-reader;

2) Cognitive – author-text-extratextual reality;

3) Cultural – text-culture;

4) Intertextual – text-other texts.

The investigations in studying the literary text are significantly influenced by the anthropocentric paradigm that was formed in XX-XXI. The formation of this paradigm outlined new objectives for analyzing the language, which required new methods for studying its units and categories (Maslova V.A., 2010). Anthropocentric approach extended the sphere of linguistic investigations. Anthropocentrism of these studies is that the research of linguistic processes closely interconnected with the needs of communication and presupposes the consideration of human factor, when the subject and recipient of speech are included into the description of linguistic mechanisms (Стилистика и литературное редактирование, 2012).

Being one of the priority principles of scientific investigations anthropocentrism places the human in the center of studies. The anthropocentric character of the literary texts is one of the perspective approaches to literary text analysis. The anthropocentrism of the literary text is that any poetic work is connected with human beings and it is the factor of culture.

Cognition and reflection of reality in the belles-lettres text is firstly aimed at cognizing the human himself/herself and his/her personality. M. Bakhtin asserts that a person in his human specificity always expresses himself, i.e. creates a text.

Literary text is anthropocentric not only because of its content but also because of the form of expression. Since, behind any poetic text is reflected the image of its creator (author) whose speech embodiment is called the author's image. It means that by describing this or that life phenomenon the author shows his/her own world perception, stylistics of his/her own thoughts and feelings.

Character
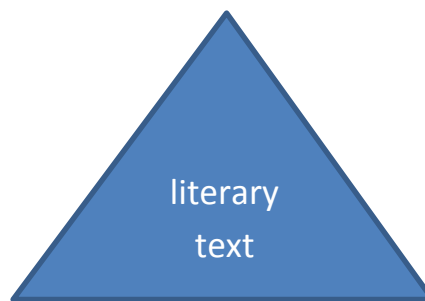
literary text

Author Reader

Anthropocentrism of literary text is exteriorized in anthropocentric triangle that consists of author (addresser of literary information, main subject of poetic cognition, who with the help of the literary text initiates the act of literary communication), the reader (addressee of literary information, the second subject of poetic cognition, the processes of which is based on the literary text offered by the author), the character (personified medium in a real literary communication between the author and the reader, who is the object of cognition both for the author and the reader) (Goncharova Ye.A., Shishkina L.P.; 2005).

Reading literary text is a special type of aesthetic communication. Reading foreign literary text is a private case of cross-cultural communication (Kulibina N.V., 2001). There may be several reasons for misunderstanding the literary text or for its inadequate perception. For instance, they are the offset (merge) of literary text borders, axiology of perception, ignorance, and difference in the interpretation. That is why, reading foreign literature is equaled with an especially complicated kind of cross-cultural communication (Fortunatova Ye.U., 2004).

In general, anthropocentric approach is connected with the interpretation of the text in the aspect of its creation and perception, its impact on the reader. The development of this approach in the end of XXs accentuated the attention on the linguistic personality of the reader and his/her process of cognition.

There distinguished different trends inside anthropocentric approach according to the focus of research:

1.   Psycholinguistic

2.   Pragmatic

3.   Communicative

The studies in psycholinguistic direction are based on the investigations of A.A.Leontyev, I.A. Zimnyaya, A.M. Shakhnarovich. In this trend all psychological, extralinguistic factors are taken into consideration.

The study of poetic texts is related with pragmatic aspect. This aspect is essential for generating implicit meanings concealed in the immanent structure of the text.

Cognitive approach in linguistics regards the language as the basic means of expressing the knowledge about the world (T.A. van Dijk, B.A. Serebrennikov). According to the cognitive paradigm the literary text is a complicated sign which displays the author's knowledge about the world. This knowledge is reflected in the writer's work as his/her individual world picture.

The other approach is intertextual approach to the literary text. This direction forms new discipline (synergy) which investigates the works and methods of other scientific disciplines as philosophy, theology, musicology, etc. in order to generate new meanings in the semantic system of the text. The intertextual approach to the poetic text presupposes the plurality of interpretations. The number of interpretations depends on the background texts that are inserted into the literary text.

However, western linguists differentiate nine approaches to literature which are formalist criticism, biographical, historical, gender, psychological, sociological, mythological, deconstructionist criticism and reader-response criticism.

Formalist critics focus on the literary text itself. They analyze the "formal features" of the text: the style, structure, words, levels, layers, tone, manners, figures of speech, genre, language, etc. Shortly, they explore the form and content of the literary text taking into consideration its anthropocentric character. The formalists use the method of close reading, step-by-step analysis and explication of a text. Their purpose is to identify how different elements of the literary work are joined and how they impress the reader. The formalists always consider the extralinguistic factors while interpreting the poetic text.

The next approach is biographical criticism. This approach interprets the belles-lettres text using the knowledge provided by author's life. Accurate biographical critic always amplifies the meaning of the text.

Historical criticism interprets the literary work studying social, cultural and intellectual context in which it was produced. The aim of historical critics is to recreate the exact meaning and impact of the literary text on its original audience, and how the meaning has changed over time.

The fourth approach is gender criticism. It explores how the gender influences the creation and perception of the literary text.

Psychological criticism studies: a) the process of creation of the literary text (literary genius, its relationship with normal mental functions); b) psychological portrait of the writer; c) the psychology of fictional characters.

Sociological criticism generally investigates the relationships between the artist (his/her work) and society. As Wilbur Scott says, "it is the work not simply of a person, but of an author in time and space, answering a community of which it is important, because articulate part". In addition, sociological critic analyzes social status (of the author), social content of the literary work (what cultural, economic,

political values a particular text promotes) what role the society plays during the creation of the belles-lettres text.

Mythological criticism explores the artist's common humanity by tracing how the individual imagination uses myths and symbols common to different cultures and epochs.

Deconstructionist critics reject that the literary text represents the accurate reality which is why none of the literary work have a fixed, single meaning. That's why they do not analyze the content, but focus on the way the text was written.

Reader-response criticism tries to analyze the effect of the literary text on the reader, the mental processes that the text evokes in the reader's mind.

Paragraph IV. The **Text interpretation, scheme of its analysis**

Text interpretation is "a purposeful activity aimed to disclose deep conceptual contents"(Ashurova D.U., 2012). Mainly, the process of literary text interpretation is based on forming and confirming the implicit conceptual information of the text. Cognitive linguistics claims that interpretation is to be done in the framework of particular modules of understanding(Ashurova, 2012):

- using language knowledge;
- constructing and verifying hypothetic interpretations;
- constructing the model world of the text;
- reconstructing the author's intention;
- Establishing relationships between the inner world of the addressee and model world of the addresser.

It should be noted that there are different approaches to the problem of the literary text interpretation. Traditionally, the analysis of text always involves interpretation. This assumption was typical to the structural approach of interpreting the text. It was aimed at the detection and establishment of the meaning of the literary

texts via analyzing the semantics of text units and their interrelation, also linguistic means that form these text units. This approach was considered to be the most optimal strategy to achieve an "adequate" interpretation, which would be done in the framework of text structure. Otherwise, the process of interpretation is thought to be based not on the text itself, but on the analysis of impression that the text made (Lukin, 1998).

Semantic structure of the text, identification of its components, referring to linguistic semantics during the process of interpretation was an essential stage in implying mechanisms of interpretation. However, this kind of analysis did not achieve static, descriptive approach and did not explain the plurality of interpretations (Rogova K., 2002).

Post-structural approach focused on analyzing the discourse and the reader. It took into consideration variety of associative meanings that appeared during the process of literary text creation and perception. According to Gasparov (1983), while reading the literary text a lot of memories, associations, analogies, contaminations, guesses, anticipations, emotional reactions, evaluations, analytical generalizations pass the mind of the reader.

According to Bakhtin, text is the primary reality of the whole humanitarian and philosophical thinking, it is the direct reality on which all these disciplines are based.

Z. Ya. Turayeva (1986) claims that plurality of interpretations of the literary text is determined by following factors:

1) intentionally created by the author. For instance, the genre of micro texts as aphorisms, fables and paradoxes presupposes different semantic interpretations:

We are all apprentices in a craft where no one ever becomes a master
(Ernest Hemingway).

From the objective point of view, the quote says that no one ever becomes absolutely professional in the field of his/her occupation. There is no border, strict outline that determines professionalism of the person. On the other hand, the quote

refers to life, it says that no one knows how to be a master of his/her own life. All the human beings learn from their own mistakes, failures, misjudgments how to live a happy life.

2) depends not only on the will of the author, but also on the world model of the reader. Since, the perception of the literary text is both historical and individual process.

Vinogradov suggests analyzing the literary text combining projector and immanent methods. The immanent method pertains to investigating intratextual structures, while projector method is regarded as analyzing the literary text on the basis of associations with other texts. These kinds of methods are shown in the book of Vinogradov "Сюжет и стиль", where a number of the literary texts of the same plot (a lover hidden in the box) are analyzed.

Frenzel (1970) states that there can be a number of associations between literary texts which are classified according to some characteristics. For example, the classification based on confrontation of relations between different literary texts, agreement/disagreement of syntagmatics. By the syntagmatics of the literary text is understood the relationships between the elements of one level: in poems - the relation between stressed and unstressed syllables, or rhyming words; in prose - the relation between episodes, agreement of characters and relationships.

According to H.G. Gadamer (1998), the perception of the literary text should be based on a methodological sequence, however, interpretation of the literary text is the completion of perception. In addition, E. Betty confirms that the interpretation is a process intended to and resulted in perception. Therefore, the main difference between any cognitive process and interpretation is the objectification of the spirit in the latter one. That is to say, during the process of interpretation, a person should portray the genesis of the meaning with the help of inner rethinking.

However, P. Ricker (1960) suggests that objective meaning of the text varies from the subjective intention of the author. Thus, in this case the interpretation should

rely on guessing or intuitional understanding. According to P. Ricker, the primary process of interpretation includes structural analysis and explanation peculiar to this type of investigation. Only after this comes the critical interpretation of the literary text. The fulfillment of interpretation is achieved by assimilation of the meaning of the text. Hence, the interpretation of the text depends on the ability of the reader to perceive it.

Kukharenko (1988) agrees that the role of the reader is extremely important in the process of interpretation. Since, the literary text is oriented to the society as a whole, different people interpret one and the same text quite distinctively. The text may be appropriate/inappropriate, understandable/unintelligible, genuine/imaginary depending on the "personal thesaurus" of the readers. Moreover, the author points out that absolute interpretation of the author's message is impossible due to the difference between the literary work which remains the same and changing personal experience of the reader. Philosophers, psychologists and semiotics insist that perception is always selective. From various features of the object, the person chooses only the ones that are most essential for him/her in a current situation. Something similar happens in case of perceiving the belles-lettres text. In various stages of life, the reader interprets the text differently.

As Aznaurova (1990) illustrates, interpretation of the text includes combination of strategies for revealing the conceptual meaning of the literary text, identifying its "ideological, educational and emotional impact on the reader and for extracting the entire information, that is deposited in it". However, interpretation of the text is subjective, since the process of interpretation involves the reader's personal experience which varies from person to person. Thus, interpretation of the literary text requires high level of intellectual, cultural and educational knowledge base as well as emotional and psychological mental activity. Moreover, she points out that the task of interpretation is to reveal maximum of implicit information hidden in the text.

Z. Ya. Turaeva also affirms that the encyclopedic knowledge is significant in understanding the belles-lettres text. The interpretation depends on the background knowledge of the reader, on his/her social, cultural and educational status, which is called thesaurus. Thesaurus of the reader determines the associations that arouse in his/her mind; therefore, these associations are different in various epochs and they are not fully controlled by the author. For example, the interpretation of the Shakespeare's works by modern readers vary from the interpretation of his contemporaries. Some piece of information was lost, while another information has been acquired.

Although, many linguists claim that poetic text can be interpreted only by those who know the scheme, some scientists (Culler, 1975; Bloom, 1975; Man, 1979) argue with this theory. According to Culler (1975), "understanding is the individual case of misunderstanding". Namely, history of literature shows how people misunderstood or misinterpreted poetic texts in different periods. Bloom (1975) adds that authors themselves misunderstood each other. He calls this process as "creative correction" since the authors follow the accepted doctrine to a certain extent, and then they make a "healthy perversion" because of selecting the wrong way. Thus, any kind of reading is "originally incorrect" or "perversely healthy" which means that none of the interpretations are regarded as "correct". P. de Man (1979) agrees with them, saying that if one interpretation is considered to be correct, there will always be an opportunity to refute it.

Mikhailov (2006) differentiates two approaches to the interpretation of the literary text. The first is "ethical" approach of N. Frye, R. Barthes, G.R. Jauss, V. Iser. N. Frye describes it as diachronically "uniting the cultures of the past and the present". According to the ethical approach the main literary effect which is the compositional centre of the belles-lettres work is invented by the author before the development of the narration itself. Consequently, finding out the "compositional centre" of the literary work, the reader reveals the mythological character of the work. The second approach is called receptive approach of J. Kristeva, J. Derrida and

American Yell School (N. Holland, H. Bloom, G. Hartman). It accentuates reader's perception synchronically.

The reader's understanding of the text primarily depends on his/her reading competence. Researchers speak about different levels of understanding, which have cultural and historical roots. G.R.Jauss and F. Jameson suggest applicable interpretation model that consists of three levels. They are three stages of reception of the text by readers: "Perception-interpretation-application" (G.R.Jauss, 1982). The key moment of interpretation here is linking modern reading of the poetic text with the reactions to this text in the past. It is especially important while interpreting classic texts. Sometimes modern audience perceive previously successful literary works as outdated, or the "horizons of reader's expectations" are destroyed by the author step by step.

Metaphorical comparison of interpretation by G.R. Jauss as "opening new horizons" is similar to Frederick Jameson's (1981) theory. According to his theory, interpretation is "semantic enrichment and expansion of surface text structures" which happens in relation with following aspects of human history:

1) political history (chronological sequence of events in a real time);

2) social history (collective social discourse that consists of ideologemes);

3) economical history (organization of manufacture and ownership).

Jameson (1981) is interested not in aesthetical interpretation which is endless, but in sociological aspect of interpretation. In this case, the number of possible interpretations is limited in each textual situation.

N. Holland (1973) proposes another model of reader's reception which includes "confrontation-escape-return". "Confrontation" happens in accordance with traditional methods of text linguistics; "escape" is done with the help of "association method" (reader's fantasies about the text) and "return" is realized by transforming those fantasies back to a verbal form by means of "prompts". Conclusive point of

interpretation in this case is the expression of reader's self-identity through the transformation of the text material.

Summary (1ˢᵗ chapter)

Literary text has been the object and subject-matter of many investigations. A number of scholars identified its specific properties, outlined its main problems such as:

- unites objective and subjective attitude towards life;
- reflects the author's cognition, perception and interpretation of life circumstances;
- has a complex, multilevel (informative, compositional, semantic, stylistic, pragmatic, cultural, cognitive or conceptual), multidimensional structure (deep and surface);
- fulfills a number of functions (aesthetic, didactic, cognitive, axiological, self-expression);
- has a number of inherent categories;

The belles-lettres text is characterized by a number of inherent categories which are emotiveness, imagery, implicitness, informativity.

The category of informativity: the literary text includes all types of information such as factual, subtextual, conceptual, stylistic and pragmatic. Interpreting the conceptual information is specially essential for understanding the deep essence of the literary text.

The category of emotiveness: the literary text is potentially emotive. The author intentionally impacts the inner state of the reader by linguistic (emotive language) and non-linguistic (emotional situation) means.

The category of implicitness: conceptual information and the author's intention are always expressed implicitly in the literary text. Nonetheless, the author's message is revealed by disclosing the conceptual content of implicates.

The category of imagery: imagery is regarded as an inherent category of the belles-lettres text; since, all the literary texts display the imaginary world to a certain extent. Imagery is created with the help of special linguistic units such as metaphor, simile, antonomasia, etc.

CHAPTER II. COGNITIVE ASPECTS OF LITERARY TEXT INTERPRETATION

2.1. Foregrounding as a main signal of text perception

The notion of foregrounding was first introduced and characterized by Russian formal school (B.A. Larin, R. Jakobson) and Prague linguistic circle (B. Gavranek, Ya. Mukarovský) . They define foregrounding as a result of violation of language rules and infraction of the form of poetic texts (Mukarovský, 1964). As the main features of foregrounding, Mukarovský presents novelty, uncommonness, unexpectedness, unusualness and uniqueness. Mukarovský points out that foregrounding refers to the array of stylistic effects that are used in fiction in all language levels as the phonetic level (alliteration, rhyme), the grammatical level (inversion, ellipsis), or the semantic level (metaphor, irony). Foregrounding in literary works is structured and hierarchical. Thus, it intends to highlight the most important parts of the text helping to interpret the text.

Leech and Short (1981: 48) regard foregrounding as 'artistically motivated deviation'. Miall and Kuiken identify foregrounding as a stylistic device which evokes feelings and prolong reading time. The direct result of foregrounding is to attract the reader's attention by a strange form, by some kinds of the deviation. Shklovsky characterize foregrounding as a stylistic effect of making strange, the linguist calls it as defamiliarisation. It is used in the literature in order to impact the emotional state of the reader(Shklovsky, 1917/1965, p. 9). Mukarovský agrees, "When used poetically, words and groups of words evoke a greater richness of images and feelings than if they were to occur in a communicative utterance" (1977, p. 73). Verdonk also states that foregrounding is the emotional effect on the person in the process of reading a fiction.

Kukharenko (1988) claims that foregrounding is realized in the context, and illustrates several levels of foregrounding: phone-graphic, morphemic, lexical, syntactical.

R. Jakobson presents a mechanism of foregrounding: parallelism. Although, there are more than one stylistic device in the foregrounded part of the text, all of them are selected categorically. Therefore, parallelism occurs in syntactical, lexical, phonological levels. According to Jakobson, parallelism is also a violation of the norm which is used in order to produce an emotional impact on the reader(1960).

S. R. Levin (1965) differentiates internal and external deviation, internal deviation is the violation of the text form, while the external deviation is the infringement of particular norm outside the body of the text. In addition, Levin (1963) distinguishes determinate and statistical deviation. Determinate deviation is non-quantative, in this regard the "norm" is the language itself, which consists of the system of rules. Determinate deviation is established by comparing the "norm" with the occurrence in the text. Thus, it is the violation of language rules and standards. However, statistical deviation is considered to be quantative. It is recognized by defining the linguistic differences between the context and the relative norm of the language. In other words, statistical deviation is the unexpected usage of a definite language unit in the particular context. The strange and rare usage of the item in a specific context attracts the reader's attention by surprising him (Levin,1965).

The British linguist G. N. Leech distinguishes paradigmatic and syntagmatic foregrounding (1966) or foregrounded irregularity and regularity (1969). The first is the selection of unusual units, the second is the sequential repetition of the same choice more than once .

I.V. Arnold classified the types of foregrounding as follows: convergence, coupling and defeated expectancy. Convergence is the abundance of stylistics devices and expressive means of the language in a certain part of the text for accomplishing one stylistic function. In this respect, interaction of all the stylistic devices highlights

and accentuates each other so that the signal they send is noticed. The term "convergence" was introduced by M. Riffaterre. In order to avoid the interference, convergence is based on the redundancy. Redundancy occurs in all messages, but in the literary text redundancy is doubled to increase the degree of expressiveness, emotiveness and aesthetic impact of the text. Thus, it leads the reader to predict the further elements on the basis of the former elements thanks to their interrelation (Arnold,1990).

The other essential type of foregrounding is coupling. Coupling is the recurrence of the same elements in the same positions. The importance of coupling is that it helps to reveal the character and gist of form and content of the whole literary text. Coupling occurs in all language levels and in different dimensions of text. The similarity of paradigms may be phonetic, structural or semantic. The similarity of positions is syntagmatic category, therefore, it may have either syntactic characteristics or may be based on the position of the element in speech (Arnold, 1990). Coupling is created by all types of repetition, parallel structures, synonyms, antonyms, words belonging to the same semantic field (Ashurova D.U., 2012).

The next type of foregrounding is "defeated expectancy" (Jakobson) is based on the violation of expectancy. That is to say, continuity and linearity of speech prepares the reader for appearing of the next element. Thus, when the author uses quite different element from the expected one, it infringes the linearity of speech causing the difficulty of perception. In order to understand this element the reader has to strain his mind which affects his feelings as well (Arnold, 1990). According to Ashurova (2012), the pragmatic impact of defeated expectancy is accomplished by many language units as lexical means (rare words, archaisms, borrowings, occasionalisms, words in an unusual syntactical function), stylistic devices (zeugma, oxymoron, irony, periphrasis, enumeration, pun, parody, paradox) and phraseological means (different transformations and changes of both lexical constituents and compositional structures).

There is also another type of foregrounding which is putting language forms in "strong positions" of the text. From the psychological point of view, the beginning and the end of the text are considered to be the most memorable sections in readers' minds(Ashurova, 2012). For this reason, the author inserts the most important, conceptual information of the text in these "strong positions".

2.2. The role of keywords in literary text interpretation

The interpretation of the literary text is a complicated process which requires certain mental activities from the reader. Moreover, this process is based on finding and revealing the "prompts" that the author intentionally leaves so that readers could understand his/her conceptual message. One of the so called "prompts" are keywords. The term keywords is a relative expression since word combinations, phrases and even sentences can function as keywords in the literary text. Scholars define the term as followis:

Keyword is understood as a conceptual-aesthetic notion that performs the main semantic function and helps to the perception and interpretation of the literary text (Рыжова). Ю.Н.Караулов claims that keywords are the units of the pragmatic level, and together with other such linguistic units (presupposition, deixis, precedent text, evaluation, etc.) reflect the intentions and aims of the language speaker (the author), his/her position in the world and dynamics of his/her world picture. According to М.Н.Кожина (1999), keywords are words that express the main conceptual message of the whole literary text. В.Петровский (1984) adds that keywords are the substantial elements of the composition of the literary text since they create the inner unity of its lexical system. It is particularly to be noted that the scientist marks the symbolic nature of keywords in the poetic text. В.А.Лукин notes that there can't be less than two keywords in the literary text, since the structure of the text is built on a number of interrelations among its keywords, so the singularity of keyword implies

the absence of structure in the text. Consequently, keywords create and strengthen the structure of the poetic text, concentrate the attention of the reader on the main message and conduce to the interpretation of the author's intention. Moreover, keywords form semantic complexes: around them are grouped synonymic and antonymic linguistic units, paronymous words.

M.M.Bakhtin asserts that keywords are always in dialogue with each other or supplement each other. They may be found in any place of the text. However, predominantly keywords come in the strong positions of the text (title, epigraph, beginning/end of the text, beginning/ end of the chapter).

Differentiating keywords from other linguistic units is an arduous task. For diversifying the keywords И.А.Николина enumerates their distinctive features:

- frequency of repetitions;

- condensability of the word, i.e. word's capacity to generalize the main content, express the conceptual message;

- correlation of factual and conceptual levels of the text. Also, eliciting non-trivial aesthetic connotation out of this correlation.

In addition, the most important characteristics of keywords are their obligatory polysemy, semantic complication, realization of their paradigmatic, syntagmatic, word building relations in the text.

Furthermore, the next problem of the interpretation is identifying which definition of the keyword carries the conceptual information. For defining it, the keyword is analyzed in the context.

However, keywords of the literary text may be thematic word groups. In the dictionary of linguistic terms they are defined as:

- word complexes of different parts of speech that are united on the basis of extralinguistic properties;

- words of different parts of speech that are necessary for revealing a particular theme, e.g. group of words related to seasons.

Let's analyze thematic keywords and identify their conceptual importance in the story by Katherine Mansfield "The wrong house". The story is about a woman and her reflections of her housemaid Dollicas, and unknown terror of the funeral procession that confuses her house with the house of the dead. While knitting a vest for a *"mission parcel"* Mrs. Bean fretfully reflects about her housemaid who has gone for shopping at quarter to two and has not come by three o'clock. She is discontented with her becoming slow day by day. She suddenly hears the noises outside and looking out sees the funeral procession that stops in front of her house. She is so much terrified by this fact that *"her old heart leaped like a little fish"* as they come up to her door. She tells them that they have come up to the *"wrong house"* and they go away. Dollicas returns and Mrs. Bean does not want her to see in such a frightened state which is why she begins her knitting again. Being unaware of Mrs.Beans state of being, Dollicas thinks that she was asleep and begins cooking the chicken for supper.

The story is full with the thematic and symbolic words related to funeral and death as *black objects, grey paper sky, clock, black horses, black glove, black hats, dusk*, etc. The description parts of the story also create the atmosphere of death:

*"It seemed **dusk** already**; dusk** came floating into the room**, heavy, powdery dusk** settling on the furniture, filming over the mirror"*.

"…the blow fell, and for the moment it **struck her down**. She **gasped, a great cold shiver went through her**, and **stayed in her hands and knees**".

"Her hand lifted to point but shook and fell".

*"**Clockety-clock-clock. Cluk! Cluk! Cluk!Clockety-clock-cluk!** sounded from outside, and then **a faint Cluk! Cluk!** and then **silence"**.*

The main theme of the story "death" is revealed by thematic word group related to "funeral". Although, the funeral procession is coming to another house, the reader

almost physically feels that the old lady's time of joining the majority is also coming. This feeling is strengthened by the use of thematic word groups.

2.3. The role of synonyms in literary text interpretation

Linguistics of past decades is characterized with a great interest to the problem of text, which become the object and subject-matter of linguistic investigations, appeared a separate discipline studying this phenomenon – text linguistics. In its broad meaning text is understood as any semiotic sign (Hartmann P., 1968). In linguistic sense, text is regarded as semantically and structurally united entity, or the highest level of linguistic hierarchy (Середа Л.М., 1984), or an ordered set of sentences, logically interdependent and interconnected by means of different linguistic levels to an integral whole (Harweg R., 1968; Agricola E., 1970).

Text could be considered as the integral whole through the categories of integrity and cohesion, and these features are inherent in all texts. Realization of cohesion occurs in linguistic and extralinguistic speech contexts (Е.А. Макарченко, 2006). Hence, cohesion is displayed in the text by a number of explicit and implicit means. The current paragraph is dedicated to one of the ways of fulfilling cohesion: synonyms and their role in interpreting the conceptual information of the literary text.

Explication of conceptual information of the poetic text, revealing its theme presuppose the analysis of thematic word groups that are united according to the principle of semantic repetition. Semantic repetition is represented in the text by repeating various words that nominate the same object or phenomenon. Semantic repetition creates semantic complexity (Лавыш М.А, 1987).

Being integrated into the text structure synonymic repetition focuses the reader's attention on significant, meaningful places of the text. In addition, by analyzing the contextual synonyms the reader can observe the thematic development

of poetic texts, especially short prosaic stories. Therefore, synonymic repetition helps to disclose the implicit conceptual idea of the text (Е.А. Макарченко, 2006).

Synonyms are words that are close or identical in essential meaning, but different in pronunciation, connotation and stylistic characteristics. They are similar in denotative meaning and can be interchanged in some contexts. The majority of polysemantic words may have various synonyms in their different meanings. Scientists differentiate two main groups of synonyms:

- Notional synonyms (Ideographic synonyms) denote different shades of meaning or different degrees of a given quality;

- Stylistic synonyms denote the expressive or evaluative characteristics of the concept.

- Cognitive synonyms, Lyons (1996:63) claims that many theories of semantics would restrict the notion of synonymy to what he calls descriptive or cognitive synonymy, which is the identity of descriptive meaning. This type of synonymy is called as referential, conceptual, logical, denotational or propositional as well.

Cognitive meaning is also termed descriptive, conceptual, referential, denotative (denotational), propositional and logical. It is characterized by objectiveness and it does not necessarily depend on place and time. It consists of sense and denotation (that is why it is named denotational); it determines the truth value, i.e. whether the proposition is true or false (owing to that it is called propositional or logical meaning); it leads the hearer to identify referents which certain forms refer to in extralinguistic reality (therefore it is known as referential); and due to the fact that this type of meaning enables conceptual categorization, the term conceptual meaning is created.

Cognitive synonymy is sometimes described as incomplete synonymy (Lyons, 1981), or non-absolute or partial synonymy (Lyons, 1996). The examples of cognitive synonyms are: liberty/freedom, statesman/politician, hide/conceal, thrifty/economical

/ stingy. There are two definitions of cognitive synonymy and both of them should be equally taken into account.

Cognitive synonyms imply sentences with equivalent truth-conditions and propositions that are mutually entailing. This is a semantic or logical definition of synonymy. It is presented by Kempson and Palmer (Murphy, 2003, 150). Palmer describes synonymy as symmetrical hyponymy. (Palmer, 1981)

Cognitive synonyms are described as words with the same cognitive meaning Lyons (1995:63), and as words with the same sense (Cann et al., 2009, 9). Therefore, cognitive synonymy is regarded as a sense relation. Moreover, this type of synonymy is concerned with sameness or identity, not similarity of meaning. This is a pragmatic or context-dependent understanding of synonymy and it is the view presented by Murphy (2003). Most writers in cognitive linguistics accept both definitions, e.g. Cruse (2000).

• Near-synonyms are lexemes whose meaning is relatively close or more or less similar (mist/fog, stream/brook, dive/plunge). However, the given definition of near-synonymy is vague, because there is not a precise correlation between synonymy and semantic similarity. Near-synonymy is associated with overlapping of meaning and senses. The senses of near-synonyms overlap to a great degree, but not completely. (Murphy, 2003, 155) Moreover, unlike cognitive synonyms, near-synonyms can contrast in certain contexts: He was killed, but I can assure you he was NOT murdered, madam (Cruse, 2000, 159).

The scale presented by Cruse is the most general. There are also other views. Lyons (1981:148) claims that there are absolute synonymy, complete synonymy, descriptive synonymy and near-synonymy. According to the scientist, complete synonyms have identical descriptive, expressive and social meaning in the range of the given contexts. Since most lexemes are polysemous (have different senses in different contexts), Murphy (2004:146) introduces logical synonyms (which include full synonyms and sense synonyms) and near-synonyms. Denotationally equivalent

words whose all senses are identical (toilet/john) are called full synonyms, whereas sense synonyms share one or more senses, but differ in others, i.e. they have at least one identical sense (sofa/couch). Near-synonyms, as words with similar senses, are context-dependent. Cognitive synonyms are arguably what Murphy (2003) regards as sense synonyms. Cruse (2000:159) draws the conclusion that the border between cognitive synonymy and near-synonymy is in principle clear, even though difficult cases may arise, but it is much harder to draw a distinction between near-synonymy and non-synonymy.

Let's see the use of synonyms and their conceptual content in the story by Katherine Mansfield "Psychology". The author depicts the ebbs and flows of love between the two artists through their conversation about psychological genre. However, the man leaves the woman since both of them miss the moment of love confession. Then the woman's friend gives her violets. Her present gives her a new hope which is why she decides to write to the man but she writes about the psychological novel.

Here, every detail of the story, dialogues implicitly illustrate that artists are in love with each other. Especially, the use of contextual synonyms as *love, passion, flame, fire, glitter, light* indicate the rises and falls in their relationship:

"leaping light", "the fire fluttered", "the spirit flame", "any stupid emotional complication", "passion would have ruined everything", *She could almost have cried: "Give me time". She **must have time in which to grow calm. She wanted time in which to free herself** from all these familiar things with which she lived so vividly. For all these things round her were part of her-her offspring-and they knew it and made the largest, most vehement claims**. But now they must go. They must be swept away, shooed away – like children, sent up the shadowy stairs, packed into bed, and commanded to go to sleep – at once – without a murmur!*

In addition, the violet which her friend gives her symbolizes love and timidity.

Their moment of confession which they overlook is described in the following excerpt:

*A **new silence came** between them. Nothing in the least like **the satisfactory pause** that had followed their greetings– the "Well, here we are together again, and there's no reason why we shouldn't go on from just where we left off last time." That silence could be contained in the circle of **warm**, **delightful fire and lamplight**. How many times hadn't they flung something into it just for the fun of watching **the ripples break on the easy shores**. But into **this unfamiliar pool** the head of the little boy sleeping his timeless sleep dropped–and **the ripples flowed away, away–boundlessly far–into deep glittering darkness**.*

"The satisfactory pause", the description of ripples breaking and flowing away**,** the use of oxymoron **"glittering darkness"** in which their love has disappeared illustrates that they skipped the moment of love confession.

2.4. The interpretation of intertextuality in the literary text

One of the effective methods of interpreting poetic text from the perspective of cognitive linguistics is noticing the inter text, finding its conceptual essence and revealing the author's intention of using particular text. However, inserted inter text is recognized if the reader knows the original text. Therefore, differentiating the intertext, revealing the aim of its usage requires certain abilities, rich socio-cultural background, and historical knowledge from the reader.

Intertextuality is a term integrated into science in 1967 by the representative of poststructuralism Julia Christeva in order to imply the general characteristics of the text that refer to each other by using different methods.

The theory of intertextuality was mainly developed by analyzing the literary text. Since, intertextuality is one the peculiar features of the poetic text.

To quote from Ashurova D.U. (2012) ,"Intertextuality is defined as a peculiar quality of certain texts to correlate with other texts". Intertextuality is one of the predominant categories of text. The term was coined by poststructuralist Julia Kristeva in 1966. Kristeva's definition of "intertextuality" is the combination of Ferdinand de Saussure's semiotics with Bakhtin's dialogism. According to Bakhtin, all texts keep on a ceaseless dialogue with other literary works and other authors. In this case, the author continues the dialogue not to advance or correct the previous work but to inform and to be informed by them.

Linguist Norman Fairclough concedes that "intertextuality is a matter of recontextualization". The linguist Per Linell regards recontextualization as "the dynamic transfer-and-transformation of something from one discourse/text-in-context ... to another". It can be expressed explicitly by directly quoting the other text or implicitly by rendering the meaning.

Norman Fairclough divided intertextuality into "manifest intertextuality" and "constitutive intertextuality". The first is consisted of such elements as presupposition, parody, negation, irony, etc. The second outlines the interrelationship of discursive features in a text, such as structure, form or genre.

There are two approaches to the intertextuality: wide and narrow. The wide approach to the problem of intertextuality is accepted in literature where any text is considered as an intertext. Hence, all the texts are interconnected, they embody the elements of other texts. Many scholars as Yu.M. Lotman, I.P.Smirnov, B.M.Gasparov, R. Barth, M.Riffatere support this assumption.

In linguistics, intertextuality is understood as an explicit or implicit citing of other texts (Arnold I.V., Fateeva N.A.). Particularly, the precedent text is integrated into the recipient with intertextual markers. There are different types of intertextual inclusions as title, epigraph, quotation, plagiarism, imitation, antonomasia, allusion, etc. The text which involves any of these intertextual markers is accounted as intertext.

Most frequently used intertextual inclusion is allusion. In literature, an implied or indirect reference to a person, event, or thing or to a part of another text. Most allusions are based on the assumption that there is a body of knowledge that is shared by the author and the reader and that therefore the reader will understand the author's referent. In traditional Western literature, allusions to figures in the Bible and from Greek mythology are common. However, some authors, such as the Modernist writers T.S. Eliot and James Joyce, deliberately used obscure and complex allusions in their work that they knew few readers would readily understand.

An allusion can be used as a straightforward device to enhance a text by providing further meaning, but it can also be used in a more complex sense to make an ironic comment on one thing by comparing it to something that is dissimilar. Over time, as shared knowledge changes, allusions can also reveal the unspoken assumptions and biases of both authors and readers.

The intertextual interpretation of the literary text is possible when the whole text is based on the intertextual inclusion (title, epigraph, etc.).

Let's analyze the story by W.S.Maugham "The fall of Edward Barnard". This story is about two young men from Chicago (Bateman Hunter, Edward Barnard) who are in love with the same woman (Isabel Longstaffe) since their college years. Isabel Longstaffe is engaged to Edward Barnard. After the death of his father, dward becomes bankrupted. That's why, promising to come back in two years Edward Barnard travels to the South Sea Island of Tahiti for making a fortune. Since, he does not return in time, his best friend Bateman Hunter also comes to Tahiti to persuade him to return. However, Edward Barnard refuses to come back with him because life in the island changes his character absolutely. He gives up the idea of becoming rich and marrying Beatrice. He plans to marry a Tahitian girl and stay there for the rest of his life. Hearing that, Bateman Hunter returns to Chicago, and tells everything to Beatrice. He confesses his love to Beatrice and they decide to get married. They dream about the perspectives and happy life that is waiting for them.

The title "The fall of Edward Barnard" is the intertextual incusion taken from the Bible "The fall of a man". In theology, it is a transition of Adam and Eve from absolute obedience to a guilty disobedience. However, the author's choice of the title is ironical since throughout the story he opposes two cultures West and East, criticizing the materialism and pragmatism of the West (Bateman Hunter, Isabel Longstaffe):

And as he held her in his arms **he had a vision of the works of the Hunter Motor Traction and Automobile Company growing in size and importance till they covered a hundred acres, and of the millions of motors** *they would turn out, and of the* **great collection of pictures** *he would form which should beat anything they had in New York. He would wear horn spectacles. And she, with the delicious pressure of his arms about her, sighed with happiness, for* **she thought of the exquisite house** *she would have,* **full of antique furniture**, *and of* **the concerts she would give, and of the thés dansants,** *and the dinners to which only* **the most cultured people** *would come.* **Bateman should wear horn spectacles.**

From this excerpt, the reader may conclude that both Bateman Hunter and Isabel Longstaffe are thinking not about each other's happiness, that is founded on spiritual feelings of love, attachment or mutual understanding. On the contrary, they dream of the material things as **Hunter Motor Traction,** big **Automobile Company, millions of motors,** *great collection of pictures, exquisite house, antique furniture*, *and the most cultured people.* Their dream of happy life is completely different from that of Edward Barnard's:

"I haven't failed. I've succeeded. You can't think with what zest I look forward to life, how full it seems to me and how significant. Sometimes, when you are married to Isabel, you will think of me. I shall build myself a house on my coral island and I shall live there, looking after my trees--getting the fruit out of the nuts in the same old way that they have done for unnumbered years--I shall grow all sorts of things in my garden, and I shall fish. There will be enough work to keep me busy and not enough

to make me dull. I shall have my books and Eva, children, I hope, and above all, the infinite variety of the sea and the sky, the freshness of the dawn and the beauty of the sunset, and the rich magnificence of the night. I shall make a garden out of what so short a while ago was a wilderness. I shall have created something. The years will pass insensibly, and when I am an old man I hope that I shall be able to look back on a happy, simple, peaceful life. In my small way I too shall have lived in beauty. Do you think it is so little to have enjoyed contentment? We know that it will profit a man little if he gain the whole world and lose his soul. I think I have won mine."

The author clearly shows the distinction between the characters by depicting their dreams and goals. Although, the story is named "The fall of Edward Barnard" he hasn't fallen, contrastingly, he realized that the true happiness is in finding one's own soul, in spiritual well-being of the human.

The author shows that humanity and happiness are the most important things in life for which everything can be sacrificed and given up. Although, Edward Barnard has left the higher society in which he was, and all of them consider him to be "fallen", "lost" he is happy with what he found in the island. Consequently, the author's allusion to the fall of Adam sounds ironic and sarcastic because in the story the society of the West is regarded as "fallen" because of their materialism.

2.5. The cognitive interpretation of the literary symbol

With the development of cognitive linguistics many stylistic units began to be investigated from the perspective of cognitive models and considered to be the result of human mental activity. One of such linguistic units is symbol which was regarded as a figure of speech before and was explored only from the stylistic viewpoint.

Symbols are one of the most stable elements of the cultural continuum. Being the essential part of the cultural heritage symbols transfer texts, plot schemes, and

other semiotic conversions from one layer to the other. The notion of symbol is studied by a number of disciplines as psychology, aesthetics, philosophy, semiotics and mythology. Many linguists defined symbol as follows:

According to the definition of P.Ricker, symbol is any structure of meaning where the primary, direct meaning denotes an implicit, secondary meaning (Ricker, 2002, p.44). Symbol is frequently compared to a linguistic sign, since both of them indicate a certain meaning. However, symbol functioning in the literary text differs from the linguistic sign by some extralinguistic peculiarities. Symbol is not only a word but also an essence - object or living being (plant, animal, human being). In this case, the relationship between signifier and signified is not unequivocal.

С.С. Аверинцев (2001) claims, that symbols are better revealed through comparison of adjacent categories of imagery and sign. Generally, symbol is an image in its semiotic sense. Moreover, it is a sign bearing all the seamlessness of a myth and ambiguity (polysemy) of an image.

The symbol in the literary text is more motivated and less defined in meaning than sign. Symbolic meaning in the literary text suggests a particular content which is perceived by the reader through analyzing the implicit meaning (Admoni, 1974; p.13). Therefore, the interpretation of symbol presupposes a mental activity directed to decoding the implicit meaning. Though, every reader attempts to reveal the concealed implication of the symbol, there is no particular formula for accomplishing it. Accordingly, any interpretation of symbol discloses some connotational meaning of it. The content of any symbol is built on the idea of universal unity. Even the meaningfulness of symbols illustrates the concealed meaning of the world and life.

Literary image and symbol are closely interrelated notions in the poetic text. According to С.С. Аверинцев (2001), "any symbol is an image (and, any image is a symbol to a certain extent). Nonetheless, image overflows its denotative meaning. It has an extended and obscure connotation, but image does not express a new meaning (Арутюнова, 1988). Unlike the literary image, symbol usually indicates more abstract

and extralinguistic content. Although, symbol is built on the basis of poetic image, it does not, inevitably, denote the same connotation. Both literary image and symbol originate from a sensual image which is characterized by a particular semiotic potential that generates various signs and semiotic concepts. The structure of these concepts are formulated through the interaction of plane of expression and plane of content (Арутюнова, 1990). Generally, these semiotic concepts include signs - linguistic signs; complex signs - symbols as cultural constants; semiotic processes - metaphor, metonymy; also, the impermanent, intricate signs of discourse - poetic imagery, individual symbols (used by the authors), tropes.

Т.В. Адамчук (2002) considers that poetic image is a materially fixed reflection of a particular historical, aesthetic attitude of the author towards the reality. Poetic image expresses fundamental concepts individually, concretely and specifically. It is the product of culture. Poetic image accumulates and filters abstract images, thoughts, collective ideas, myths, ideologic stereotypes, ideals, intentions and mistakes of people. On the basis of poetic imagery lays any sensual, rational, productive, ideal images available for human. Addressing and materializing them, the author influences a concrete social sphere. Poetic image always has a peculiar symbolic meaning. "Deriving symbolism from poetic image results in depriving the essence of it" (Лосев А. Ф., 1982). Thus, poetic image and symbol are inseparable unity in the belles-lettres text that serve for creating a certain emotional, aesthetic impact on the reader.

Generally, scientists distinguish three types of symbols:

✓ Universal symbols that are recognized and interpreted similarly all over the world. There are many universal symbols as:

Black is a symbol that represents death (Katherine Mansfield "The wrong house").

Seasons as the symbol of periods in human life (spring-youth, autumn-adultery)

"Life's autumn past, I stand on winter's verge" (Wordsworth,

Excursion 4.611).

Rose as the symbol of the most beautiful, distinguished and beloved girl (W. Blake's "The sick rose", in Shakespeare's "Hamlet" O Rose of May!).

5.   Nationally specific symbols which are peculiar to concrete cultures and interpreted variously from culture to culture.

Examples for such symbols are:

- *the symbol of dragon that stands for power, strength and good luck (China), treasure guardian (Europe), wisdom, longevity, fertility, procreation, and regeneration (Oriental cultures);*

- *sheep comes as a symbol of obedience, faith in England, but symbolizes ignorance in Russia;*

- *red thread symbolizes Marriage and Fate in China, but wards off the person from the "evil eye" in Kabbalah.*

6.   Personal (individual) symbols that vary from the author to the author.

Let's analyze the explication of symbols in the literary texts. The story by W.S.Maugham "The voice of the turtle" is particularly interesting in this case. The story is about a young rising writer, Peter Melrose, who is writing a book about the diva. Knowing this fact the narrator introduces Peter Melrose to his neighbor - La Falterona (diva) as he stays with him in the Riviera for a few days. The narrator says that La Falterona was extremely famous at the time ***"not even Melba had a greater reputation"*** (Nellie Melba – one of the most famous opera singers of Victorian era). She has married three or four times and one of her husbands was a Neapolitan prince. For this reason, "…***her silver, her cutlery, and her dinner-service were heavily decorated with a coat of arms and a crown"*** she ordered her servants to address her as ***"madame la princesse"***. Since, the opinions of two men are quite different about the character, personality of prima donna, the narrator thinks that knowing the prima donna in real life will change the opinion of the young writer about them. However, the young writer wouldn't change his mind and describes the prima donna as the

"woman of all virtues" even after talking with La Falterona whom the narrator considers "hateful". The narrator is disappointed with young writer for this reason and says that he likes people **"a little worse than is reasonable".**

"The voice of the turtle" by W.S.Maugham is written in rather ironic tone. The story is mainly about the personality of a famous opera diva La Falterona who is described as a woman of despicable character:

"…**with me she was not natural** for that she could never have been if she had tried, **but franker than with anyone else**";

"She liked coming to dine with me **because she knew the food was good**. It was the only meal she ate in the day, for **she took great care of her figure**, but she liked that one to be succulent and ample. **I asked her to come at nine, knowing that was the earliest hour she dreamt of eating, and ordered dinner for half past. She turned up at a quarter to ten**. She was dressed in **apple-green satin, cut very low in front, with no back at all, and she wore a string of huge pearls, a number of expensive-looking rings,** and on her left arm **diamond and emerald bracelets from the wrist to the elbow. Two or three of them were certainly real.** On her raven-black hair was **a thin circlet of diamonds**. She could not have looked more **splendid** if she had been going to **a ball at Stafford House** in the old days".

From the excerpts provided above, the reader may infer that La Falterona is rather vulgar, conspicuous woman. This is explicated in the text by her outlook with a lot of expensive jewels **"from the wrist to the elbow",** her low-necked dress "**with no back at all".** In addition, she likes to show off herself, since, for a simple dinner with a couple of friends she comes as if it was "**a ball at Stafford House".** She is very much concerned about her appearance and what effect it has on others. Every time she speaks with a different accent (Sevilian, Hungarian) in English according to the image she has chosen: **"…She looked very Spanish and, I suspected, felt it, for her accent at the beginning of dinner was quite Sevilian"**;

"…She claimed to be a Hungarian, but her English was perfect, she spoke it with a slight accent (when she remembered)…".

It shows that she regards life as the other form of stage where she plays her role. She is not natural and frank with anyone. Moreover, the author characterizes her as: *"vindictive and envious, hard as nails, incredibly vain, cruel, selfish, scheming, and mercenary", "..absolutely ruthless, a born intriguer, and as self-centered as they make "em"".* Although, throughout the story the author shows only her negative sides, he is amazed with her for she is a really talented person and a great artist with all her demerits: *"La Falterona's voice, even now, was exquisite in its quality, mellow and crystalline, and she sang with wonderful emotion, so tenderly, with such tragic, beautiful anguish that my heart melted within me"*.

The title of the story "The voice of the turtle" is symbolic since "turtle (dove)" is referred to several times in the Scripture in a positive sense, denoting mainly love, patience, sacrifice, and has been regarded as the bird of heaven. Moreover, for its pairing for life, and for its fidelity to its mate, the turtle dove was a symbol of purity, and faithfulness. Although, she is described as a hateful woman, the reader may infer from the text that she shouldn't be accepted as a woman of all virtues because of her splendid voice and great talent, on the contrary, she is fascinating with all the demerits she has. She sacrificed herself for the life of famous diva with all its drawbacks, foul tricks, scandals since she is in love with music and faithful to it till the end.

Symbolism in literature attracts the attention of the readers, evokes their interest and makes them search for the implicit meanings. It serves as a keyword that conceals the conceptual meaning, main message of the author. Nevertheless, recognizing and interpreting symbols, differentiating them from other literary devices is a complex task for readers.

Summary (2ⁿᵈ chapter)

Foregrounding is regarded as a basic means of text perception. The term denotes the highlighted parts of the literary text which help to interpret conceptual information. The main purpose of foregrounding is to attract the reader's attention to the most important parts of the text by a strange form or violation of linguistic rules. Basic means of foregrounding are coupling, convergence of stylistic devices, defeated expectancy and strong positions.

The other way of interpreting the literary text is revealing the conceptual content of keywords. Keywords are frequwntly repeated throughout the literary text for concentrating the reader's attention on the main theme of the text. Moreover, keywords are polysemic, semantically complicated linguistic units which serve for the interpretation of the text.

Synonymy is of special importance in the literary text. Synonyms illustrate the thematic development, create cohesion and integrity, and help to disclose the deep conceptual idea of the belles-lettres text.

Intertextuality is considered as one of the effective methods of literary text interpretation. Since, revealing the author's purpose of inserting a particular text helps to penetrate to a deep layer of the text. Recognizing and interpreting the sense of intertextual relations is a cognitive process which requires certain mental operations and evokes knowledge structures in reader's mind.

Symbol has always been regarded as a linguistic unit of stylistics. However, the development of cognitive linguistics attracted the attention of the scientists to the cognitive aspects of literary symbol such as:

- Stable elements of cultural continuum;
- Twofold entity denoting explicit and implicit meaning;
- Carries extralinguistic content;
- Has an aesthetic, emotive impact on the reader.

There are three types of symbols such as universal, nationally –specific, personal (individual). What type of symbol the author uses and what conceptual message it conveys, the reason of using a certain symbol and how it discloses the main theme of the literary text are to be interpreted from the position of cognitive linguistics.

Thus, cognitive linguistics offers another perspective for such traditional notions as foregrounding, intertextuality, keywords, synonyms and symbol. The cognitive interpretation of these symbols helps to perceive the literary text, disclose the implicit meanings and identify the author's intention.

CHAPTER III. METHODS OF LITERARY TEXT INTERPRETATION

3.1. Frame analysis in the literary text

Frame is one of the central notions of cognitive linguistics. It aims at identifying the cognitive function of language. As a linguistic notion the term frame was introduced by Ch. Fillmore in mid 70s. According to Fillmore, the meaning of the word is understood as a frame with which it is associated (Fillmore, 1992).

In its broad meaning the term frame means a cognitive structure or a mental image that contains some information. However, there are two approaches to the notion of frame in cognitive linguistics: frame as a knowledge structure and frame as a structure of knowledge representation. On the one hand, frame is considered as a part of human cognitive system. In this case frame is defined as a real cognitive structure, i.e. the structured fragment of knowledge about the world which is formed in mind around a certain entity as general idea about the sphere of its existence (М.В.Никитин, 2007). On the other hand, frame is a means of representing cognitive structure, cognitive model that conveys knowledge and opinion about the concrete, frequently repeated situation (М.В.Никитин, 2007).

Different scholars define frame as following:

• Units of knowledge organized around the concept, which contains data about fundamental, typical concept in one culture (T.A. van Dijk, R. Beaugrande, V. Dressler);

• Structure of information for representing the stereotypical situation (M.Minskiy);

• Type of cognitive model which displays knowledge and opinions related to concrete, frequently repeated situations (F. Ungerer, H.V.Schmidt);

• Knowledge structures that unite a lot of spheres associated with the linguistic form (G. Taylor).

Although, the notion of frame is still a disputable question in cognitive linguistics, there are some common features of it which are indicated by many scholars:

- First of all, the category of frame belongs to the sphere of knowledge; it is a knowledge structure. According to N.N. Boldyrev, frame is a culturally specific, canonized knowledge about the world. In general, it displays the knowledge about any sphere of human life.

- All scholars claim that frame structures knowledge about stereotyped, typical, thematically united situation.

- The aforementioned common peculiarity of frame presupposes that it contains fixed, conventional features that are recognized by any members of society. These attributes belong to the upper levels of frames and they remain permanent and stable (O.V.Sokolova, 2007).

- Frame is a structure of hierarchically interacting elements. Usually the elements of upper levels display conventional, stable peculiarities; whereas the elements of lower levels are filled with features while the frame is adapted to a concrete situation. Hierarchically organized structure of frames provides their integrity.

- One of the essential properties of frame is its categorical character of knowledge organization; i.e. the fixation of phenomenon, notion or item to a definite class and its relationship with other elements of this class.

In the literary text frame analysis proves to be very fruitful. The frame consists of several slots which are shown either explicitly or implicitly. Since, interpreting the implicit slots helps the reader to reveal the author's intention and his/her conceptual world picture. So, let's analyze a frame presented in the fragment of the story "The Nightingale and the Rose" by Oscar Wilde.

Love surely is a wonderful thing. It is ***more precious than emeralds***, and ***dearer than fine opals***. ***Pearls and pomegranates*** cannot ***buy*** it, nor is it ***set forth in the marketplace***. It may not be ***purchased of the merchants***, nor can it be ***weighed out in the balance for gold*** (Oscar Wilde, "The Nightingale and the Rose").

Here, the author shows an analogy between the feeling of love and marketplace. The word marketplace can be illustrated as a frame consisting of following slots: participants, actions, means, goods, qualities. See table 1.

Table 1.
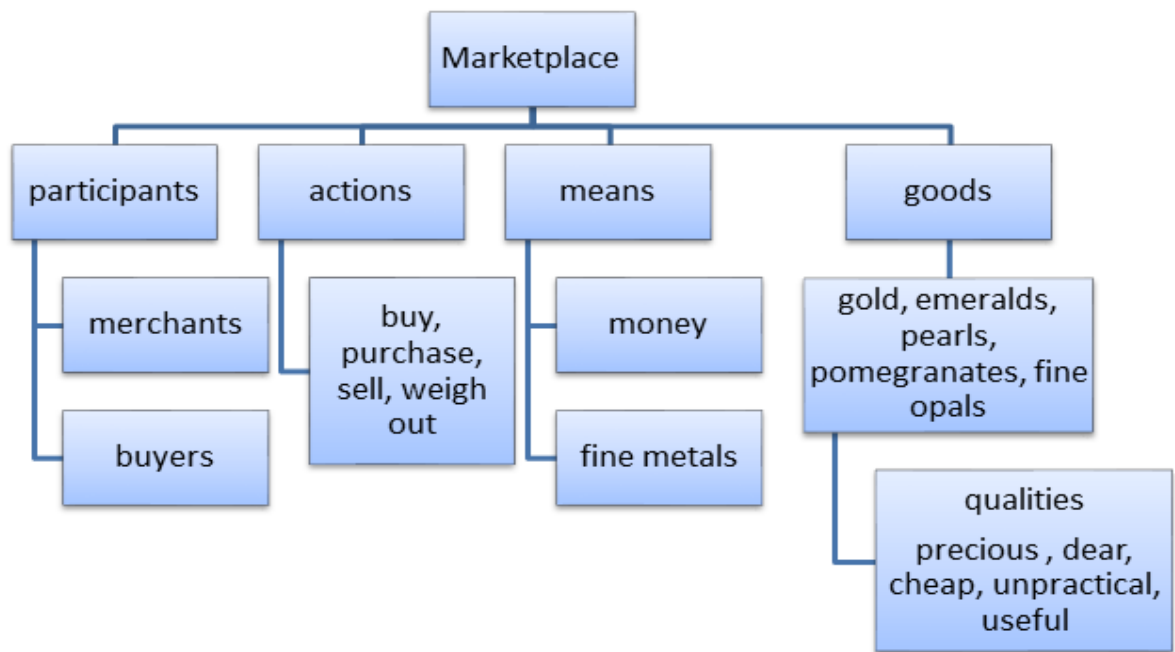
Let's analyze some of the implicit slots. In the slots – "actions" and "means" the author wants to accentuate that love is not a thing to be sold or bought even if one has all the treasures. Love is not a material thing to be found in the marketplace. It is the most precious, spiritual feeling for which life can be sacrificed. The explicit information that is presented through the frame of marketplace conceals more essential conceptual information about the ungrateful, mercantile and pragmatic attitude of people (the Student and the girl) towards this feeling. In this fragment the author displays the value of a true love by opposing it with the marketplace, where all things are measured with money, where everything can be obtained and vended if the

person has enough capital. Moreover, the slot "goods" in which love is compared to gold, emeralds, fine opals, pomegranates shows that the characters represented in the story appreciate them more than love. The slot "qualities" is also interesting from the conceptual point of view. Hence, both the Student and the girl refer to love as if it is an unpractical, cheap, not useful thing:

*"...everybody knows that **jewels cost far more than flowers"** (the girl);*

"I am afraid it will not go with my dress"(The girl);

*"What a **silly thing Love** is ... It is **not half as useful as Logic**. ...In fact, it is quite **unpractical**..."* (The student).

Thus, the conceptual information of the story is about how people regard love as merchandise, or an investment that should be profitable in any case. People forget that love is a feeling, gift that spiritually exalts any human.

W. Somerset Maugham "The luncheon"

Let's analyze the following story by W. Somerset Maugham "The luncheon". The situation described in the text can be presented by the frame "The restaurant" which contains such slots as arrangement of time and place, choice of restaurant, bill of fare, people and the bill. See table 2.

Table 2.
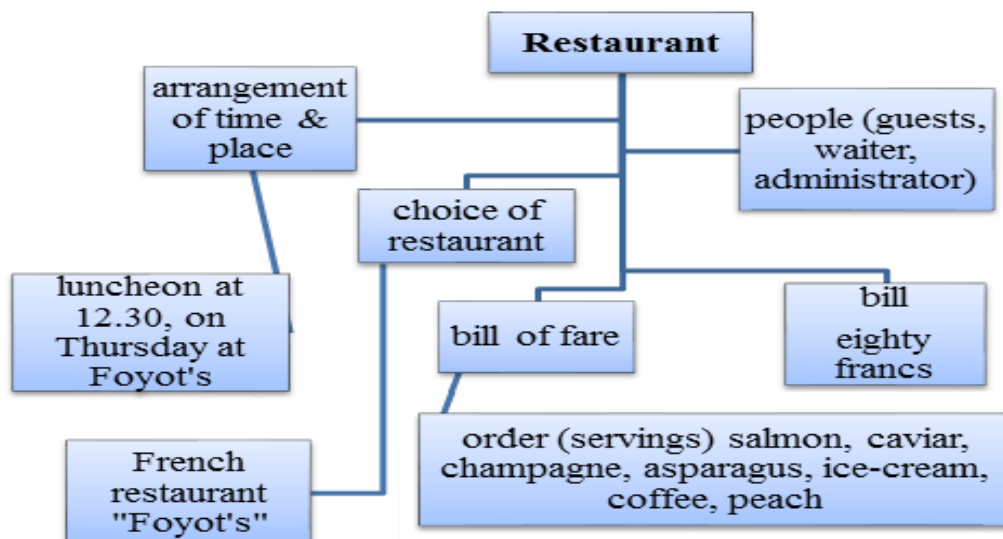
Let's analyze some slots of the story. The slots "choice of the restaurant" is of special importance here. Since, "Foyot's" is an elite, expensive and prestigious restaurant which the writer defines as **"Foyot's is a restaurant at which the French senators eat".** At the beginning of the story the author comes up to her **"in an answer to her beckoning"** during the interval of the play and she reminds him that **"twenty years ago"** he asked her to luncheon. More plainly speaking, the woman asks for the invitation to the restaurant. From the conceptual viewpoint this slot implicitly informs the reader that the woman is a snobbish, ostentatious scrounger who is not afraid of living at someone else's expense. The title of the story "The Luncheon" is represented in the slot "arrangement of time". This is an ironical choice of the title, since **"luncheon"** means "any light meal or snack that is eaten between breakfast and dinner". However, the expectations of the young writer who plans a modest lunch for fifteen francs fail as the woman he invites begins ordering meal after meal. The slot "servings" illustrates that the woman knowing that the gentleman who invited her to the restaurant would not let her pay, uses his money with such carefulness that the writer is left with no money at the end. Meals that she ordered for herself (**salmon, caviar, champagne, asparagus, ice-cream, coffee, peach**) imply her snobbism, since, all of them are considered to be the best and the most expensive meals of French cuisine which can afford only well-off people. Furthermore, her replicas **"I never eat more than one thing", "I never drink anything for lunch"** prove that she is eager to respond to the common stereotype as having a light meal or not drinking just after having a meal are the habits of aristocratic people who keep a healthy lifestyle.

So, the analysis of the stories proves that the use of frame analysis in the literary text is aimed at revealing its conceptual essence and helps the reader infer implicit information, disclose the author's conceptual world picture.

3.2. Cognitive mapping

Cognitive mapping is considered to be one of the effective methods of analyzing words and concepts in the belles-lettres text. This method helps to reveal the conceptual structure of linguistic units, and consequently, the deep semantics of the text.

The central notion in cognitive mapping is the notion of concept which is one of the key terms studied in cognitive linguistics. Many scholars as Morokhovskaya, A.Vezhbickaya, Yu.Stepanov, V.A.Maslova, N.D.Arutyunova, Ye.S.Kubryakova, A.P.Babushkin, N.N.Boldyrev and others investigate the notion of concept. The term "concept" is traced back to 1928, when С.А.Аскольдов published the article named "Концепт и слово". Although, the scholar outlines the problems concerning the term "concept", this issue remains uninvestigated until 80th of XX century. In modern linguistics, generally, there are two main approaches to the notion of concept:

The representative of the first approach, Ю.С. Степанов, Д.С.Лихачев, В.А.Маслова focuse on the cultural aspect of concepts when the whole culture is understood as a set of concepts and their interrelations. Hence, concept is the basic cultural unit in the mentality of people. They play the key role in the collective linguistic mind. Similarly, В.Н.Телия asserts that concept is what we know about the object during its entire existence. In this regard, the role of language is of secondary importance, since, language acts as a means of verbalizing cultural content of concepts.

The supporters of the second approach are Н.Д.Арутюнова, Е.С.Кубрякова and others. They claim that concepts are formed as a result of encountering the meaning of the word with individual/social experience of people. That is to say, concepts act as mediators between language and reality.

In cognitive linguistics, the term is defined diversely by various scientists:

Concept is an operative unit of mental lexicon, lingua mentalis, and the reflection of world picture in human psychics. On the basis of language and its categories lays the material experience of people (Е.С.Кубрякова,).

Ю.Д.Апресян's theory regarding concepts is based on the following positions:

1) Every natural language reflects a peculiar way of perception and organization of the world. In addition, the definitions expressed in the language are unified system of viewpoints which is intruded by language to its speakers;

2) The way of conceptualization of the world inherent in language is partially universal, partially nationally specific;

3) World vision (way of conceptualization) is naïve to a certain extent, i.e. it differs from the scientific world picture, yet it is not primitive.

According to В.А.Маслова (2004), only the phenomena which are actual for a particular culture, have a great number of linguistic units for its fixation, are the subjects of proverbs and sayings, poetic and literary texts can be regarded as concepts.

In this method is analyzed all linguistic data that refers to a particular concept. The method of conceptual mapping can be of two types: Capsule modeling (Morokhovskaya, 1984) and layer mapping (Степанов, 1997: 46-56; Карасик, 2002; Луньова, 2006; Приходько, 2008: 4-64). Expediency of the second method is proved by Ю.С. Степанов, who claims that the multilayered structure of the concepts presupposes the use of several methods of analysis (Степанов, 1997: 46). Traditionally, it includes the following methods:

1) Outlining the means and ways of "ingoing into concept" through the analysis of speech, discourse or text (Приходько, 2008:49);

2) Metalinguistic titling (Приходько, 2008);

3) Etymological or componential analysis;

4) Notional analysis via encyclopedic resources;

5) Analysis of synonymic or semiotic rows (Степанов, 1997:56-57);

6) Reconstruction of (perceptual)-image bearing layer with the help of verbal sensory markers and conceptual tropes (Воркачев, 2011: 67);

7) Identification of valuable content of the concept (Воркачев, 2011:68);

8) Establishment of associative relations between concepts by building their maps including author's individual conceptual world picture implied in the literary text.

According to Е.С.Кубрякова the procedure of cognitive modeling consists of the following procedures:

- analysis of the dictionary definitions, lexicological interpretations of a word;

- paradigmatic and syntagmatic features;

- word building potential;

- phrases and paroemia related to the analyzed word;

- all the contexts that illustrate the conceptual peculiarities of the word.

Let's see the conceptual structure of the concept "money" by the analysis of all the linguistic units and contexts related to this concept.

According to the dictionary definitions money is:

1) Something generally accepted as a medium of exchange, a measure of value, or a means of payment as: officially stamped metal currency, money of account, paper money.

2) **Wealth** reckoned in terms of money;

3) A form or denomination of coin or paper money;

4) The first, second and third place **winner**s – usually used in the phrases *in the money* or *out of the money*;

5) Persons or interests possessing or controlling great wealth;

6) A position of wealth *born into money*

Money – adjective, involving or **reliable** in a crucial situation: *a money player.*

The definition of money illustrates that money is used generally in a positive sense: denoting mainly **wealth, superior position, reliability**.

According to the synonymic row money denotes:

Power: *almighty dollar, tycoon, fat cat, manipulator;*

Support: *ally, underwriter, endorser, promoter, follower, benefactor, sponsor, patron;*

Protection: *angel, advocate.*

Something that a person always needs (food): *bread, dough, chicken feed, chips, nest egg.*

The synonymic row of the concept "money" is very positive and money is regarded as something that protects, supports, and gives power to a person. Moreover, comparing money with "food" shows that money is as necessary as food for people.

Proverbs related to money explicate:

Power:

Money is power;

Money makes a man;

Money makes the mare to go

Money talks

You pays your money, you takes your choice

A golden key can open any door

The cause of negative consequences:

Money is the root of all evil

Muck and money go together

Bad money drives out good

Where there's muck, there's brass.

Lend your money, and lose your friend

Money has no smell

A bad penny always turns up

The proverbs about money illustrate both the negative and positive evaluation of the concept. On the one hand, money is a means of power, manipulation, on the other hand, money is considered as the reason of all bad deeds, and events.

Quotes about money and their conceptual message:

Money as one of the most important, valuable things:

When I was young, I thought that money was the most important thing in life; now that I am old I know that it is. - Oscar Wilde

Money isnt' everything, but it ranks right up there with oxygen (Rita Davenport).

Money cannot buy health, but I'd settle for a diamond studded wheelchair (Dorothy Parker).

Money as a means of achieving success:

Money won't create success, the freedom to make it will – Nelson Mandela.

Money is only a tool. It will take you wherever you wish, but it will not replace you as the driver – Ayn Rand

The most efficient labor saving device is still money –Franklin P.Jones

Money as the reason of bad circumstances, behavior, etc.:

Money is a great servant but a bad master (Francis Bacon).

Disagreements over money are the biggest cause of divorce (Susan Elizabeth Philips).

Money explicated in the textual level:

Money regarded in a negative sense:

*"As much money and life as you could want! The two things most human beings would choose above all – the trouble is, humans do have a knack of choosing precisely those things that are **worst** for them"* (J.K.Rowling, "Harry Potter and the Sorcerer's Stone")

Thus, the concept of money has both positive and negative characteristics. Although, it gives a person power, strength, success, is regarded as one of the most

essential things, at the same time having much or no money results in bad circumstances as well.

Thus, the method of cognitive modeling helps to reveal the deep semantics of concepts, since it analyzes the conceptual content of the concept in all linguistic levels.

Summary (3rd chapter)

With the development of new trends in linguistics, also, the integration of other scientific methods triggered the emergence of new methods of analysis of the literary text. The most effective and applicable to the literary text are the following methods:

- Frame analysis is based on interaction of language structures and their mental models. Frame is a hierarchical structure of linguistic information that represents a stereotyped situation. It contains two levels: upper level (the frame's name) and lower level (slots, terminals, subslots including information about the situation). Slots are often implicit and their interpretation is fulfilled by the investigation of syntagmatic, paradigmatic, systematic, contextual, connotative, associative relations of the verbal signal (stimulus).

Frame analysis of the text consists of the following procedures:

- Finding out the verbal signals that represent conceptual frames;
- Interpretation of their frame semantics, associative, figurative, contextual links;
- Activizing knowledge structures (World knowledge), contextual and propositional functions (linguistic knowledge);
- Conceptualizing textual information (generalizing, making conclusions, inferring knowledge on the basis of verbal signals and their frames).

- Cognitive mapping reveals the deep semantics of the linguistic units. It consists of the following procedures:

  - analysis of the dictionary definitions, lexicological interpretations of a word;

  - paradigmatic and syntagmatic features;

  - word building potential;

  - phrases and paroemia related to the analyzed word;

  all the contexts that illustrate the conceptual peculiarities of the word.

CONCLUSION

Although, the problem of the literary text and its peculiar features were studied in traditional linguistics, the emergence of cognitive linguistics suggested investigating its properties from the cognitive perspective. That is why, the problem of the belles-lettres text, its perception and interpretation is the object of many investigations in cognitive linguistics.

Consequently, the first chapter of the research deals with the basic theoretical assumptions regarding the problem of the literary text, its perception and interpretation. Classifies and defines its main categories, discusses the traditional and modern approaches to the literary text interpretation.

Thus, the literary text is considered to be a representation of author's personality and individual conceptual world picture, his/her world perception. Thus, it is the subjective reflection of objective reality. However, the truthfulness of the literary text is rather relative, since, the author uses imagery, emotive lexicon or emotional situation for attracting the reader's attention, and activating his/her knowledge structures. The literary text has a complex structure which is why it can be studied from the standpoint of various approaches. Moreover, the belles-lettres text has an aesthetic and emotional impact on the reader. For this reason, the process of perception and interpretation is of special importance in cognitive linguistics. Though, the literary text remains the same over time, every reader perceives the text differently based on their age, cultural, psychological background. What cognitive processes the literary text evokes and what conceptual messages the reader may infer from the literary text are studied in the framework of cognitive linguistics.

The second chapter deals with the cognitive interpretation of such linguistic units as symbol, keywords and synonyms verbalized in the literary text. The conceptual content of aforementioned notions is analyzed. Moreover, foregrounding

and intertextuaity are regarded as one of the effective means of the literary text interpretation.

Foregrounding is attracting the reader's attention to the most important parts of the text with the help of several means: strange form, deviation, strong positions, abundance of stylistic devices, etc.

Synonyms are words that are similar in meaning. Different scholars distinguish various types of synonyms. For the process of interpretation the use of contextual synonyms are essential, since, they show the development of the theme, main idea of the whole text. Keywords are words that are repeated throughout the text to illustrate the main theme of the literary text. Symbols are the stable elements of culture which contain implicit and explicit meaning, extralinguistic content. In traditional linguistics, synonyms, keywords and symbol were considered to be stylistic notions. Nevertheless, the development of cognitive linguistics offered a new perspective for interpreting these notions in the literary text. That's why, revealing their conceptual, implicit meanings and analyzing the author's intention of using them is essential.

Intertextuality is the direct or indirect reference to other texts which the author intentionally uses for a particular reason. The cognitive interpretation of the literary text is interested in intertextual inclusions of title. Since, their interpretation and connection with the content of the literary text reveals the conceptual, implicit information about the author's message.

The third chapter is concerned with modern methods of literary text analysis such as cognitive modeling and frame analysis.
With the development of new trends in linguistics, also, the integration of other scientific methods triggered the emergence of new methods of analysis of the literary text. The most effective and applicable to the literary text are the following methods:

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- Cognitive mapping reveals the deep semantics of the linguistic units. It consists of the following procedures:
- analysis of the dictionary definitions, lexicological interpretations of a word;
- paradigmatic and syntagmatic features;
- word building potential;
- ✓ phrases and paroemia related to the analyzed word;
- ✓ all the contexts that illustrate the conceptual peculiarities of the word.

Thus, the cognitive interpretation of the literary text aims at revealing the deep conceptual essence of the literary work, disclosing its implicit meanings and identifying the author's intention.

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