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The cognitive low-dynamic script in the novel of E.R. Burroughs “A princess of mars”

АБСТРАКТ

In the article, the script is considered as a low-dynamic cognitive structure. It brings to light the specifics of the studied low-dynamic cognitive structure. The author carried out the cognitive-hermeneutic analysis of a nominative field of the linear script, which was represented in an architectonics of the concept sphere in the work by E.R. Burroughs «A Princess of Mars» and revealed the specifics of studied the low-dynamic structure. The article discusses the definitions of the linear and nonlinear cognitive script in architectonics of concept sphere of fiction. The author analyzes the terminals of nominative field in the cognitive script. In the research, the method of cognitive-hermeneutic analysis of nominees of the cognitive linear script was applied. The nominative field of the cognitive script was investigated. By consideration of a nominative field of the script, such aspects of the dynamic structure as proxemes, chronemes and landscape units were revealed. It was revealed that the cognitive script realized in the fiction text has the nominative field representing a set of nominees of various format.

Key words: script; cognitive structure; proxeme; cognitive-hermeneutic analysis; chroneme; linear script; nonlinear script.

Introduction

One of the most challenging directions in modern cognitive linguistics is a research of speech representations of a concept. The art text is one of basic formats of speech representation of a concept. Now there are various definitions of concepts. In the works of N.F. Alefirenko the concept is regarded as a “specially structured content of the act of consciousness, embodied in the form of a meaningful way of a cognitive object” [2, с. 7]. V. I. Karasik defines a concept as “the mental formation created on the basis of a conceptual and valuable signs both containing figurative and behavioural components” [7, с.6]. Z. D. Popova and A. A. Sternin define a concept as “discrete mental formation, proceeding from a basic unit of a cogitative code of the person, the possessing rather ordered internal structure, representing result of cognitive (cognitive) activity of the personality and society and bearing

complex, encyclopedic information on a reflected subject or the phenomenon, on interpretation of this information by public consciousness and the relation of public consciousness to this phenomenon or a subject” [14, с.34].

Method

The cognitive-hermeneutic analysis of fiction concept-sphere segments is used to discover parameters of literary architectonics. The novel E.R. Burroughs «A Princess of Mars» was researched to identify the specificity of cognitive script.

Main part

The linguo-cognitive researches conducted in the last 30 years revealed various types of concepts. In this fictionicle we will consider a fiction concept which is understood “as a component concept sphere of the fiction text of the author, including those mental signs and the phenomena which are kept by historical memory of the peo-

ple and are in consciousness of the author cognitive pragmatically significant for plot development. It creates a cognitive aura of work [11, p. 8] therefore among variety of modern approaches to research of the fiction text is considered in a look concept sphere as "two-level cognitive discursive construct, which representing set of fiction concepts which are realized by mainly such cognitive structures as a mega-frame, the script, the scene, forming cognitive aura"[11, c.5].

The text is understood, after N. F. Alefirenko, as "the complete communicative formation, which components are united in the uniform hierarchically organized semantic structure by communicative intension of his author" [1, p. 303]. I.R. Galperin gave the following definition to the concept "text": "this work of speech created process possessing completeness, objectify in the form of the written document, the work consisting of the name (heading) and a number of special units (superphrase unities), the united different types lexical, grammatical, logical, stylistic link, having a certain focus and pragmatical installation" [5, page 18-19]. Yu. M. Lotman considered the fiction text, as a certain model of the world, as some message in the fiction language, possessing property to turn into modeling systems [see in more detail: 9, p. 129-132] whereas A.R. Luriya claimed that "for the fiction text the conflict between clear text and inner meaning as sometimes behind the external events designated in the text, the inner meaning which is created not so much by events disappears, the facts, how many those motives which stand behind these events is especially characteristic, motives which induced the author to address to these events. And as motives are guessed rather, than «read» in the text, they can be different for various readers, because and the reader has its own view of things. And it not necessarily coincides with author's treatment. And therefore the probability of emergence of one certain sense (for the author and the reader) is lowest. To understand such text, the active analysis, checking of elements of the text with each other is required. So, there is little direct relevance to understand the message in the text, it is necessary transition from the text to the isolation of what is the inner meaning of the message "[10, p.230].

In modern linguistics, there is no single definition of what exactly is "an fiction text." The fiction text can be submitted, as the structure arranged in a special way which possesses ability to express in itself individual ideas of the author of world around. According to E.S. Kubryakova, "the reduction of the entire set of text in a single system is as difficult as finding for all this set of necessary and sufficient set of features that would be required for the recognition of the text forms a category of classical, Aristotelian type" [more info 8, p.72- 81]. Thus, research of the fiction text with application of various methods and the approaches caused by various understanding of this phenomenon, predetermines interpretive variety of text research models. One of which is based on the perception of the fiction text in a format of concept sphere as "consideration of an fiction text as a concept sphere allows revealing the underlying cognitive communication contour plot works <...>. Concept sphere of the fiction text includes unity of fiction concepts which are represented by such cognitive structures as a frame, a scene, the script [11].

The cognitive script is the dynamic cognitive structure realized by writers in fiction texts, embodied by participants of communication or individual members of society in event reality or virtuality. According to C. A. Jabotinsky "script is a representation of a data structure that controls the process of thinking and allows you to connect to a whole conceptual blocks are perceived in an objective reality" [6, p.25]. In her opinion, the script is the same frame, in which the elements are scanned, "runs" mind's eye in a certain sequence. According to Schenk and Abelson "the script or, in a different way, a script frame contains the standard sequence of events caused by a certain recurrent situation <...>. Scripts will organize behavior and its interpretation. Scripts characterized by "situational attachment and conventionality <...>. Scripts often describe the sequence of scenes, events or actions that are wholly or pfictionly ritualized nature, for example, secular, religious and military ceremonies [14, p. 210- 213].

In cognitive linguistics the script is understood as the cognitive structure which having dynamic character. Unlike a frame which is stat-

ic structure for formation of knowledge of the typified situation, the script represents "conceptual structure for procedural representation of knowledge of a stereotypic situation or stereotypic behavior" [3, p. 18]. Scripts treat as dynamically presented frame, as certain sequence of stages developed in time, episodes [4, page 37].

The cognitive script realized in the fiction text, has the nominative field representing set of nominees of various format.

The nominative field of the script as show results of the conducted researches includes proxeme. The proxeme is understood "as language unit, verbalize a component of the physical space represented in the fiction text" [12]. The fiction space is one of the most important forms of realities which serve for creation of subject and semantic structure of the fiction text. In turn the fiction text is one of the most perfect verbal and speech forms of systematization of ideas of the person of the world surrounding it. The main complexity of interpretation of fiction space consists in a polysemy of the term "space", and in extensiveness of categories of space.

Cognitive science, studying the principles, ways and means of receiving, processing, transfer and storage of information on world around in consciousness of the person, from innovative positions represents the mechanism and process of creation of an fictionistic image that allows to interpret means of representation of fiction space in a new way.

Cognitive scripts can be linear and non-linear. The linear script in our understanding is the dynamic cognitive structure consisting of consistently described actions leading to change of location of the main character or other characters in fiction space. In a format of the linear script the sequence of events also is represented. Under the non-linear cognitive script we understand the dynamic format, which includes the representation of a multi-pronged change in the location of the protagonist and other characters in the feature space.

In fictionicle it is interesting to consider a nominative field of the linear script represented in a concept sphere in work of E. R. Burroughs "A Princess of Mars". We will designate condi-

tionally a sign (T-) studied terminals. The Roman figures indicate serial number of the terminal in a nominative field of the script.

(T-I) *We had gone perhaps ten miles when the ground began to rise very rapidly* (T-II) *We were, as I was later to learn, nearing the edge of one of Mars' long-dead seas, in the bottom of which my encounter with the Mfictionians had taken place.* (T-III) *In a short time we gained the foot of the mountains.* (T-IV) *after traversing a narrow gorge came to an open valley at the far extremity of which was a low table land* (T-V) *upon which I beheld an enormous city.* (T-VI) *Toward this we galloped, entering it by what appeared to be a ruined roadway leading out from the city but only to the edge of the table land, where it ended abruptly in a flight of broad steps.*

The considered linear script consists of 6 terminals of a nominative field. Conducted cognitive-hermeneutic analysis of the material revealed the following aspects of the study dynamic cognitive structure.

Terminal I «*We had gone perhaps ten miles when the ground began to rise very rapidly*» is a combination of a verb in the form of Past Perfect «*We had gone*», which represents result of action, and proxeme of "ten miles" which semantics specifies a distance on which heroes of work in fiction space were displaced. Also this terminal comprises landscape unit of "the ground began to rise very rapidly" in which structure dynamic components are revealed: lexeme of «to rise» and phrase «very rapidly».

Terminal II «*We were, as I was later to learn, nearing the edge of one of Mars' long-dead seas, in the bottom of which my encounter with the Mfictionians had taken place*» is multicomponent. The structure of this terminal consists of the following components: a) three proxemes: (1) «nearing», (2) «the edge of one of Mars' long-dead seas», (3) in the bottom; b) verbal design (*my encounter with the Mfictionians had taken place*); c) chroneme «later». The terminal represents a local point in space, which is a location of characters in fiction space. The attention of the reader is drawn by landscape unit «the edge of one of Mars' long-dead seas, in the bottom (of which...), which semantic structure represents a horizontally vertical spa-

tial axis, that is an fiction space across – a lexeme «long», fiction space vertically - a phrase «in the bottom».

Terminal III «*In a short time we gained the foot of the mountains*» represented by chroneme «*in a short time*», by verb «*gained*» in form Past Simple and by proxeme *the foot of the mountains*», which structure includes landscape unit «*the mountains*». Under chroneme we understand “language unit, verbalized temporal marker in the narrative text outline, representing time as a component of non-verbal communication code” [7]. Existence chroneme “*in a short time*” in structure of the terminal represents change of location in fiction space, however level of dynamics of this spatial movement isn’t so obvious since or characters moved very quickly and passed distance for a short period is a high level of dynamics, or two points were in space absolutely nearby that doesn’t exclude as low, average, and high dynamics of movement.

Terminal IV «*after traversing a narrow gorge came to an open valley at the far extremity of which was a low table land*» is presented by the following components: a) chroneme «*after*», b) four proxemes: «*traversing (a narrow gorge)*», «*open valley*», «*at the far extremity*», «*low table land*», c) the verb in form Past Simple «*came*». It is remarkable that two proxemes from four is landscape units: «*open valley*», «*low table land*», and structure of the third proxeme “*traversing (a narrow gorge)*” includes landscape unit of “*narrow gorge*”. Moreover, the structure of two landscape units of “*a narrow gorge*”, “*open valley*” includes the antonymous adjectives which use characterizes dynamics of change of a format of fiction space from limited “*narrow*”, to spacious “*open*”.

Terminal V «*(a low table land) upon which I beheld an enormous city*» consists of the following components: a) two proxemes of “*upon which*”, “*an enormous city*”, the last represents also landscape unit; b) verb in Past simple “*beheld*”.

Terminal VI «*toward this we galloped, entering it by what appeared to be a ruined roadway leading out from the city but only to the edge of the table land, where it ended abrupt-*

ly in a flight of broad steps» is represented by the following components: a) four proxemes: «*toward this*», «*entering it*», «*(roadway) leading out from (the city)*», «*the edge of the table land*»; b) two verb in Past Simple «*galloped*», «*ended*» from which only “*gallop*” is a terminal making verb because it represents the next action in structure of the cognitive script, whereas the verb “*ended*” is included in the description of landscape unit “*the edge of the table land, where it ended abruptly in a flight of broad steps*”. We will emphasize that fact that semantics of a verb of “*gallop*” represents high degree of dynamics of movement of characters in fiction space.

Conclusion

Research of the fiction text in a concept sphere as sets of fiction concepts provides extensive data on the static and dynamic cognitive structures represented in considered construct. Dynamic structures, differing on a format of nominative fields, represent various degrees of dynamics of realization of events and actions, from low to the high. Conducted cognitive-hermeneutic analysis of nominative field of linear cognitive script, represented in the architectonics concept sphere novel E.R. Burroughs «A Princess of Mars», revealed the following specifics of this dynamic structure, which consists of six terminals. It was established that in this six-terminal linear scenario only in two terminals, the first and the sixth, verbs represent dynamics, namely, in the first terminal through verbal temporal shape Past Perfect - «*We had gone*» in conjunction with proxeme «*ten miles*», whereas in the sixth terminal semantics of the verb of “*gallop*” represents the highest degree of dynamics. From 15 proxemes only 3 represent dynamics: “*ten miles*” “*traversing (narrow gorge)*” “*entering it*”. 3 chronemes, 7 landscape units and 1 landscape unit represent low level of dynamics. Thus, it was revealed that this linear cognitive script is low-dynamic by means of a combination of low-dynamic verbs, proxemes, chronemes, and also by means of low-dynamic semantics landscape units.

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