

## The Interpretation Mechanism of Meaning Creation Ways in German Literary Discourse

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### Abstract

This research studies the meaning interpretation mechanism used by the reader of a literary text. The work was carried out in the framework of the cognitive scientific approach, known in the science as *Discourse Processing*. The article is focused on the process of both understanding the depicted model of the situation, as well as the process of extracting the actual emotional and evaluative shades of meaning. It emphasises the way the meaning creation process is fulfilled in German literary discourse. Every moment of a reader's perceiving information is coupled with a certain stage of understanding the text: a word – separate syntagmatic constructions, sentences and their progression – a systemic concept/ image of the situation model presented in the text. At every stage of the processing, text information collaborates with the recipient's knowledge asset. On the one hand, new information is accumulated with this interaction and steadily gets connected to the existing knowledge. At the same time, the activated pre-knowledge structures coordinate the way of perceiving the incoming information enabling the extension of the limited abilities of working memory. This makes cognition of the organizing inception of transmitting of common meaning as well as its differential features possible. In other words, the stages letting interpretation of the meaning of verbal text information are comprised of the following phases: 1) interpretation of the neutral meaning; 2) analysis of expressing the attitude to reality from the standpoint of its cognitive content, i.e. its moduses (“understanding”, “imagination”, “reminiscence/ recollection”, “volition”) – the most significant brain and thinking activities explicated during speech-thinking process and mainly conditioned by linguistic peculiarities of languages of different type specification; 3) specification which is based on the phenomenon of polymodality and accompanied by transitions of semantic components of the image; 4) generation of a categorical and conceptual level of concepts. With the help of the examples taken from the author's German literary discourse, the research paper illustrates such a model of meaning structuring. Namely, it shows the way the correlation between the levels of concept, the verbalisation of which is done by a system of expression means of evidentiality as the means

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of conceptualisation and categorization of the world in the language, and the modus categories not possessing their information about the world becomes the base of extracting the implied meanings.

**Keywords:** Evidentiality, Self-Referential Evidentiality, Indirectly Referential Evidentiality, Discourse Processing Method, Pre-Existing Knowledge.

## 1. Introduction

When a reader perceives linguistic information, every moment is associated with a certain stage of text understanding: a word stands for individual syntagmatic constructions, sentences and their sequences are a systematic representation of the situation model present in the text. At each stage of the processing, textual information interacts with the recipient's knowledge resources. On the one hand, new information is accumulated during this interaction and gradually becomes linked to the existing knowledge. At the same time, on the other hand, the activated "pre-existing knowledge" structures give a direction to the perception of the incoming information, which allows expanding the limited capabilities of the working memory. In this case, it becomes possible to know the organizing beginning of the transmitting of the general meaning, as well as its differential features. In other words, this is the cognition of the text meaning model. The stages that allow interpreting the meaning of the verbal information of the text include the following phases:

- 1) interpretation of neutral meaning,
- 2) analysis of the expression of attitudes towards reality from the standpoint of its cognitive content, i.e. its modes ("understanding", "imagination", "memory", "volition"), which are the most significant actions of the mind and thinking, explicated in the implementation of the speech-thinking process, largely due to the features of languages of various types,
- 3) specification which is based on the phenomenon of polymodality and is accompanied by intermodal associations;
- 4) generation of a categorical and conceptual level of concepts.

The article illustrates a number of examples of meaning structuring using some extracts from the German literary discourse. In particular, it shows the way a neutral meaning, reflecting reality from the point of view of its ontological content, is joined by an expression of attitude towards reality. It is namely the mode of "understanding" represented by a number of multilevel means of expressing the category of evidence coupled with syntagmatic combinations, i.e. collocations of evaluative words and predicates. The cognitive essence of the category of evidence is to label the source of information. In relation to the levels of the concept, the verbalization of which is also carried out by the system of means of expressing evidentiality as means of conceptualizing and categorizing the world in the language, the modus categories, not having their own information about the world, acquire certain content. Non-linear relationships between the language stimuli and mental images, determined knowledge of the situation or knowledge of the world, as well as linked to the description of the conditions that are associated with a possible world, become the basis for extracting implicit meanings.

## 2. Literature Review and Research Methods

This research is fulfilled with the help of the cognitive scientific *Discourse Processing* method which is widely developed in the framework of English and American science. The mechanism of meaning creation in this study is demonstrated on the material of the contexts from E.T.A. Hoffmann's work "*Lebensansichten des Katers Murr*" ("*The Life and Opinions of the Tomcat Murr*").

The usage of such a method is aimed at studying the interrelations of mental operations in language information processing. When a text is perceived, information is processed at the stages of varying complexity: *from word perception through understanding individual syntagmatic constructions, sentences and their sequent transformations to a systematic representation of the situation model present in the text.*

By the term "situation", we mean all the phenomena considered in the text which produce the recipient's mental models of space, characters and events. At every stage of information processing, textual information interacts with the recipient's knowledge resources stored in larger structures, such as schemas (or categories, prototypes and models. On the one hand, new information can be accumulated during this interaction and is gradually linked to the existing knowledge. At the same time, on the other hand, the activated knowledge structures give a direction to the perception of the incoming information, which makes it possible to use the limited capabilities of working memory very effectively. The stages of understanding the text are connected with one another at each moment of perception: word – phrase, sentence, and their sequences – the cognitive model of the situation. Through the use of this method, it is possible to determine both the organising beginning of the general meaning rendering, and its differential features, identification of the specifics of communication, and its special value and semantic registers.

## 3. Results and Discussion

One of the forms of scientific knowledge is, as widely recognised, modelling. The knowledge of the model of meaning creation in the text is an understanding of the system of an author's principles, his concepts and their actual implementation (See more: (Voronina et al. 2018, 94-100)). The study of this system serves as a means to obtain information about another system – a combination of language tools that objectify a direct or indirect impact on the implementation of methods and forms of influence on the cognizing subject.

We assume that the stages that allow interpreting the method of meaning creation are the following phases:

Interpretation of the neutral meaning

↔ analysis of the expression of attitudes towards reality from the standpoint of its cognitive content, i.e. the modes identified after J. Locke, which include "**understanding**" ("realization"), "**imagination**", "**recollection**", "**volition**" as the most significant actions of the mind and thinking, explicated in the implementation of the speech-thinking process, largely due to the peculiarities of languages of various types (Locke 1985, 369),

←→ specification which is based on the phenomenon of polymodality (from Greek. *polus* - many and Latin. *modus* - fret), and which is accompanied by transitions of semantic components of the image, in which “a person’s ability to intermodal associations is manifested...” (Alefrenko 2005, 125),

←→ generation of the categorical-conceptual level of concepts. The significant thing in the transition from one modality to another, and generally in the imagination, as S.S. Rubinstein puts it, is the correlation between the role that expressivity and critical intelligence control perform in imagination (Rubinstein 2002). The components of expressiveness, which is non-linear, are assessment and emotionality. S. Bally says about this peculiarity of expressiveness the following: “... it is expressiveness in all languages that counteracts the implementation of the principle of linearity to the greatest degree, as to each signifier it assigns one or several meanings that are not explicitly expressed but at the same time are inherent in the sign” (Bally 2009, 122). Estimated units (derivational elements, words, phrases, statements) are based on an estimated cognitive structure, which refers to a set of different structures that form a conceptual value picture of the world of an individual. See the works on this done by Z.K. Temirgazina (1999), S.D. Pogorelova and A.S. Yakovleva (2012), and others. For example, at the level of word formation in the selected units of the context below, the prefixes *un-*, *unter-*, *weg-*, *auf-*, *an-* are used:

*Der gute Ton besteht aber so wie der gute Geschmack in der Unterlassung alles **Ungehörigen**. Nun meine ich ferner, dass der **Unmut**, der sich aus dem widersprechenden Gefühl der Überlegenheit und der **ungehörigen** Erscheinung bildet, den in dieser sozialen Welt **unerfahrenen** Dichter oder Philosophen hindert, das Ganze zu erkennen und darüber zu schweben. Es ist nötig, dass er in dem Augenblick seine innere geistige Überlegenheit nicht zu hoch **anschlage**, und **unterlässt** er dies, so wird er auch die sogenannte höhere gesellschaftliche Kultur, die auf nichts anders hinausläuft, als auf das Bemühen, alle Ecken, Spitzen **wegzuhobeln**, alle Physiognomien zu einer einzigen zu gestalten, die eben deshalb aufhört eine zu sein, nicht zu hoch **anschlagen**. Dann wird er, verlassen von jenem **Unmut**, **unbefangen** das innerste Wesen dieser Kultur und die armseligen Prämissen, worauf sie beruhet, leicht erkennen und schon durch die Erkenntnis sich einbürgern in die seltsame Welt, welche eben diese Kultur als **unerlässlich** fordert. – Auf eigne Weise verhält es sich mit den Künstlern, die, so wie Dichter, Schriftsteller, der Vornehme hier und da in seine Zirkel ladet, um der guten Sitte nach auf eine Art von Mäzenat Anspruch machen zu können. Diesen Künstlern **klebt** leider gewöhnlich etwas vom Handwerk **an**, und deshalb sind sie entweder demütig bis zur Kriecherei oder **ungezogen** bis zur Bengelhaftigkeit. //*  
*The right note, however, like good taste, consists in desisting from all that is unseemly. I also think that the irritation arising from the contradiction between feelings of superiority and an unseemly outward appearance hinders the poet or philosopher who is inexperienced in the world of society from seeing the whole and rising above it. He should not value his own intellectual superiority too highly at that moment, and if he refrains from doing so he will not set too high a value, either, on the so-called refinement of high society, which amounts only to an attempt to smooth away all corners and sharp edges, reducing all physiognomies to a single one, which then ceases to be one for that very reason. Then, impartial and free of vexation, he will easily understand the true nature of that refinement and the poor premises upon*

*which it rests, and this understanding will make him at ease in the curious world which considers such refinement essential. It is the same with artists, in their own way: like poets and writers, they are sometimes invited into the society of a person of rank, so that such a person can claim to be a kind of patron in the old style. Alas, these artists usually smell of the shop a little, and consequently they are either humble to the point of crawling, or brusque to the point of loutishness.* Prefixes carry out the process of semantic differentiation. These concretized values specify the method, direction, and intensity of the value relation, form the mental image created by the prefixes. Distinguished in Hoffmann's work, the prefixes combined create an image of representatives of culture and philosophy that:

- a) at the beginning of their journey they experience internal dissatisfaction, caused by a contradictory sense of superiority and by the superfluous that their essence should not belong, and as a result – the impossibility of a holistic understanding of the phenomena of reality in order to rise above it, and
- b) freed from this displeasure, then begin to understand the strange world and its culture, inevitably turning either into modest flatterers or into recalcitrant and rebellious artists.

Using some examples from the German literary discourse, let us try to show the model of meaning structuring: a neutral meaning that reflects reality in terms of its ontological content is joined by an expression of attitude to reality in terms of its cognitive content, namely the “understanding” mode represented by a number of different levels of means of expressing the category of evidence coupled with syntagmatic combinations, which are combinations of evaluatives and predicates. The cognitive essence of the category of evidentiality lies in labelling the source of information (cf. “evidence”, “presence of an eyewitness / witness”). Certain aspects of this category were considered within the framework of stylistics (“authorization category”) and grammar (“certification category”, “alien / indirect / direct speech category”). However, this category evoked a lively interest within the identification of a number of non-Indo-European and some Indo-European languages with grammatical systems of means of marking direct and indirect evidence (evidentiality) (Balabayeva and Dzens 2009, 180-198).

From the standpoint of the theory of universals, based on the analysis of the diverse, nationally specific categorical forms of evidentiality (evidentials), the following categories are considered as fundamental categorical signs of the category of evidentiality:

- a) **authorization** of the message (indication of the **information carrier**; this is the so-called “authorization in the narrow sense of the word”);
- b) marking the **method of obtaining** information (direct or indirect evidentiality);
- c) the **neutral position** of the speaker / writer in terms of evaluation, for example, reality / unreality, reliability / unreliability of information, etc.

However, in a number of languages that have systems of grammatical verb forms which express various aspects of evidentiality (such as in Indian, Iranian, Turkish, Caucasian, Finno-Ugric dialects, as well as in some Indo-European languages : Armenian, Bulgarian, Macedonian), there are a number of evidentials reflecting the subjective attitude of the speaker / writer to the assessment of the degree of reliability of the propositional content of the utterance, in connection with which many researchers tend to view evidentiality as one from aspects of the category of epistemic modality (Kozintseva 1994, 97-101).

In the framework of the theory of universals, along with the core categorical forms of the category of evidentiality (noted above), peripheral ones are also revealed, combining the significance of evidentiality and epistemic modality and occupying the “intersection” zone of both categories (their near and far “periphery” in the field of means of evidentiality and epistemic modality). These primarily include:

- **dubitative** (someone else’s speech + speaking / writing doubt of its truth: “*So sprecht Ihr nun*”, *nahm der Professor das Wort, “so sprecht Ihr nun, Meister Abraham, und man würde Euch glauben, konnte man nicht den verborgenen Schalk in Euch, wüßte man nicht, dass Euer ganzes Leben eine Reihe der wunderlichsten Experimente darbietet”* // “*That's what you say now,*” *said the Professor, “that's what you say now, Master Abraham, and I might believe you if I didn't know the hidden prankster in you, if I wasn't aware that your whole life represents a series of the strangest experiments”*),
- **assertive** (confidence in the reliability of the information delivered: “*Die Gitarre*”, ***brach der Mann endlich los***, “*ist doch das miserabelste, unvollkommenste Instrument von allen Instrumenten, nur wert, von girrenden liebeskrankenden Schäfern in die Hand genommen zu werden, die das Embouchoir zur Schalmei verloren haben, da sie sonst es vorziehen würden, erklecklich zu blasen, das Echo zu wecken mit den Kuhreigen der süßesten Sehnsucht und klägliche Melodien entgegenzusenden den Emmelinen in den weiten Bergen, die das liebe Vieh zusammentreiben mit dem lustigen Geknalle empfindsamer Hetzpeitschen!*” // “*The guitar,*” *burst out the man at last, “is surely the most miserable and imperfect of all instruments, worthy only to be taken up by lovesick, mooning shepherds who've lost the mouthpieces of their shawms, for otherwise they'd rather blow a hearty tune, arousing echoes with cowherd's melodies of the sweetest desire, and sending mournful music in the direction of their Emmelines in the far mountains, rounding up their pretty cattle with the merry crack of supple whips!”*),
- **admirative** (surprise: “*Wie kommt es*”, ***sprach ich zu mir selbst***, *indem ich sinnig die Pfote an die Stirn legte, “wie kommt es, dass große Dichter, große Philosophen, sonst geistreich, lebensweise, sich im sozialen Verhältnis mit der sogenannten vornehmeren Welt so unbehilflich zeigen?”* // “*How is it, said I to myself, thoughtfully putting a paw to my brow, how is it that great poets and philosophers, although brilliant and sophisticated in other respects, prove so awkward in the social intercourse of the so-called polite world?”*),
- **presumptive** (speculation: “*Singe, spiele auf dem zauberischen Instrumente, vielleicht gelingt es dir, die bösen, feindlichen Geister, die Macht haben wollten über mich, hinabzubeschwören in den Orkus.*” // “*Go on, sing, play this magical instrument! Perhaps you will succeed in banishing the evil, hostile spirits that wanted to have power over me, banishing them to the infernal regions.*”),
- **probabilitive** (probability with a tinge of uncertainty: “*Doch (so fuhr der Abt mit sanfterer Stimme fort) “doch wohl hat die ewige Macht ein Gefühl in unsere Brust gelegt, das mit unbesiegbarer Gewalt unser ganzes Wesen erschüttert”* // “*But – “ (continued the Abbot in a softer voice) “but no doubt the Eternal Power has set a feeling in our hearts that shakes our whole being with invincible force”*).

Thus, within the framework of the theory of universals, the prototypical category of evidentiality is interpreted as a semantic (conceptual) category, reflecting cognitive states of the speaker / writer during the transmission of information, and based on the opposition of categorical signs of “direct / indirect evidentiality” (Kozintseva et al. 2007, 13-18, 109, 604). Depending on the system of means of expressing various meanings of evidentiality in specific languages, this category has a different status and different interpretations:

- in the Armenian, Bulgarian and Macedonian languages that have a system of morphological verb forms (aorist, imperfect as a means of representation, perfect) the category of evidentiality is treated as a grammatical category (Kozintseva 1994, 94-97).
- in the Romance and Germanic languages, with an extensive field of multilevel means of representation of the category of evidentiality (specialised grammatical means exist only for the transfer of renarrative), the category of evidentiality is interpreted as communicative (Kobrina 2003, 92), modus (Boldyrev 2008, 25), functional-semantic (Khansen 2007, 241), the category of the modus framework (Kozintseva 1994, 94-97). It is important to note that the classification of values of evidentiality can be represented, in our opinion, by the two sectors: self-referential evidentiality and indirectly referential evidentiality that are conventionally designated by us as “I am evidentiality” and “He is evidentiality”.

In the novel under study, Hoffmann presents categorical features of such concepts as LEBEN, LIEBE, FREIHEIT, and others. Among the concepts that make up constants, without which knowledge of the laws of the being is impossible, the KUNST concept occupies a special place in the analysed author’s discourse.

Knowledge of laws of the being is identical to “understanding.” In other words, **the mode of “understanding”** is a way to update cognitive laws. According to Vladimir Dal’, to understand is “to embrace with meaning, reason” (Cyberpedia Information Resource). So, for the characters of the analysed work of Hoffmann, the main point of view, formed on the basis of direct rational knowledge of reality, is the conviction that insight is an understanding of the *relationship* between the spiritual and the material that a man created in life. (Cf.: *Einem tapfern philosophischen Kopf entgegen überall nicht die geheimsten Beziehungen im Leben, und er erkennt, wie sich eben aus demselben das Leben gestaltet in Gesinnung und Tat. // The most complicated interrelationships of life will never elude a bold, philosophical mind, and its possessor will deduce from them how life itself is shaped, in thought and deed.*)

According to Plato, both have convictions: those who have knowledge and those who have faith. For Hoffmann, to understand the meaning of art means to understand and believe that without it, life can be considered ruined. Let us give an example.

*Tag und Nacht verließ mich nicht der Gedanke an diesen Moment, mit dem mir die höchste Seligkeit über den Knaben Rousseau gekommen zu sein schien! – Oft war es mir, als sei ich auch schon dieser Seligkeit teilhaftig geworden, und dann, nur von meinem festen Entschluss hinge es ab, mich auch in dies Paradies hinaufzuschwingen, da der Geist der Musik in mir ebenso mächtig beschwingt. // Day and night I was*

*haunted by the thought of that incident, which seemed to have given me a glimpse of the utmost bliss through the boy Rousseau! I often felt as if I had already shared that bliss, and then it depended only on my firm resolve for me to raise myself to the same paradise, for the spirit of music was just as lively in me.*

Means of expressing evidentiality (*der Gedanke erfasste, der Gedanke verließ mich nicht, es war mir, als sei, schien gekommen zu sein, ahnen, Gedanken enthalten*) interconnected with syntagmatic combinations accompanying them (Cf.: *die höchste Seligkeit, dieser Seligkeit teilhaftig werden, mich auch in dies Paradies hinaufschwingen, der Geist der Musik in mir ebenso mächtig beschwingt, (mein)ganz verlornes Leben, mit trostlosem Weh, mich erfasste unbeschreibliche Unruhe, in meinem eignen Innern verborgen, ein dunkles Geheimnis, ein wirrer rätselhafter Traum von einem Paradies der höchsten Befriedigung*, etc.), which are combinations of evaluative words and predicates, i.e. the combinations that look like as follows: a subject of assessment, an evaluative attitude with modal shades “good”, “bad”, an object of assessment, – form a categorical-conceptual level of the KUNST concept “art – the phenomenon of special thinking“. It should be noted that the analysis of the examples shows that the core of the values of evidentiality constitute meta-representative complex sentences, including an “evidential frame” in the form of a main sentence, an expansive information carrier and a “channel” for receiving information:

- a) by the verbs of verbal and cogitative activity (*meinen, glauben, annehmen, andeuten, betonen, behaupten, schreiben, feststellen, sagen, kritisieren, ahnen*),
- b) by the verbal nouns of verbal and cogitative activity (*die Meinung, die Behauptung, die Annahme, die Ahnung, die Bemerkung, die Vorstellung, das Argument*). And also with the help of means of evidentiality, the propositive part is explicable (a subordinate clause of the referenced information). In its framework, verb forms are used as Indikativ (*es scheint mir... zu sein*) as an indicator of a subjective refereed point of view, an emerging meaning (I am evidentiality), and Konjunktiv as a marker of an explicit carrier, “informant” (He is evidentiality) (*Dichter (so herrlich) sagt, Gedanken enthalte, für deren originelle Genialität schon der Umstand spräche*). Here, the focus of the narrative is information, and authorisation plays the role of a background, but rather clearly demarcates “our” and “someone else’s” information.

The ability to think is an opportunity to determine potential development. Potentiality should be perceived regardless of the starting condition. Potential means also hidden, possible, probable. Potentiality is considered by A.V. Bondarko also as the ability to change in terms of substance, quality, and quantity (Bondarko 2003). **The “understanding” mode** on the basis of potentiality simulates meaningful knowledge regarding the kinship of all people. It manifests itself in the belief that we are speaking of equal initial opportunities and conditions which exist in human nature, in his physical integrity. In general, Hoffmann does not contradict this opinion either, which proves the use of the means of evidentiality together with the means of expressing assessment in the following passage:

*Gleich elektrischen Schlägen traf mich nämlich die Erzählung, wie der Knabe Rousseau, von dem mächtigen Geist seiner innern Musik getrieben, sonst aber ohne alle Kenntnis der Harmonik, des*

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*Kontrapunkts, aller praktischen Hilfsmittel, sich entschließt, eine Oper zu komponieren, wie er die Vorhänge des Zimmers herabläßt, wie er sich aufs Bette wirft, um sich ganz der Inspiration seiner Einbildungskraft hinzugeben, wie ihm nun sein Werk aufgeht, gleich einem herrlichen Traum! // I was struck, as if I had suffered an electric shock, by the tale of how the boy Rousseau, driven by the mighty spirit of the music within him but otherwise lacking any knowledge of harmony, of counterpoint, of all practical aids, decides to compose an opera, how he draws the curtains of his room, throws himself on his bed and abandons himself entirely to the inspiration of his imaginative powers, how his opera comes to him: it was like a wonderful dream.*

In the examples given, attention is drawn to the dominant categorical form of evidentiality – **the inferential / conclusive**: *mir schien, (ohne) alle Kenntnis, gleich elektrischen Schlägen traf die Erzählung, ernst und nachdenklich sagen, zuvörderst sagen*). The information here is the result of the cognitive activity of the speaker / writer, and it includes opinions, logical conclusions, guesses, etc. The result of such cognitive activity is the formation of knowledge – **“art is an innate sacrament”**. Compare also, for instance, the following words of Hoffmann:

*Nur einen Engel des Lichts gibt es, der Macht hat über den bösen Dämon. Es ist der Geist der Tonkunst, der oft aus mir selbst sich siegreich erhebt, und vor dessen mächtiger Stimme alle Schmerzen irdischer Bedrängnis verstummen. // There is only one angel of light with power over that evil demon: it is the spirit of music, which often arises from me triumphant, and at whose mighty voice all the pains of earthly tribulations die away.*

With this categorical and conceptual level of the KUNST concept in terms of inclusion, there is such a level as **“art is a reflection of the harmony of the universe”**. Consider the context.

*Ha, mein Fräulein! als Sie sangen, aller sehnsüchtiger Schmerz der Liebe, alles Entzücken süßer Träume, die Hoffnung, das Verlangen wogte durch den Wald und fiel nieder wie erquickender Tau in die duftenden Blumenkelche, in die Brust horchender Nachtigallen! // Ah, dear young lady, when you sang all the yearning pain of love, all the delight of sweet dreams, hope and longing surged through the forest and fell like reviving dew on the fragrant flower-cups, on the breasts of listening nightingales!* One of the core categorical forms of evidentiality is **the experimental / perceptual** (the carrier of information and the “eyewitness”, the “witness” of the described events is the speaker / writer himself; this includes visual and auditory evidentiality). The sound of an instrument as a wonderful good spirit that lives in the artist’s soul cannot be separated from the colours of nature. It merges with the landscape, rises into the sky in thousands of shimmering shades that resemble a sparkling peacock eye. All this conveys the connection of music with the universe itself. Not only the character, but also the author himself perceives the harmony of the world through the sounds of music: all the passionate pain of love, all the charm of sweet dreams, hope, and desire swept through the forest and sank into the nightingale hearts like refreshing dew. The music makes it feel as if it was not composed or performed; it comes from nature, and is predetermined in advance.

“Understanding is an essential feature of existence. Existence is nothing more than displacement. What is the nature of this bias? Any offset is a change of position “from... to...”. From what to what is

human being “shifted” in understanding? In understanding, human existence shifts from itself to itself. From the present which does not yet realise the coming to itself that already realises. In understanding, the being makes a forward-backward move to itself” (Cyberpedia Information Resource). In Hoffmann’s work, emotional and sensual perception is equated with thinking or even put higher, in fact, just as they were seen by German romantics I. Goethe, I.G. Herder et al. In the following example analysed, the author shows the way his life changes as soon as he betrays his rational understanding of the role of art.

*Dass die Kunst, welche mein Inneres erfüllte, mein eigentliches Streben, die wahre einzige Tendenz meines Lebens sein dürfe, fiel mir um so weniger ein, als ich gewohnt war, von Musik, Malerei, Poesie nicht anders reden zu hören als von ganz angenehmen Dingen, die zur Erheiterung und Belustigung dienen könnten. // It didn't occur to me that the art which filled my inmost being ought to be my real endeavour, the one true way my life should go, and all the less so because I was used to hearing people speak of music, painting and poetry merely as very pleasant things which might serve for amusement and entertainment.*

The idea of a lost life (*reden hören, fiel mir ein, der Gedanke erfasste*) coupled with the expression means of assessment (*die schiefe Richtung des Weges, verlorenes Leben, mit trostlosem Weh, sich in Ketten geschlagen sehen, etc.*) forms the level of the concept **“art is the source of human transformation”**.

Let us analyse another context: *Und Sie – Sie, mein Johannes, gehören zu diesen Menschen, die die ewige Macht im Druck des Irdischen hoch erhebt zum Himmlischen, das Sie ewig mit dem schalen irdischen Treiben entzweien wird, entzweien muss, strahlt mächtig heraus in der Kunst, die einer andern Welt gehört und die, ein heiliges Geheimnis der himmlischen Liebe, mit Sehnsucht in Ihrer Brust verschlossen ist... – Entfliehen Sie für immer den aberwitzigen Neckereien hohnlächelnder Toren, die Sie, mein armer Johannes, oft gequält haben bis aufs Blut! // And you--you, my dear Johannes--are one of these men raised up by the Eternal Power, amidst the stress of earthly life, to what is heavenly. That lively sense of a higher existence that will always, must always divide you from shallow earthly things shines strongly out in the art which belongs to another world and which, a sacred mystery of divine love, is locked with longing in your breast... Flee the deluded mockery of scornful fools who have often wounded you to the heart, my poor Johannes, flee it for ever!*

The mode of “understanding“ and such means as *renarrative/citative/quotative*, implying “other’s words“, about what N.A. Kozintseva and V.S. Khrakovsky write (Kozintseva 2007, 13-18, 49-64, Khrakovsky 2007, 604-615), transmit the knowledge about the fact that **“art is a unity of reality and fiction”**. The verbalization process is carried out using parentetic means (*Und Sie – Sie, mein Johannes, mein armer Johannes*) (He is Evidentiality) and evaluative syntagmatic combinations (*eine überirdische Zufriedenheit fühlen, das rege Gefühl des höhern Seins, die ewige Macht im Druck des Irdischen hoch erhebt zum Himmlischen, mächtig in der Kunst herausstrahlen, heiliges Geheimnis der himmlischen Liebe*). Through the mode of “understanding,” knowledge of art is also modelled as the ability of the human mind that entered a man’s spirit as the experience of mankind and, at the same time, which is a

part of him. By the way, the word “mind”, that is occurred more than 40 times in the text of the Bible, is called its symphony by its authors.

#### 4. Conclusion

Summing it all up, we can conclude the following:

1. The concept can be considered a systemic synergistic formation, the categorical and conceptual components of which enter into relations with such a modus category as the “understanding” mode that is intrinsically linked to the ontology of human consciousness its interpretive function.
2. The category of evidentiality in modern German has a system of grammaticalised (not morphological, but morphological and syntactic) means of expression, the elements of which are constituted by the two sectors, i.e. evidentials (forms of expression of various types of evidential values) which are marked by the two types of evidence. The latter include self-referential evidentiality and indirectly referential evidentiality, conditionally designated by us as “I am evidentiality” and “He is evidentiality”.
3. The verbalization of the levels of the concept is also carried out by the system of means of expressing evidentiality as means of conceptualizing and categorizing the world in language, modus categories, not having their own information about the world, acquire certain content. Non-linear relationships between the language stimuli and mental images, determined knowledge of the situation or knowledge of the world, as well as linked to the description of conditions that are associated with a possible world, become the basis for deriving implicit meanings.
4. The Discourse Processing method allows you to conclude that artistic discursive space should be perceived from two sides: as a result and as a process of cognitive-communicative activity. All linguistic phenomena, including the means of expression evidentiality (conclusive, renarrative, quotes, etc.), on the one hand, form artistic discursive space as a whole, and, on the other hand, they endow it with signs of processing. Meanwhile, the means of expressing the category of evidentiality also serve the goals of critical comprehension of the situation described by the author and the goals of gaining knowledge.

The combination of different categories is realized in the artistic discourse space which is demonstrated in the article on the example of the interpenetration of the modus category “understanding” and the category of evidentiality. Such interpenetration leads to the synergetic effect- spawn models of the categorical conceptual levels of concepts.

## آلية تفسير طرق تكوين المعنى في الخطاب الفني باللغة الألمانية

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### الملخص

هذا المقال العلمي مخصص لدراسة آلية تفسير المعنى عند القارئ للنص الأدبي. و قد أجريت هذه الدراسة في إطار المنهج المعرفي المسمى بمعالجة الخطاب في مختلف العلوم. وتركز الدراسة على عملية فهم النموذج المصور للموقف وعملية استخلاص الفروق الدقيقة العاطفية والتقييمية للمعنى للخطاب نفسه. كل لحظة من إدراك القارئ أو فهم المعنى اللغوي بمرحلة معينة من النص مرتبطة: بالكلمة - الإنشاءات التركيبية الفردية للجمل وتسلسلاتها - تمثيل منهجي لنموذج الموقف الموجود في النص. وفي كل مرحلة من مراحل المعالجة، تتفاعل المعلومات النصية مع مصادر المعرفة لدى المتلقي. فمن ناحية، تتراكم معلومات جديدة خلال هذا التفاعل وترتبط تدريجياً بالمعرفة الموجودة مسبقاً. ومن ناحية أخرى، فإن الهياكل النشطة لـ "المعرفة المسبقة" تعطي الاتجاه لإدراك المعلومات الواردة، مما يجعل من الممكن توسيع القدرات المحدودة للذاكرة. ويصبح أيضاً من الممكن فهم المبدأ المنظم لترجمة المعنى العام، وكذلك سماته التفاضلية. وبعبارة أخرى، معرفة نموذج معنى النص، والمراحل التي تسمح لك بتفسير معنى المعلومات اللفظية في النص: (1) تفسير المعنى المحايد، (2) تحليل التعبير عن الموقف تجاه الواقع من موقع محتواه المعرفي، أي الأنماط ("الوعي" - "الخيال" - "الذكريات" - "القلق") - أهم ما يدور في العقل والتفكير، وتُشرح في تنفيذ عملية التفكير الكلامي، ويرجع ذلك إلى حد كبير إلى خصائص أنواع اللغات المختلفة، (3) المواصفات، التي تقوم على ظاهرة تعدد الوسائط التي تكون مصحوبة بجمعيات متعددة الوسائط؛ (4) توليد المستوى المفاهيمي الفئوي للمفاهيم، ويوضح المقال نموذج بناء المعنى باستخدام أمثلة من الخطاب الفني باللغة الألمانية. ويبين بشكل خاص كيف أن المعنى المحايد، الذي يعكس الواقع من وجهة نظر محتواه الأنطولوجي (علم الوجود)، ينضم إلى تعبير عن الموقف تجاه الواقع، أي نمط "الفهم"، المتمثل في عدد من المستويات المتعددة. وسيلة للتعبير عن فئة الأدلة بالاشتراك مع مجموعات تركيبية، وهي مجموعات من الكلمات والمستندات التقييمية. يكمن الجوهر المعرفي لفئة الأدلة في تحديد مصدر المعلومات. بالارتباط مع مستويات المفهوم، الذي يتم تنفيذ لفظه أيضاً من خلال نظام وسائل التعبير عن الأدلة وسيلة لتصور العالم وتصنيفه في اللغة، وتكتسب فئات الوسائط، التي ليس لديها معلومات خاصة بها عن العالم، محتوى معيناً. وتصبح الروابط غير الخطية بين المثيرات اللغوية والصور الذهنية التي تحدها المعرفة بالموقف أو المعرفة بالعالم، وكذلك تلك المرتبطة بوصف الظروف المرتبطة بعالم محتمل، هي الأساس لاستخلاص المعاني الضمنية.

الكلمات المفتاحية: الأدلة اللغوية **evidential**. الأدلة المرجعية الذاتية، الأدلة المرجعية غير المباشرة، طريقة معالجة الخطاب، المعرفة المسبقة.

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