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STAGES IN THE IMPLEMENTATION OF A COGNITIVE SCRIPT IN A FICTION TEXT

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ABSTRACT: Cognitive script is one of the key concepts in cognitive linguistics. Unlike the static concept, the script has a dynamic nature and traditionally reflects stereotypical everyday processes. The implementation of a cognitive script and its categories in the space of a fiction text has its own characteristics. On the one hand, the author needs to observe the sequence of the implementation of the stages of the cognitive script, on the other hand, the script, like any element of a fiction text, should be subordinated to the task of realizing the artistic intention. The author adheres to the sequence of presentation of the stages of the realization of a cognitive script, because otherwise it may lead to an error in identifying the script or dissonance in its interpretation.

Keywords: cognitive linguistics, cognitive science, cognitive scenario, script, frame, fiction text, stereotyped episode, sequence of actions

INTRODUCTION

One of the new directions in the system of sciences that are of interest to researchers today is cognitivism - the science of cognition. Man cognizes the world through language. Consequently, in cognitive linguistics, researchers' attention shifts to revealing the role of language as a condition and tool for cognition [Maslova 2007: 6]. Cognitive linguistics goes beyond linguistics proper, coming into contact with logic, psychology, sociology, philosophy, which makes work in this area extremely attractive [Maslova 2007: 5].

A.P. Babushkin notes that the modeling of the world in the human mind is carried out with the help of concepts of different types (different in their organization, different in the way of representation) [Babushkin 1997: 3]. There are the following types of knowledge representation structures – scheme, frame, script/scenario,

picture/mental image. They are united by the fact that they are all a set of information stored in memory, which provides adequate cognitive processing of standard situations [Maslova 2004: 46].

Let us dwell in more detail on the description of the types of the concept frame and script.

A frame in its basic definition is a data structure for representing a (visual) stereotypical situation, especially when organizing large amounts of memory. The frame is organized around some nucleus and therefore contains information associated with this nucleus [Maslova 2004: 47].

A concept script is a special kind of concept that implements in the semantic terms of its verbal content the seme of movement, the idea of development [Babushkin 1997: 86]. Sh.S. Safarov defines a scenario as a display of

interrelated facts characteristic of a typical event in the form of a model form that reflects their interdependence. This model structure consists of interrelated situations and actions related to one or another fragment of reality (for example, lunch at a restaurant, the educational process, entering an institute, visiting a museum, etc.) [Safarov 2006: 35].

The script develops in time and/or space while the frame is stationary. Therefore, the frame is a static concept, the scenario is dynamic. The frame takes into account space, and the script takes into account time, notes E.A. Ogneva, and defines the scenario as a dynamic frame [Ogneva 2010: 8].

The material for analysis in this article is an excerpt from the novel by Alexandre Dumas "The Three Musketeers" (Alexandre Dumas "Les trois mousquetaires").

The considered fragment of the ball and the Merleson ballet can be considered as an example of the implementation of a cognitive scenario in the space of a literary text. In the era of the events described in the novel (the beginning of the 17th century), the ball was a form of social life for the nobility and aristocracy. Ballet, in its turn, was part of the secular life of that era, one of the forms of social interaction between people and the assertion of their social status. There is a fairly large time gap between the events described in the novel and the era in which the reader lives (the 19th century). For this reason, the author does not shy away from a detailed description of the scenario in the space of a literary text.

This excerpt from the novel can be viewed as a detailed scenario of the ball, where the author describes in sufficient detail its stages up to the preparation for the ball.

This scenario can be divided into the following steps:

- **Preparations for the ball, which began at the town hall a week before the gala evening:** *Depuis huit jours on préparait en effet toutes choses à l'Hôtel-de-Ville pour cette solennelle soirée* [Dumas 1977: 205].

- **Preparation on the day of the ball with accommodation in the town hall of the guard:** *À dix heures du matin, le sieur de La Coste, enseigne des gardes du roi, suivi de deux exempts et de plusieurs archers du corps, vint demander au greffier de la ville nommé Clément toutes les clés des portes, des chambres et bureaux de l'hôtel...* [Dumas 1977: 205].

- **Arrival of guests and their accommodation in the hall:** *À six heures du soir, les invités commencèrent à entrer. À mesure qu'ils entraient, ils étaient placés dans la grande salle, sur les échafauds préparés* [Dumas 1977: 205].

- **Arrival of the King and Queen:** *À minuit, on entendit de grands cris et de nombreuses acclamations : c'était le roi qui s'avancait à travers les rues qui conduisent du Louvre à l'Hôtel-de-Ville, et qui étaient toutes illuminées avec des lanternes de couleur* [Dumas 1977: 205]. *Une demi-heure après l'entrée du roi, de nouvelles acclamations retentirent ; celles-là annonçaient l'arrivée de la reine ; les échevins firent ainsi qu'ils avaient fait déjà, et, précédés des sergents, ils s'avancèrent audevant de leur illustre convive* [Dumas 1977: 206].

- **Merleson Ballet:** *En ce moment les violons sonnèrent le signal du ballet. Le roi s'avança vers Mme la présidente, avec laquelle il devait danser, et Son Altesse Monsieur vers la reine. On se mit en place, et le ballet commença.... Le ballet dura une heure ; il avait seize entrées* [Dumas 1977: 208].

- **Dinner and departure of guests:** *D'ailleurs le ballet était dansé ; mais la soirée*

était commencée à peine ; on soupait à trois heures, et l'horloge Saint-Jean depuis quelque temps déjà avait sonné deux heures trois quarts [Dumas 1977: 210]. *Quant à Leurs Majestés, elles n'étaient rentrées au Louvre qu'à six heures du matin* [Dumas 1977: 215].

The text consistently marks the key stages of the cognitive scenario and the stereotypical sequence of actions is not violated. The author must adhere to this sequence of steps in the script so that the content coherence of the text is not violated. Coherence is a cognitive process in which the interpreting subject, the recipient, plays an active role in revealing the text's purpose [Chernyavskaya 2009: 29]. This is a two-way dialectical process. The addressee acts both as an object of influence for the author of the text and as an independent subject of its decoration and interpretation. The text appears as a system of linguistic means, structures, forms, united by the communicative strategy of the sender, laying in the textual fabric of various kinds of communicative signals that influence the addressee, guide his perception and control him [Chernyavskaya 2009: 29]. This sequence of actions uses the principle of causality, that is, the result of each action is the conditions under which the next action can occur.

We believe that in fiction, scripts are most often just a background against which the author implements his ideas. This scenario serves as the same background, on which the author decided to implement the idea of resolving the conflict, the beginning of which took place long before the scenario.

After the scene with the denouement of the conflict, we do not see the description of the next stages of the scenario: dinner and departure of guests. After the artistic part was reached and the idea of ending the conflict against the backdrop of the script was realized, the

description of the remaining stages in the script does not coincide with the artistic objectives of the work. That is, here the author's will comes into force and, playing with time, the writer turns off stages he does not need.

However, they are mentioned in the text by the writer, albeit without a detailed description, so as not to disturb the perception of the text by the reader: *D'ailleurs le ballet était dansé ; mais la soirée était commencée à peine ; on soupait à trois heures, et l'horloge Saint-Jean depuis quelque temps déjà avait sonné deux heures trois quarts...*[Dumas 1977: 210]. *Quant à Leurs Majestés, elles n'étaient rentrées au Louvre qu'à six heures du matin* [Dumas 1977: 215].

The study made it possible to consider from a linguocognitive point of view one of the features of the implementation of a cognitive scenario in the space of a literary text and conclude that the scenario is characterized by a phased action and their sequence. The completeness of the disclosure of these stages is fully subject to the will of the author, because the script is a picture against which the author realizes his artistic intention.

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