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Allusion through cognitive linguistics dimension

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Abstract: The purpose of the article is the interpretation of allusions through the principles of cognitive linguistics. The theoretical basis is the concept of cognitive structures, mental spaces and frames. Accordingly, the value of allusions is revealed through the actualization of cognitive structures that activate precedent knowledge and understanding of the recipient. The process of decoding of the allusive context with regard to cognitive factors of stylistic unity research is described.

Keywords: allusion, mental space, frame, cognitive structure.

Precedent texts that are 'foreign words' in a broad sense are an integral part of the linguistic identity structure. To form the basis of our study we use the definition of precedent text proposed by Y. Karaulov. Under precedent text we understand the mental-language formation, which is a representation of culturally significant text. We proceed from the recognition of the mental definite nature of the phenomenon, which manifests itself in the fact that precedent texts representing a ready intellectual and emotional blocks and stereotypes, patterns, measurements for comparison, are used as a tool that facilitates and accelerates the shift from 'factual' into 'mental' context of thought, and possibly in reverse order, that is carried by a linguistic identity [3, 220].

In general, linguo-cultural community has a diverse cognitive framework, which includes units of various levels of significance (universal, national and socio-precedent) [5]. Thus, we restrict ourselves to research precedent texts belonging to national English-language traditions. The fact that every culture develops in close relationship with the other cannot be ignored. The borrowing of certain texts significantly expands its cognitive base. Selection of quotes from a range of sources as well as semantic content of each is largely due to different national stereotypes of behavior. They express the unique features of the mentality inherent to the carrier of the culture.

To determine the relationship of allusions and cognitive linguistics, we turn to the origins of this science and its field of research. Cognitive science is an interdisciplinary science, the field of research of which is focused on the mind and mental processes. N. Stillings [1] in his book writes that researchers in the field of cognitive science are trying to understand how the processes of information, thinking, remembering, language understanding, learning processes, and other mental phenomena occur. Except the study of cognitive function, cognitive science also explores competence (at a meta-level) of

our knowledge, beliefs, ambitions, etc., is aimed to find the explanation of these processes in general and basic provisions. This is applied to language as well. Cognitive linguistics attempts to explain the language in its relation to thinking and other cognitive functions.

Implementation of cognitive science in the study of linguistics affected also the stylistic aspect of a language, allowing to look at the large number of problem areas in a new style. Cognitive aspect of language learning appeals to the depths of linguistic phenomena. Cognitive approach presents a possibility to explore the hidden, inaccessible to direct observation characteristics of stylistic devices. The need for applying methods of cognitive science to already studied stylistic phenomena successfully proves K. Iriskhanova [2]. The researcher points out two conditions in determination of the stylistic device formulated by I. Galperin, who treats it as a fact of strengthening and proposed principle of simulation of stylistic device semantic content which acquire special value and depth in cognitive linguistics, are developing at a conceptual level and are based on theories of cognitive semantics [2, 16]. Thus, in the traditional structural-semantic approach, there is a need to bring conceptual apparatus to the study of the nature of stylistic techniques.

It is recognized that stylistic techniques play an important role in the understanding of the text and perform content-formation function [2, 16]. As the constructing of the content is the main task of the cognitive theory of language, the interest in the cognitive structure of stylistic devices increases.

Within the cognitive theory it seems possible to study the allusion through the ratio of linguistic form and mental activity. Allusive unit, in this context, acts as an element that indicates the existence of the underlying cognitive processes of the allusion sense construction.

Identification of allusions, determination of its relation with the source, interpretation of allusive unit were carried in the process of the reader's actu-

alization of extralinguistic knowledge, complemented by the context of the era, literary style and genre and the individual author's style. Full decode of allusions involve compulsory connection of the recipient to the world culture, his/her intertextual competence that allows him/her not only to recognize an allusive unit, but also to identify its semantic content. At the basis of intertextual competence lies prior knowledge: the totality of the evidence of cultural and historical, geographical and pragmatic character, which constitute background knowledge and the associated vertical context [9].

From the perspective of cognitive linguistics, at the basis of intertextual competence of the recipient lie cognitive structures that are indivisible and inseparable cognitive units, which represent knowledge in a twisted form [6, 136]. The structure of knowledge stored in our memory, provide adequate cognitive processing of standard situations. The process of understanding the allusion is thus reduced to the actualization of cognitive structures that activate precedent knowledge and understanding of the recipient.

Deep cognitive processes are described by diverse cognitive terms and concepts – from frames and scripts of M. Minsky and Ch. Fillmore to mental spaces of G. Fauconnier and M. Turner.

The idea of a frame appeared in the process of the development of machine vision [7]. The theory of frames is a provision stating that in the process of understanding the man tends to look the only principle which unites heterogeneous observations into a single one. Man selects from its memory a structure – frame and brings it into line with reality by changing its parts when required. Frame is defined as a data structure (image) to represent stereotyped situations and is a cognitive model that transfers knowledge and opinions about a certain situation that is often repeated [8, 7]. Frames thus expressing the most generalized representation of objects [4]. The sense of allusion presents itself a concept of organized complex conceptual structures (contextual indicator and source). The mechanism of figurative

renaming of allusion as a fundamental cognitive operation that ensures the transfer of imaginative schemes from one conceptual sphere into another is considered on the above mentioned principle.

Thus, even some separate investigations of allusions in cognitive aspects demonstrate the diversity of this area. Terminology of cognitive linguistics presents a great opportunity for a variety of research areas within science itself, thus providing a cognitive perspective in the study of various stylistic devices.

The recently developed theory of mental spaces and conceptual integration theory of G. Fauconnier and M. Turner offers a different way to build a constructive sense. Mental spaces are defined as dynamic, constantly modifying cognitive constructs that are structured by frames and relate to different areas of the real and devised worlds. The principal difference between mental spaces from previous cognitive concepts is that they are not set in the mind as finished structures, and each time restructured in the process of generation and perception of discourse.

Stylistic device, being included in the context of discourse with all its information, inevitably becomes a catalyst for new meanings. The true value of the meaning is combined with its associative connections with other elements of discourse with a wider socio-cultural world of views and values that leads to merger different mental spaces. Particularly important for our study is the fact that the theory of mental spaces allows us to pass on the construction of meaning of a single stylistic device to consider its role in shaping the meaning of all discourse [2].

We may conclude, that allusion that functions in cognitive space as a mechanism which being connected by association with a wide knowledge of the world, in the new context creates new meanings based on certain frames and intertextual competence of the reader. The basis of such competence are cognitive structures, which are indivisible and inseparable cognitive units, which represent knowledge in a twisted form.

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Ярема О. Аллюзия сквозь измерение когнитивной лингвистики

Аннотация: Цель статьи заключается в трактовке значения аллюзий через принципы когнитивной лингвистики. Теоретической основой служат понятия когнитивных структур, ментальных пространств и фреймов. Соответственно, значение аллюзий раскрывается через актуализацию когнитивных структур, которые активизируют прецедентные знания и представления реципиента. Рассматривается процесс декодирования контекста аллюзии с учетом когнитивных факторов исследования стилистической единицы.

Ключевые слова: аллюзия, ментальное пространство, фрейм, когнитивная структура.