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A.A. Tajibayeva[1]
A.A. Tajibayeva[2]

[1]South Kazakhstan State Pedagogical University, Shymkent, Kazakhstan
[2]Non-profit joint-stock company «Kasipkor», Nur-Sultan, Kazakhstan
(E-mail: ayzada81@mail.ru[1], tadaygul@mail.ru[2])

Frame analysis of stylistic devices in literary text interpretation

Abstract. *The purpose of the article is to substantiate the thesis that the use of cognitive methods of analyzing stylistic devices, along with traditional ones, is the most effective approach in the process of interpreting literary texts. Until recently, the study of stylistic techniques was conducted in accordance with the traditional style, which not always led to the coverage of all their functions and aspects. The processes of understanding a text cannot be limited only to the study of the surface structures of language units and require the involvement of cognitive operations and activation of deep knowledge structures. The article presents a number of examples of analyzing metaphors from literary texts that combine the methods of component, contextual analysis with cognitive frame analysis. Frame analysis defines the knowledge structures embedded in stylistic techniques, the sequential decoding of which significantly expands the integral conceptual meaning of a literary work and more accurately reveals the author's intent. This approach allows us to get into the deep semantics of stylistic units and reveal their conceptual meanings more widely. Consequently, by engaging in cognitive actions, the highest degree of understanding of the text is achieved in the process of its interpretation.*
Keywords: *traditional stylistics analysis, understanding, cognitive approach, knowledge structures, frame, frame analysis.*

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Introduction. Contemporary developments in linguistics are heavily influenced by cognitive linguistics, which belongs to the functional tradition. At each stage of a science's development, differences can be observed in the way researchers approach the subject and the emphasis placed on its different aspects. Some principles from earlier stages are adopted and pursued, while others are rejected. In the present stage of the development of stylistics, the cognitive paradigm is highly influential.

Purpose of the paper. The purpose of the paper is to show how deeply stylistic textual analysis can penetrate into the structure and semantics of stylistically marked units, unifying traditional and cognitive approaches.

Methodology. The paper begins with a theoretical review of the traditional and cognitive approaches. We argue that it is neither possible nor desirable to abandon either approach, because they complement each other and work efficiently in tandem. In the practical part we demonstrate this thesis and use such methods as componential, contextual, frame, and intertextual.

Cognitive Stylistics has the potential to offer a coherent and elaborated theory that can be applied both to stylistic devices and to discursive dimensions of language. The main advantage of the cognitive approach over the traditional is that it can explicate those mechanisms which humans use to obtain information, store it in memory and retrieve it. The cognitive mechanisms reflect

the information-processing capacities of our cognitive system and offer explanatory models to account for conceptual domains in terms of frames.

Cognitive Stylistics presently self-identifies as in a creative union with functional or 'traditional' stylistics. The name 'traditional stylistics' refers to a complex of those earlier stylistic principles which are supplemented by cognitive stylistics.

Cognitive Stylistics is growing increasingly influential, with a steadily increasing number of scholars who regard the language from a cognitive perspective. As Semino and Culpeper put it, "cognitive stylistics is the way in which linguistic analysis is systematically based on theories that relates linguistic choices to cognitive structures and processes" [1, p. 9].

Here we aim to clarify the distinctions between the traditional and cognitive tendencies in linguistics, with particular reference to stylistics, and to demonstrate the advantages of the latter perspective.

There are two types of experience, connected with the activity of human consciousness:

– the experience reflecting things surrounding the person, and their interrelation;

– the experience reflecting the practical relation of the person to these things.

Traditional stylistics is based on experience of the first sort, and is represented by empirical knowledge of style of language. Style is reflected from external connections, and basic knowledge of style is received directly from practice. Much can be learnt empirically, but its possibilities are limited: we can comprehend the concrete phenomenon but not its essence, and we cannot establish the relations of interconnection and dependence between these phenomena. The practical application of empirical knowledge is limited, and it is only a starting-point for the construction of scientific theory.

Cognitive stylistics, like other cognitive sciences, is based on experience of the second sort. It arises at the stage of maturity of the concrete science and emerges from practical requirements: it generalizes empirical stylistics from the point of view of the practical use of language. Cognitive stylistics operates with general fundamental categories and explanatory principles. The special feature of the cognitive direction in science is the switching of attention from the object to the subject, i.e. to human subjectivity connected with sense comprehension, and to the maintenance of culture embodied in material things [2].

Cognitive stylistics can be said to have evolved from literary stylistics. Literary stylistics is the systematic study of literary language or literary style. The main difference between mainstream literary stylistics and cognitive stylistics is that the former focuses almost exclusively on language, style and other formal linguistic aspects of processing, whereas the latter expands on these "bottom-up" processing features while also considering the cognitive, affective and mnemonic aspects of "top-down" processing. This addition is something that literary stylistics had not previously dealt with in any systematic or meaningful way. In hindsight, therefore, it can indeed be said that literary stylistics with its bottom-up input, has been crucial to the way in which cognitive stylistics has developed and continues to develop [3].

Cognitive stylistics builds on the linguistic-analytic rigor of literary stylistics by attempting to account for and describe the cognitive and mental processes that underpin and channel aspects of meaning-making.

The present stage of development of linguistic thought is characterized by a heightened interest in the cognitive nature of text. The text as the basic unit of communication is the major means of storage, transfer and processing of certain structures of knowledge. Indeed, a basic constituting category of the text is informativity, which has a direct relation to knowledge and its conceptualization. Conceptualization is defined by Evans as "a process of meaning construction to which language contributes… by providing access to rich encyclopedic knowledge and by prompting for complex processes of conceptual integration" [4, p. 38]. Cognitive Stylistics is interested exactly in those aspects which traditionally have been explained as surface language phenomena, or which failed to enter into the sphere of interests of linguistics. It studies deep products of the person's thinking, and the

participation of psychological and cognitive mechanisms in the process of communication, which are correlated with language forms expressing the person's experience and knowledge. Qualitatively new levels of research considering mental principles, characterizing the nature of language, and proposing a universal methodology for studying cognition and text, provide distinctive new means for explaining the substance of language.

Cognitive stylistics considers the generation, perception, and understanding of the language text as a constructive activity of the subject, carried out on the basis of knowledge forms and mediated by human subjectivity, but originating in personal consciousness. Its primary goal is research into internal, mental representations which underlie information processing.

It is obvious that the processes of perception and understanding cannot be limited to surface structures, and require the use of cognitive operations, including the activation of knowledge structures that arise through understanding and as a consequence of linguistic communication. Knowledge structures can be used to provide connectivity of the text, as well as contributing to the processes of understanding and interpreting the text. Proceeding from this position, we can assume that certain knowledge structures can be deliberately used in the conceptual organization of the text. Therefore, the problems of stylistic phenomena must be reformulated to admit cognitive analysis. In cognitive linguistics, the stylistic units are closely connected with cognitive structures, the essence of which can be described in a particular language, which consists of specially designed structures for knowledge representation. The elements of this language are frames, scripts, and other plans. Among many directions and methods for treating stylistic phenomena in cognitive linguistics, frame semantics is particularly closely coupled with the general idea of cognitive modeling.

Frame semantics is an approach which describes the meanings of language units (words, lexicalized phrases, a number of special grammatical constructions) by appealing to the kind of conceptual structures that underlie their meanings and that motivate their use. These conceptual structures, called frames, can be schematizations of particular situation types. The words and other linguistic entities in a text or discourse evoke or project their frames in the minds of the language users and figure in the cognitive process of language interpretation [5].

The notion of 'frame' is used in a variety of disciplines, including computer-based representations of everyday human activities [6], [7], computer vision [8], [9], grammar [10], semantics [11], [12], ad hoc categories [13], [14], autobiographical memories [15], contextual variability in context representations [16] and 'dynamic frames' [17], in order to describe and explain interpretative phenomena, especially phenomena related to activated knowledge.

An approach to cognitive lexical semantics was developed by Fillmore. Fillmore attempts to uncover the properties of the structured inventory of knowledge associated with words, and to consider what consequences the properties of this knowledge system might have for a model of semantics. He defines 'frame' as a cognitive structure based on the perception of knowledge about typical situations and related situations, expectations, characteristics and relations of real or hypothetical objects. The frame consists of top (themes) and slots (terminals). The set of slots may be limited by human experience and is specific for each person. Frames have a conventional nature that is based upon socio-cultural information, which we all gain in our lives in society [18].

Frames play an important role in the process of interpreting the text, by helping to establish the connection of the text at the micro and macro level, thus ensuring the drawing of necessary inference [11]. The application of this method seems the most appropriate for the cognitive modeling of stylistic phenomena. Frames constitute a formal scheme for standard situations which are specified and refined in each case. They are not only informational structures; they predict the results on the basis of previously accumulated knowledge. The addresser, with the help of prior knowledge, imagines or presupposes the whole context of communication. In beginning

to interpret the text, we reinforce some outline scheme in which many positions ('slots') are not yet occupied. Later episodes of the text fill these gaps, introducing new scenes that can be combined by various links - historical, causal, logical, associative etc. The interpreter gradually creates an inner world, which depends on the aspects of scenes never described in the text [11].

The frame is an organization of representations, stored in memory, which structures knowledge about a definite fragment of human experience (for example, the celebration of a birthday). This knowledge includes both the lexical meaning and encyclopedic knowledge. A frame is organized around a core and therefore contains the information associated with this core [8].

Decoding success largely depends on the availability of frames in the memory of both the author and the recipient. In the decoding process it is important how both the author and recipient model their knowledge.

For example, the expression "red-light district" can be considered as a unit of knowledge organized around a certain concept that contains data about the essential, typical and possible aspects of this concept. Red-light district means an area where prostitution takes place. This expression induces the frame 'red'. Personal knowledge, used by the subject in the selection of this euphemism, can be considered as terminals or slots of the frame. The word 'red' acts as a signal that conveys certain knowledge: depending on the individual's world-view and culture, this may include the two slots 'passion' and 'anxiety'. Red may be a signal of danger to a person, calling for increased vigilance. Such a person might try to avoid such places and be extremely careful, because the slot 'anxiety' allows him in advance to draw conclusions and predict future events. These may involve negative consequences for him, such as remorse, expenditure, and personal hazard.

Alternatively, red may signify 'passion', a slot with subslots such as 'pleasure', 'self-confidence', 'satisfaction', which could play a dominant role in an individual's mind.

Thus, there are several possible interpretations of the 'red' frame. In a frame-oriented approach, knowledge differences based on an individual's life experience and way of perceiving and understanding the world can be built into the model. In traditional approaches, the main function of language is simply to convey meanings, which are conceived as entities associated with linguistic forms. The cognitive approach sees words as causing language users to access specific areas of their 'knowledge base' [19, p. 75] in such a way that certain linguistic forms may invoke clusters of meanings for one person that are quite different from those evoked for another – such framings being a function of the particular experience of the individual language user.

Interpretation of the text depends on overall knowledge about the world. In order to establish local and global connectivity, inferences based on knowledge are needed. The application of knowledge about the world serves to construct the necessary logical links. The use of knowledge in understanding the text involves correlating the text with some existing knowledge structure on which to base a model of the situation. In this process, past experiences are recalled as a concrete episodic and generalized semantic situation [20]. Stored in the memory the situations are a part of (overlapping) patterns (or clusters) formed on the basis of similarity. I believe that, in the process of understanding, these clusters are retrieved and used as a basis for the model of the new situation.

The root cause of generation of the literary text is the situation, the conceptual information of which could be revealed and modeled by frames, capable of accounting for both cognitive and discursive characteristics. The conceptual volume of stylistic devices could be operating within the frameworks of text, paragraph, and sentence. Frame can be considered as a model of the analyzed concept of metaphor. Thus, structuring of metaphoric conceptual content is available through the method of frame analysis, which is based on the theory of metaphorical modeling. The metaphorical model requires the existence of a certain interconnection in the mind between conceptual domains, when system frames from the source sphere serve as the basis for modeling the conceptual system of the target sphere [21].

The essence of this approach is to identify and describe the initial conceptual domain (the source sphere) and new target sphere, to build the frames relating to the model of the concept. To model the structure and the content of the concept contained in metaphor, two frames are usually engaged: one refers to the source domain and the other to the target. The identification of frames' slots or terminal system by means of contextual and componential analysis, revealing the connecting components between source and target domains' frames through intertextual analysis, enables the decoding of the full conceptual value of stylistic devices and gives rise to a deeper and fuller understanding of the literary text.

For example, let us practice the method of frame analysis to derive the conceptual significance of the metaphor Blanche – Maenad, highlighted in S. Moeme's novel "The Moon and Sixpence" [22], which played a special role in uncovering the character traits of Blanche. "Blanche – Maenad" is primarily an allusive metaphor, revealed in the following text:

"Blanche Stroeve was in the cruel grip of appetite. Perhaps she hated Strickland still, but she hungered for him, and everything that had made up her life till then became of no account. She ceased to be a woman, complex, kind and petulant, considerate and thoughtless; she was a Maenad." (22, p.122).

The Blanche – Maenad is an allusive metaphor, in which certain knowledge structures (frames) are formed, forming a special layer of encyclopedic knowledge - knowledge of myths, activate the addressee's memory mechanisms, referring his consciousness to the myth of the companion of Dionysus (Bacchus), the god of vegetation, patron of viticulture and winemaking in ancient Greece, of course, if the addressee has literary competence. According to legends in Bacchanal, festivals in honor of Bacchus, the maenads fiercely danced along with the mythological monsters, entertaining their god [21].

The image of Menad is considered here as a symbol of unbridled passion, desire, sensuality, love. Blanche, just like Menad in the ancient Greek myth, realizing that she serves only as an instrument of pleasure for Strickland, yet surrounded him with comfort, pursued him with her attention, she was ready to live in need and hardship and go to everything, just to be near your god. Her love was all-consuming, passion hot. With her mind, she understood that Strickland would never love her, which she was not a person for him, but her heart did not listen to the voice of reason and she went along the path that turned out to be fatal for her.

It looks very simple, calm and silent, Blanche was a woman of great passions, capable of rapid impulses. She was not afraid to risk everything, reliable shelter from a good husband and a secure life, for the sake of her love. Thus, the Blanche - Maenad allusion metaphor becomes the carrier of a certain conceptual meaning of the work - a reflection of the theme of passionate and blind love.

It is interesting to note that the author associating Blanche with the image of Menad, compares the image of Strickland with satire. Satires, in Greek mythology, forest gods, demons of fertility, which were distinguished by lustiness and voluptuousness, as well as the Menad [22] This state is the only common link between Strickland and the common earthman, between him and Blanche. We know that Strickland is a hermit and a loner, no one and nothing connected him with the outside world, with ambitions, emotions, conventions, morality of human society. But at times his body cruelly avenged his spirit, and he was unable to fight against the forces of nature, with the instinct of a man, with a violent desire. Although he absolutely did not need love, and he hated his desire, as it held his spirit in chains. He dreamed of a time when he would have no desires, and he would be able to fully devote himself to work.

So, we have one more example of the allusive metaphor Strickland – Satyr, decoding of which also requires encyclopedic knowledge structures and activation of the addressee's mental activity, referring his consciousness to Greek mythology. The "Strickland – Satyr" analogy is associated with the activation of the "Satyr – Lustful, Voluptuous Man" frame and, in the context of this allusion, becomes the carrier of the conceptual

meaning – Strickland – half-animal, with a mind that has not yet lost its primitive connection with the land.

"He seemed to partake of those obscure forces of nature which the Greeks personified in shapes part human and part beast, the satyr and the faun." (22, p.109)

"The satyr in him suddenly took possession, and he was powerless in the grip of an instinct which had all the strength of the primitive forces of nature."(22, p.122)

From the point of view of cognitive processes, allusive metaphors Blanche-Maenad and Satyr-Strickland can be linked into a single structural organization of knowledge, in which the upper and lower levels are distinguished. Blanche – Maenad and Satyr – Strickland form the upper level of the frame structure, the terminal features of this cognitive model can be identified in the following text fragments:

Blanch

"I suspected that Blanche Stroeve's violent dislike of Strickland had in it from the beginning a vague element of sexual attraction." (22, p.120)

"I knew from what I had heard that she was a woman of violent passions." (22, p.127).

"But the blindness of love led her to believe what she wanted to be true, and her love was so great that it seemed impossible to her that it should not in return awake an equal love." (22, p.162)

Strickland

"…he was powerless in the grip of his instinct…" (22, p.142)

"It was impossible to make him understand that one might be outraged by his callous selfishness." (p.154)

"I long to pierce his armour of complete indifference." (22, p.154)

"His callousness was inhuman…" (22, p.149)

However, it should be noted that the lower level of the frame-structure being analyzed can have a ramified nature in the case of applying the component analysis method to it. Roger's Thesaurus helps to identify a number of sub-slots that accurately define the characteristics of Blanche and Strickland.

Frame analysis provides, on the one hand, a deeper understanding of the characters of Blanche and Strickland, on the other hand, to reveal the nature of their relationships and actions, which contributes to a more complete disclosure of the conceptual significance of the work as a whole.

The Strickland line is determined by such characteristics of the data in the text as selfishness, callousness, instinct, and associative senses identified based on these lexical units, such as self-absorption, intemperance, brute, brainlessness, pitilessness, remorselessness. The language unit of blind love given in the text characterizes the Blanche line, which is included in the single semantic field of such words as lovesickness, devotion, which in turn acquires such associative meanings as servility, obedience, affection, fondness. Such language units as sexual attraction, passion, are indicated in the text when characterizing Blanche, but in the process of analysis these units turned out to be common for two images.

Conclusion. Thus, the analysis of stylistic devices in the mainstream of cognitive stylistics requires a complex methodology based on both traditional and cognitive methods of analysis. Concepts from cognitive linguistics such as encyclopedic knowledge, conceptualization, frame, metaphorical modeling, and distribution of information have been effective in this work.

The decoding of a stylistic device depends on encyclopedic knowledge that must be selectively activated. The appeal to extralinguistic knowledge enables much more information to be gleaned from a text. The process of conceptualization accompanied by intertextual analysis allows some preliminary conclusions to be drawn regarding possible conceptual intersections. By following the most well-established conceptual meanings, we can create on the basis of similarity a relevant metaphorical model. This involves building up frames, which allow representation of the structure of this model by specifying all its possible conceptual features at the contextual and semantic level. Finally the reader has to interpret the conceptual features and comprehend a general sense of the analyzed metaphor in a literary text, finally determining its significance in relation to the global meaning.

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А.А. Таджибаева[1], А.А. Таджибаева[2]
[1]Оңтүстік Қазақстан мемлекеттік педагогикалық университеті, Шымкент, Қазақстан
[2]«Кәсіпқор» холдингі, Нұр-Сұлтан, Қазақстан

Көркем мәтінді интерпретациялау процесінде стилистикалық бірліктердің фреймдік талдауын қолдану

Андатпа. Мақаланың негізгі мақсаты – көркем мәтіндерді интерпретациялау процесінде стилистикалық тәсілдерді талдауда когнитивті әдістерді қолдану дәстүрлі әдістерге қарағанда ең тиімді әдіс екенін анықтау. Стилистикалық тәсілдердің бүгінгі күнге дейін дәстүрлі тәсілмен сәйкес зерттелуі, олардың барлық функциялары мен аспектілерін толық қамтылмауына акеліп соқты. Мәтінді түсіну үдерістері тілдік бірліктердің тек жалпылама құрылымдарын зерттеумен шектеліп қана қоймай, когнитивтік операциялардың көмегімен білім құрылымдарын терең жандандыруды талап етеді. Мақалада көркем мәтіндердегі метафораларға компоненттік әдіс, контекстуалды талдау және когнитивтік фрейм әдісімен қоса талдау жасалынған бірқатар мысалдары келтірілген. Фреймдік талдау әдеби шығарманың тұтас концептуалды мағынасын едәуір кеңейтетін және авторлық ойды неғұрлым дәл ашатын стилистикалық тәсілдерде салынған білім құрылымын анықтайды. Мұндай тәсіл стилистикалық бірліктердің семантикасына терең енуіне және олардың тұжырымдамалық мәндерін кеңінен ашуға мүмкіндік береді. Демек, мәтінді интерпретациялау үдерісінде когнитивті іс-әрекеттерді қолдану арқылы мәтінді жоғары деңгейде түсінуге қол жеткізуге болады.

Түйін сөздер: дәстүрлі стилистикалық талдау, түсіну, когнитивті көзқарас, білім құрылымдары, фрейм, фреймдік талдау.

А.А. Таджибаева[1], А.А. Таджибаева[2]
[1]Южно-Казахстанский государственный педагогический университет, Шымкент, Казахстан
[2]НАО Холдинг «Кәсіпқор», Нур-Султан, Казахстан

Использование фреймового анализа стилистических приемов в интерпретации художественного текста

Аннотация. Целью статьи является обоснование тезиса о том, что использование когнитивных методов анализа стилистических приемов наряду с традиционными является наиболее эффективным подходом в процессе интерпретации художественных текстов. До недавнего времени изучение стилистических приемов проводилось в соответствии с традиционным стилем, которое не полностью раскрывало все их функции и аспекты. Процессы понимания текста не могут быть ограничены лишь изучением поверхностных структур языковых единиц и требуют привлечения когнитивных операций и активизации глубинных структур знаний. В статье представлен ряд примеров, анализирующих метафоры из художественных текстов, котрые совмещают методы компонентного, контекстуального анализа с когнитивным фреймовым. Фреймовый анализ определяет структуры знаний, заложенные в стилистических приемах, последовательное декодирование которых значительно расширяет целостный концептуальный смысл литературного произведения и более точно раскрывает авторский замысел. Такой подход позволяет проникнуть в глубинную семантику стилистических единиц и более широко раскрыть их концептуальные значения. Следовательно, посредством привлечения когнитивных действий достигается высшая степень понимания текста в процессе его интерпретации.

Ключевые слова: традиционный стилистический анализ, процесс понимания, когнитивный подход, структуры знаний, фрейм, фреймовый анализ.

Information about authors:

Tajibayeva Aizada – **main author,** Candidate of Philological Sciences, senior teacher of the Department of English language, South Kazakhstan State Pedagogical University, Shymkent, Kazakhstan.

Tajibayeva Aigul - Candidate of Philological Sciences, specialist, non-profit joint-stock company «Kasipkor», Nur-Sultan, Kazakhstan.

Таджибаева Айзада – **негізгі автор,** филология ғылымдарының кандидаты, Ағылшын тілі бөлімінің аға оқытушысы, Оңтүстік Қазақстан мемлекеттік педагогикалық университеті, Шымкент, Қазақстан.

Таджибаева Айгүл – филология ғылымдарының кандидаты, «Кәсіпқор» холдингінің маманы, Нұр-Сұлтан, Қазақстан.