

Literary Text as Knowledge Format¹

*Jerome Baghana*², *Evgenia I. Buzina*³, *Svetlana N. Glamazda*⁴, *Tamara V. Khvesko*⁵, & *Oksana P. Lazareva*⁵

Abstract

The article considers literary text as an integrated format of knowledge, namely artistic knowledge represented by the writer in the form of a text world. Any text world model has various storing and transmitting knowledge parameters that is why its interpretation provides a complex research construct being called knowledge format. It is revealed that the parameters of a text world model are determined by the intention of the author of a text and represent a set of realisations of nominative fields of literary concepts, the unity of which forms the conceptual sphere of a literary text. It is determined that a number of basic literary concepts acquire the status of cognitive textual dominants. It is revealed that the literary concept “time” is one of the frequent cognitive textual dominants within the models of text worlds of both single works and of the entire work of a writer. It is revealed that along with the presence of cognitive textual dominants context polarization as well as within the nominative field of the literary concept “time” appears to be an important distinguishing feature of text worlds.

Key words: Text Worlds; Conceptual Sphere Modeling; Literary Concept “Time”; Cognitive Textual Dominant; Contextual Polarization.

1. Introduction

During several decades, literary text is under the focus of different scientific researches which is due to its complex origin, its meaning, the form of storage and the method of information transmitting. The most detailed definition of the text was given in the early 80-ies of 20th century by I. Galperin who understands the text as a «product of speech creation process possessing completeness, product that is

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² Belgorod State University, Belgorod, Russia; *baghana@yandex.ru*

³ Belgorod State University, Belgorod, Russia.

⁴ Belgorod State Institute of Culture and Arts, Belgorod, Russia.

⁵ Tyumen State University, Tyumen, Russia.

objectified in the form of a written document consisting of a name and a number of special units, combining different types of lexical, grammatical, logical, stylistic connection, having a specific focus and pragmatic installation» (Galperin, 2007).

We consider literary text, its cognitive narrative matrix as a conglomerate of people's underlying ethnic senses in refracted projection of the writer's worldview, as a creative linguistic construct of reality, as the artistic world, a model of which is in the midst of linguistic-cognitive, linguistic-cultural and other studies (Ogneva et al., 2014).

The literary world is the specific model of reality which is formed by individual-authorial interpretation. The literary world is the world of regularities and summarizing caused by the cultural laws and symbols including the idea of integrality at the literary conceptual sphere, which is studied as so important part of national linguistic conceptual sphere which is constructed as double-level cognitive-discursive construct united literary concepts as writer's concept. According to the cognitive linguistic theory, "one concept is represented in our mind by a series of other concepts that together constitute a coherent whole, in the form of a mental frame. However, there are social and cultural, even ideological concepts that are hardly generalisable, and hence, not universal" (Popescu, 2012). In this point of you "one of the most important ideas of cognitive linguistics is that a concept defines the semantics of language meanings" (Khvesko, 2012). Also, the conceptual sphere of a literary text is a part of the author's conceptual sphere, i.e. the idiosphere. The idiosphere is characterised by typological parameterisation, including as communicative-speech, as linguosocial, linguocultural, and ethnolinguistic aspects. The study of the conceptual sphere as the part of the idiosphere reveals nationwide and individually-authorial speech structures that reflect the worldview, conventional and motivational-phenomenological status of a literary word.

Since the author uses only part of all his knowledge that he needs to write a specific literary text. It is noteworthy that all author's knowledge about the world is only part of the entire national conceptual sphere. The conceptual sphere of a literary text has a kernel-peripheral structure, where the core is a key literary concept. This key literary concept sets the whole tone for a particular segment of the literary text. The periphery zone in the key literary concept consists of literary concepts, which least extent revealed by the author in a particular literary text. In our opinion, the role of a literary concept in the kernel-peripheral structure of the literary conceptual sphere is determined by the degree of its disclosure in relation to other concepts of the literary text. There are different kinds of texts: "Some scholars approach *text type* as text-structure-oriented and dependent on linguistic properties" (Tincheva, 2017). M. Aumüller, for instance, defines text type as "an abstract category designed to characterize the main structure of a particular text or one of its parts according to its dominant properties" (Aumüller, 2014).

Speaking about *text type*, Tincheva (2017) “associates *text type* with rhetorical purpose also rather than with communicative intent only”, but Virtanen (1992) postulates text type as “a formal linguistic category in opposition to discourse type as the actual function-based notion”. The issue of correlation between texts and their typologies classification parameters is still open taking into account that “their narrative, argumentative and descriptive types derive from the Aristotelian tradition, while scientific, poetic and literary relate to different discursive domains of operation” (Tincheva, 2017). It should be noted that Herman (2009) postulates narrative type as the “units of elements”.

The problem of text typology is interconnected with the issue of their complex interpretation as a format of knowledge that is why “the first issue derives from the absence of agreement on how to interpret the notion of text-type function itself <...>. The second, and related, issue is that the classifications available in the literature tend to display far from sufficient consensus on how to classify the underlying text type functions” (Tincheva, 2017). Meanwhile the number of scientists state that the complexity of the text type multiple interpretations has been repeatedly noted in the literature (e.g., Lee, 2001; Trosborg, 1997, Beaugrande, 2004).

Nevertheless, interpretation of a text including the complex interpretation of a text leads the researchers to the conclusion that “another important aspect to note with respect to the notion of *text type* is its interconnection with another frequently debated notion – the one of *genre*” (Tincheva, 2017). The genre of a text, its definition and classification, has been in the focus of scientific research for a long time. Hence A. Freedman and P Medway presented “new views of genre” (1994); but Hyvärinen (2012) said about correlation among “prototypes, genres, and concepts”. The study of a literary text as a format of knowledge being a combination of literary concepts brings textology to a new research level, taking into account the fact that it is interpretive creativity of an interpreter based on his vision of the world, determines the adequacy of the transmission of cognitive coordinates of the text, parameters of basic and peripherals connective units of the conceptual sphere of the artistic text, as well as other linguistic structures of the nominative fields of literary concepts by means of another language.

2. Methods

The article presents the results of applying the method of cognitive hermeneutic analysis as an algorithm for the complex interpretation of text material with the following application of cognitive modeling of both the whole text and of its separate contexts, considering that “discussing context as cognition, one should not fail to note the fact that one particular scientist – namely van Dijk – has systematically fought the fight for a study of context as a cognitive phenomenon” (Tincheva, 2014).

The cognitive-hermeneutic analysis of literary conceptual sphere segments, as the type of linguistic analysis is the unity of some synergizing methods.

First of all, we used the method of contextual analysis to discover the specificity of nominative fields' parameters of different literary concepts.

Secondly, we used the method of cognitive-discursive analysis of textual dynamic. This method interprets the specificity of nominative fields' parameters to model different cognitive structure of literary conceptual sphere. Most of all, this method describes the level of textual influence to the readers.

Thirdly, we used the method of conceptual analysis of cognitive-communicative fiction space. This method identifies all basic components of hermeneutic dynamics at the different segments of literary conceptual sphere.

Finally, we used the method of semantic-cognitive analysis of nominative fields to interpret the architectonics of literary conceptual sphere.

Consideration of nominative field of a single linguocultural concept of architectonics, establishing the synergy principles of its correlation with other concepts in a unified cognitive conceptual sphere grid of a national language is based primarily on field methods of studying the material, followed by access to the interpretive level within linguocultural model of the world that promotes deep knowledge of this model discursive synergy formation, preservation and transferring principles.

3. Results and Discussions

Furthermore, a text may become incorporated into a larger one, which may lead to modifications or even a shift in its overall purpose. That is why according to R. de Beaugrande "the configuration of the concepts and the relations among them which form the basis of the text is the textual world proper" (Beaugrande, [http](#)). Because of the fact that a literary text is characterised along with the information function by the presence of the aesthetic function, that is why a text world is being built around this literary text as an interpretative one, i.e. as a result of interpretation of a text a projection of this text is being formed as a mental formation defined by cognitive coordinates of the text. The basic theses of the Text World theory are written in the P. Werth monograph "Text Worlds: Representing Conceptual Space in Discourse". He represented the model integrating the basic concepts of Text linguistics (Werth, 1999). Following P. Werth's ideas, the united theory of text and discourse "connects the spheres of knowledge and language at the practical point of view on the base of our knowledge about every scientific branch (Werth, 1999).

The generation of new messages based on text constructs that form codes leads to the creation of complex text worlds, due to the fact that "the idea of a cognitive representation of what the text says determines the development of the concept of the text world", because "mentally the deepest textual organization of the real world leads to a model of many worlds" (Cojocar et al., 2012), to a model associated with a specific text. This particular text can be considered as a basic

component of a building text world or a set of text worlds in which the primary text “is a closed, self-sufficient, synchronously organized dynamic system” (Lotman, 2010), presented as a solid information system within building of which the information suffers individual author’s influence, the influence set by the cognitive-plotframes of a text. The cohesion in the text is inextricable with its continuum. This continuum in general is a certain sequence, continuation, flow. Among all texts, particularly among literary text, the category of continuum acquires additional importance, because creating the literary text the author is free to handle literary time as he pleases. An author can squeeze or stretch literary time, go back or run forward in the plot of literary text. Language units denoting literary time, such as minutes, hours, years have only a formal expression in the literary text. “The category of continuum and the category of cohesion, as well as the division of the literary text are interdependent and complement each other.

In addition, in modern linguistic science there are such categories of literary text as prospectus and retrospection. By themselves, these phenomena violate the strict run of literary time, its linearity, either returning the reader to the past, or inviting him to look ahead. When using retrospective, the author deliberately attracts the reader's attention to events in the past because such events more fully reveal the picture of the past events or even help the reader imagine what will happen in the future.

Retrospection can be manifested in two ways: either the information has already been set out in the literary text above, or the coherent narrative is interrupted in order to describe previously occurred events. So, in the novel “The Great Gatsby” a rather striking example of retrospection is observed in the dialogue of the main characters, when Gatsby talks about his service in the army, ending his story with a demonstration of a medal received for the service.

In novel of “Tender is the night” the retrospective is more open and extensive. So in the first chapter of the novel Fitzgerald (1925) introduces us to the couple Diver, telling how they live, that they have two children and that they are not happy together. However, in the second chapter readers are returned a few years ago, because the writer tells the story of the spouses` meeting. In the third chapter the writer places the readers in the events that happens a couple of years after the events described in the first chapter. But these are examples of the author’s objective retrospection. It should be noted that any literary text also has a subjective – reader’s retrospection. This phenomenon is based on a person’s ability to keep in mind read literary text. In this way literary time in the course of the story mentally returns to read literary text in view of the fact that it is important for new reading literary events.

As retrospection, as prospectus have the same functions, but prospectus may not be so evident. Typically, a prospectus is preceded by phrases such as: a) he did not know, b) how it would become known later, c) we will know more about this below, etc. The preface or epigraph is also a kind of prospectus. For examples, the

novel “The Great Gatsby” begins with the words: “*Whenever you feel like criticizing any one,*” ... “*just remember that all the people in this world haven’t had the advantages that you’ve had*” (Fitzgerald, 1925). In this context, the prospectus is rather implicit in nature, without linguistic units indicating the future, but the attentive reader will immediately try to imagine what should happen in order for him to condemn or criticise another person.

Modality is inherent in every literary text. It is modality that acts as a constructive sign of a sentence, and therefore inherent in every sentence without exception. The author’s relationship to his oral or written statement is manifested in the selection of vocabulary, grammatical, syntactic or phraseological means, in the choice of stylistics and compositional construction.

In an oral utterance, the international structure of the utterance also matters. Modality turns out to be a category inherent in language in action, i.e. in a speech, and therefore it is the very essence of the communicative process. The modality of the literary text is already evident in the very choice of themes for the literary text, in the title. So, the reader immediately understands the ambiguous attitude of the author towards his character in the title of the novel “The Great Gatsby”. Considering the categories of literary text that are highlighted in contemporary linguistics, one cannot but mention such categories as integration and completeness of the literary text. It is advisable to consider these two categories in tandem.

Integration is correlated with cohesion of the literary text, but unlike cohesion, integration connects subsections of the literary text not by lexical, grammatical or semantic means, but by means of psychological connection. The integration of all elements of the literary text inexorably leads to its completeness.

The completeness of the literary text is inherent only to the whole text, and not its individual parts, which, in fact, distinguishes the text from non-text. The text has rather blurry borders and remains open.

According to this point of view, there are always many options for reading the text by different readers, due to which the literary text is incomplete and leaves a great deal of freedom for those who perceive it. If the author gives some understatement or incompleteness, then this was done intentionally, because regarding the chosen topic of the literary test, the author revealed everything to the end.

Then goes a new stage of interpretation by a reader of the whole work or its independent contexts considering the fact that “the claim that context takes place only through the human mind.

It is the human mind which should be seen as ‘surrounding’, ‘encompassing’ and ‘governing’ context and not the other way around” (Tincheva, 2014). The reader’s interpretation degree of the whole work and its independent contexts depends on the “cultural experience of a particular person” (Danilenko, 2017), taking into

account the fact that “readers willingly draw interpretive conclusions” (McCarthy & Golman, 2017) with the purpose of “determine the deeper meaning of the work” (Langer, 2010; Levine & Horson, 2013) by “spreading activation” (Beaugrande & Dressler, 1981). It is proved that “a literary text as a projection of an individual author’s literary picture of the world, an individual author’s conceptual sphere is a model” (Ogneva, 2019).

This thesis is based on the following “a model as a research construct of reality is a working tool for studying the essence of the phenomenon under study in its systemic and functional relations with phenomena of a more general essence” (Karasik, 2013), which necessitates “modeling”, taking into account the fact that “any text for us is a complex device that stores various codes that can transform received messages and generate new ones, like an information generator with intellectual personality” (Lotman, 2010).

These specific text features form a text model as one of the forms of culturally conditioned “mental models” (more about mental models: Johnson-Laird, 1983; Croft & Cruse, 2004, etc.) as “mental spaces” (Fauconnier, 2014), because “a text as a product of communication is generated by a native speaker i.e. the bearer of culturally-specific collective identity” (Grishaeva, 2018), as a result in each text a writer builds up one or more cognitive textual dominants. Cognitive textual dominant is understood as a basic plot-forming literary concept.

A detailed study of cognitive textual dominants allowed developing the following typology: 1) the cognitive dominants of a single work; 2) the cognitive dominants of the writer’s unique style; 3) genre cognitive dominants; 4) cognitive dominants of the literary direction; 5) cognitive dominants of each period in the development of literature of a country (Ogneva, 2015). A cognitive textual dominant can be equal to one or more concept-dominants. The concept-dominant is understood as the basic literary concept within the conceptual sphere of a text.

Hence, in a number of works one of the basic concepts is the concept “time”. As it is understood time is a philosophical category. In philosophy time is defined as the form of matter existence. This is a form expressing the duration of being and the sequence of changes in the states of material systems and processes in the world. In linguistic sciences the concepts “time” and “temporality” are distinguished.

The category of temporality determines time relations expressed in a language and then in speech including in artistic speech. A category of time being a category is a form of matter, a form of knowledge and as a result has a morphological-syntactic character. When studying a text world in the form of a complex interpretative model it is significant that the category of time is not the same as the category of temporality, since the last has a logical-semantic character in contradiction to the first one.

The difference between the category of literary time and the category of literary temporality is revealed in speech literary-author units verbalizing these two

categories in the literary space as a form of knowledge. It is also significant that the category of temporality is wider than the category of time. The temporality category includes lexical means of time expressing, grammatical means of time expressing and also means of expressing time relations.

A number of scientists consider temporality through the prism of temporal syntaxes and temporal lexemes where syntaxes fell into various functional classes: substantial syntax expressing the meaning by using nouns, qualifying syntax expressed by adjectives, procedural syntax expressed by verbs.

Studying the specifics of the literary concept “time” representation, implemented in a textual picture of the world as a solid phenomenon nevertheless it is a combination of many opposites that lead to the appearance in a literary text of such a phenomenon as contextual polarization.

Markers of contextual polarisation are linguistic units representing opposite semantic phenomena, within a single context or a set of contexts of the same work, defined by cognitive coordinates of the text. Previous studies have revealed the presence of the following types of contextual polarisation in the architectonics of a literary text:

- 1) polarisation in the kernel semantics,
- 2) anthropocentric polarisation:
 - a) polarisation of activity,
 - b) polarisation of opinions,
- 3) proxemic polarisation,
- 4) temporal polarisation,
- 5) social polarisation:
 - a) gender polarisation,
 - b) age-based polarisation,
- 6) the polarisation of nature and man: bad weather ↔ comfort,
- 7) linguistic and cultural polarisation:
 - a) the polarisation of traditions,
 - b) the polarisation of everyday life,
 - c) the polarisation of customs (Glamazda, 2019).

The study of the literary concept of “time” obviously brings one to the level of contextual temporal polarization interpretation.

4. Conclusion

A complex study of the architectonics of a literary text is based primarily on determining the basic text parameters one of which is the text genre. The correlation of the text under study with one or another text types is associated with the study objectives of both the whole text and of its single contexts.

The interpretation of the literary text and its contexts leads the researcher to identifying of the parameters of the text world that is represented in a particular work or a collection of works.

It is proved that the consideration of the text as conceptual sphere which is a combination of literary concepts opens up broad cognitive-hermeneutic prospects for research. As a result of the developed interpretative algorithm, cognitive textual dominants are being defined as the basic plot-forming literary concepts in the nuclear-peripheral structure of the conceptual sphere.

A detailed study of cognitive textual dominants allowed developing their typology. As a result of the literary conceptual sphere architectonics researches it was revealed that one of the basic literary concepts in many literary texts is the literary concept “time”. This literary concept is interpreted as a cognitive textual concept-dominant which along with other cognitive textual dominants can be included in polarised context structures. It is proved that contextual polarisation is an important part of the textual world model.

Thus complex analysis of a literary text as knowledge format opens up new research prospects for the architectonics interpretation of the literary conceptual sphere.

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