

Literary Text Interpretation

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One of the actual issues of modern cognitive linguistics is the researching and understanding the role of literary text at the system of the textual projection of concept. According to Nikolai Alefirenko, text is “the united chain of lingual signs characterized by the unity of form and meaning” [Alefirenko, p. 4-5]. Studying the text as the complex phenomenon, as the unity of form and meaning we are going to improve the methodology of the researching and understanding the role of literary text as the projection of literary concepts. Moreover, according to Tony E. Jackson, “literature – a humanistic approach nonetheless seems to establish the validity of its claims in ways quite different from those of a scientific approach” [Jackson, p. 191].

Researching the unity of literary concepts as the cognitive matrix at the literary text we interpret the text as the system of lingual signs representing the world view. It's evidently, that the system of lingual signs is the projection of writer's model of the world as the purpose of linguo-cognitive and linguo-cultural researches, because some of literary concepts are the markers of cultural dominants of society. In that case the projection of writer's model of the world is the propositional structure of the literary text to analyse. We use three types of analysis such as: conceptual analysis, lingual analysis, and cognitive analysis.

Firstly, the conceptual analysis of the literary text studying as the unity of literary concepts is based on the interpreting of the textual architectonics as the dual process of generation and perception. The interpreting of the textual architectonics is based on cognition. According to Valery Demyankov, “cognition is not knowledge but the process of using the proto-knowledge as the base to perception and generation” [Demyankov, p. 5].

Secondly, the lingual analysis of textual structure is the way to understanding the literary text as the unity of form and meaning. This analysis discovers the stylistic specificity of the textual form and meaning.

Finally, the cognitive analysis of literary text matrix is based on the next textual parameters: ontological features of communicative functioning of the text; ideological and gnoseological features of literary world; specificity of literary world as the writer's projection of national language; and high degree of anthropocentrism of literary text studying as "the complex meaning sign representing the writer's knowledge about the reality which become a literary model of writer's world view" [Babenko, p. 39-42].

It is evidently, the writer's world is interpreted by the readers. According to Alexandra Zalevskaya "the plot of the literary text is the chain of the words connecting five steps of interpreting, such as *the author* → *the textual projection* → *the plot of the text* → *the textual projection* → *the reader*. In this case the interpreting is based on private experience of different people" [Zalevskaya, p. 71], that is why Nikolai Nikolaevich Boldirev affirms the next scientific law: "at the ontological triad *the world system* → *the lingual system* → *the conceptual system of people* interpreting is connected with people and perception on the one hand and lingual system on the other hand" [Boldirev, p. 15-16].

In our opinion, interpreting of literary text is the interpreting of literary concepts. Such interpreting generates the literary discourse as the crossing of writer's world view and readers world view. Therefore, the literary discourse is cognitive-communicative interaction which forms the unique fund of knowledge, and the system of literary standards. In such case the meaning of any text including in the unity of many interdependent texts represents the way of explanation some parameters of textual model.

To sum up, the research of textual architectonics as the matrix of literary concepts uses three types of analysis such as: conceptual analysis, lingual analysis, and cognitive analysis. These researches have the purpose to study the plot of the literary text as the chain of the words interpreted by the author into the textual projection, and the plot of the text into reader's projection to create the model of textual architectonics as the base of generation of literary discourse.

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