

## The method of linguistic and cognitive analysis of composition of the text of J.K. Rowling's tales

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### Abstract

The article focuses on the method of linguistic and cognitive analysis of the composition of the text of J. K. Rowling's tales. The composition of the text is viewed as linguistic and cognitive construal that integrates compositional plot structure, compositional meaning structure, linguistic and stylistic means of their actualization in the text.

**Keywords:** composition, linguistic and cognitive analysis, linguistic and cognitive construal, compositional plot structure, compositional meaning structure, linguistic and stylistic means

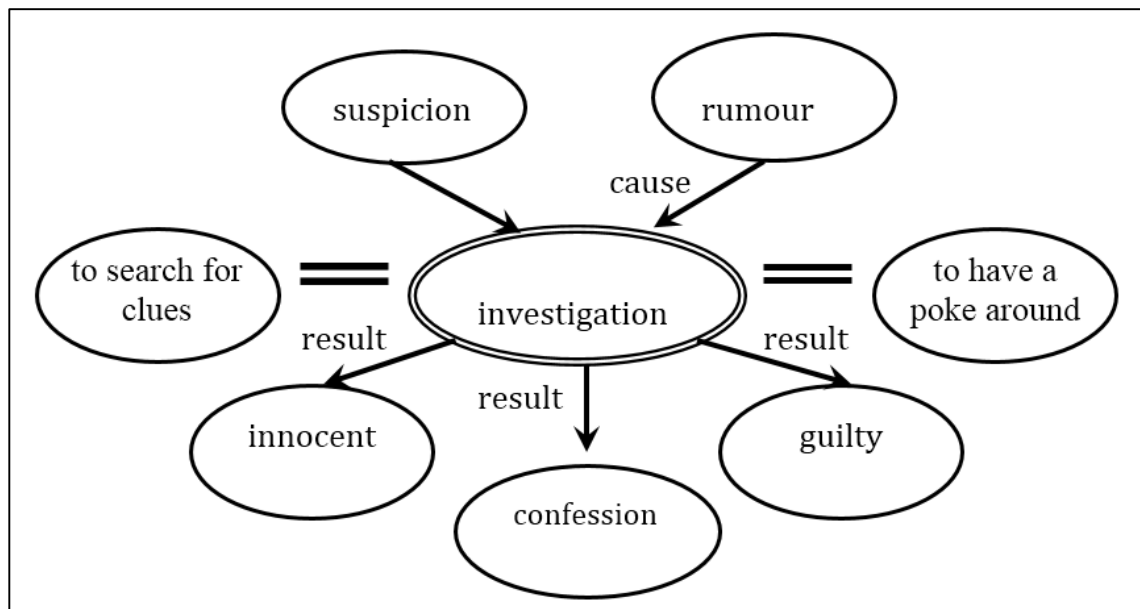
### Introduction

This article is devoted to the research of the contemporary English tales written by J. K. Rowling, which is performed within linguistic and cognitive approach. On the basis of such approach there are principles of cognitive poetics, which integrates both linguistic and literary approaches to the analyses of the artistic text refracted through the prism of cognitive paradigm. Linguistic and cognitive approach to the research of the composition of the text of the tale assumes the conduction of the research in the direction from the educing the peculiarities of the organization of the text to the lingual means of the realization of its composition. In this work the research of the composition of the tales' text is conducted in three stages, which reveal such aspects of composition as content, meaning and its lingual realization.

Since composition of the text is defined in our work as the way of organizing the text, which provides the cohesion of its form, content and meaning, the research of the composition of the text is performed via the analysis of its compositional structure, i. e. eliciting of the arrangement of the content-related, meaning-related and formal elements of the text. Hence the composition is viewed as linguistic and cognitive construal comprising compositional plot structure (the way to organize content), which depicts the literary handling of the events exposed in the text, as well as compositional meaning structure, which provides the meaning interpretation. The peculiarities of embodiment of both structures, i.e. the way of its formal presentation, are defined by the analysis of corresponding linguistic and stylistic means and compositional speech forms. On the first stage of the work via contextual and situational as well as interpretative and textual analyses the textual situations are evolved in which the main events of the tale are depicted. The textual situation is understood as fragment of the text, which describes definite events and reveals definite theme. The semantic core of textual situation is considered to be the motive as the simplest content-related unit of the plot, indivisible further element of narration or certain theme of indivisible parts

of literary work (Tomashevsky, 1999) [8]. Compare: "Motive is important in the plot not as simple constituent but as realization of definite theme" (Vedernikova, 1970) [9]. In our research motive is viewed as theme dominant of textual situation educed via its informational squeezing and denoted by one or two lexical units – theme words. In textual situation the motive is realized in the key element (word combination or sentence) and semantic correlate (Nikonova, 2007) [7]. The difference between them is that the key element may possess lexical unit that can be used as possible denomination of the motive, while there is no such lexical unit in semantic correlate. Semantic correlates by its form embrace quite broad range and can be expressed by the word, word combination, phraseological unit (language), figural expressions: metaphor, epithet, metonymy, hyperbole (speech). Key elements and semantic correlates are conceptually significant centers of the text of the tales and play important role in the revealing of its content (Nikonova, 2007) [7].

Thus, in the textual situation, describing the events connected with the secret, which becomes known to the main character and his friends, and its further revealing there is motive of secret and motive of investigation. The motive of investigation is expressed by the key element *Their minds were thoroughly occupied with the investigation of this mysterious events* (Harry Potter and the Chamber of Secrets), incorporating the noun *investigation* as denomination of the motive and semantic correlates – descriptions: *the air was thick with rumour and suspicion; innocent until proven guilty; can't hurt to have a poke around; crawl along, searching for clues; try to worm a confession out of him* (Harry Potter and the Chamber of Secrets), containing nominative units *rumour, suspicion, innocent, guilty, confession, have a poke around, searching for clues*, which correlates by theme with the word *investigation*. Semantic relations between key element and semantic correlate can be presented in the form of semantic field shown on figure 1.



**Fig 1:** Semantic Field of the Word *Investigation* In the Text of J. K. Rowling's Tales.

According to figure 1 semantic correlates *to search for clues*, *to have a poke around* are viewed as synonyms of the key element, which explain its content; type of semantic relations between them can be denoted as assimilation. Between semantic correlates *suspicion*, *rumour*, *innocent*, *guilty*, *confession* and key element *investigation* cause-and-effect relations are traced. Semantic correlates *suspicious*, *rumour*, *herewith*, *are* cause, which has led to investigation whereas semantic correlates *innocent*, *guilty*, *confession* – its result.

The repetitiveness of homogeneous textual situations conditioned by the serial character of tales inherent to postmodern paradigm affords ground to unite them into plot blocks. Each plot block is structured by textual situations, which depict the key events of the tale. In each plot block textual situations are correlated with common theme. Between the motive and plot block we identify both cause-and-effect relations and relation of concretization when the motive defines the content of the whole plot block and compiles its denomination. Thus, motive of secret and motive of investigation, which lie on the basis of textual situations narrating about the existence of a secret and its further revealing direct the development of content of the whole plot block "Secret and its disclosure". This plot block incorporates textual situation describing the secret of the philosopher's stone (the first book of the tales); secret of heir of Slytherin House, chamber of secret and king of snake Basilisk inhabiting there (the second book); secret dealing with the escape of Sirius Black from the wizarding prison Azkaban (the third book).

The coherence of the plot blocks as well as organization of the conceptual space of the tale is provided by the compositional devices: literary time and space actualization device, the device of the manipulation of the worlds, intertextuality device, device of the opposition of the real and fairy worlds. In our research we understand the compositional device as the compositional mean, highlighting the key categories and properties of the text of the tale and providing the coherence of its content. The compositional devices perform simultaneously text building and text forming functions being not only technical device but also compositional meaning one. We divide the compositional

devices into the devices of limited, local actions carrying out text forming function and integrating the definite plot blocks as well as devices of unlimited action, which penetrate the whole text of tales and perform both text building and meaning building function. Compositional devices of both types provide the formal and content-related ties of plot blocks.

So, the basic stages of analysis of compositional plot structure of the text of J. K. Rowling's tales are:

1. Eliciting of textual situations, presenting the main events of the tales;
2. Extracting of the motives of textual situations by highlighting the key elements and semantic correlates;
3. Uniting of thematically homogeneous textual situations into plot blocks;
4. Describing the compositional devices providing the coherence of plot blocks.

The compositional plot structure provides insight of the content of the text of the tales on the ground of which the meaning is formed. The meaning formation in the process of interpretation of the content of the tale's text in many cases is based on conceptual metaphoric and metonymic schemes. The identification of the concepts presented in the metaphoric and metonymic schemes is carried out via semantic analysis of the key words of the textual situations, i. e. the representatives of concepts. The key words playing the main role in generating of dominant meanings of the text and their meaning correlates create the variety of semantic ties in it, assuming the synonymic and antonymic relations as well as relation of morphological and semantic derivation (subject-modal meaning, knowledge of which is elicited from the semantics of emotional and evaluative words encountered in the textual fragments, figural means, stylistic devices), i. e. any relations within which the comparable words possess any kind of semantic community (Arnold, 1999) <sup>[1]</sup>.

Eliciting of schemes of conceptualization of various key textual concepts is based on the theory of conceptual metaphor by G. Lakoff and M. Johnson, the essence of which is to conceptualize the entity in the terms other conceptual entity

(Lakoff, 1980; Lakoff, 1993) <sup>[5, 6]</sup>. Metaphoric thinking as the key way of the cognitive handling of information is grounded on analogical conceptualization of the world by a man, i. e. establishing analogies between heterogeneous entities and to overconceptualize them in the terms of other conceptual entities (Freeman, 2000; Gibbs, 1993;) <sup>[3, 4]</sup>.

The cognitive approach to the study of metaphor and metonymy has defined their position not only as tropes and figures of speech but also figures of thinking, methods of the meaning delivery. On this basis we deduce the meaning of text of the tale by extracting the conceptual key metaphors and metonymies reconstructed on the basis of the semantic and conceptual analysis of textual fragments in which the information about the central plot events represented in the text is verbalized. Let's explain the above said by educing the conceptual metaphor kinship is protection mean. This metaphor is objectified in the textual situations of the plot block "The residence of the main character in the foster family" while describing of how the mother's sacrifice for the salvage of the son made blood ties the strongest shield protecting the main character from the antagonist of the tale – the dark lord Voldemort. This circumstance explains the fact that after death of the main character's parents professor Dumbledore left small Harry to Dursley family he hatred later so much.

*You would be protected by an ancient magic of which he knows, which he despises, and which he has always, therefore, underestimated – to his cost. I am speaking, of course, of the fact that your mother died to save you. She gave you a lingering protection he never expected, a protection that flows in your veins to this day. I put my trust, therefore, in your mother's blood. I delivered you to her sister, her only remaining relative. While you can still call home the place where your mother's blood dwells, there you cannot be touched or harmed by Voldemort. He shed her blood, but it lives on in you and her sister. Her blood became your refuge. You need return there only once a year, but as long as you can still call it home, whilst you are there he cannot hurt you* (Harry Potter and the Order of Phoenix),

The concept KINSHIP is embodied metonymically via associational and analogical connection between such key words as *mother's blood, her blood – you – her sister – relative – home*. Native home always serves as a protection from outer threat. Thus the main character gets special protection since the blood of people who've fought out dark forces runs through his veins.

The concept PROTECTION is verbalized in the semantics of the words *protection, refuge* and is incorporated in the concept Good. In the result the metaphoric conceptual scheme Kinship

is Protection Mean is extracted, which is embodied in the metaphor *Her blood became your refuge*, i. e. kinship is conceptualized as a mean of protection, protective amulet saving from defeat.

In the basis of the textual embodiment of the concept KINSHIP in the above fragment there are also metonymic conceptual schemes: part (blood) substitutes WHOLE (relative ties); PART (home) substitutes WHOLE (relative ties). Mother's blood of the main character runs in her sister, aunty Petunia, that's why this is she who is to become protective amulet, guarding the main character from the antagonist of the tale – dark lord Voldemort. Hence, foster family of the main character, home, in which blood relatives of his mother live becomes castle for him, refuge from Voldemort and his onhangers.

At the same time, the relative ties are presented in the text of J.K. Rowling's tales ambivalently. Being a protective amulet guarding the main character, they cause mischief and disappointment to him. He feels himself alien in Dursley family: *I don't belong here. I belong in the wizard world* (Harry Potter and the Chamber of Secrets); his life turns into constant struggle:

*He'd spent his life at Privet Drive being clouted by Dudley, and bullied by Aunt Petunia and Uncle Vernon; he struggled and fought with them all the time as if on the battlefield* (Harry Potter and the Philosopher's Stone),

In the above mentioned example the concept LIFE (at relatives) is verbalized by the lexical unit *life*. The nominative units *clout, bully, struggle, fight, battlefield* can be embraced by the concept WAR, which is incorporated in the concept EVIL. Thus we trace the metaphoric conceptualization of life in the terms of the concept of WAR in the result of which the conceptual metaphoric scheme LIFE (at relatives) IS WAR is constructed. The artistic comparison built on the connotative meanings of the lexical units *dog, smelly* convey scornful and squeamish attitude of foster family towards Harry Potter:

*... but now the school year was over, and he was back with the Dursleys for the summer, back to being treated like a dog that rolled in something smelly* (Harry Potter and the Chamber of Secrets),.

Thus, the relative ties are presented in the tales by the following conceptual metonymy: PART (relative ties) substitutes WHOLE (good and evil).

Hence, the conceptual metaphor KINSHIP IS PROTECTION MEAN unfolds into three metonymic conceptual schemes as shown on the figure 2:

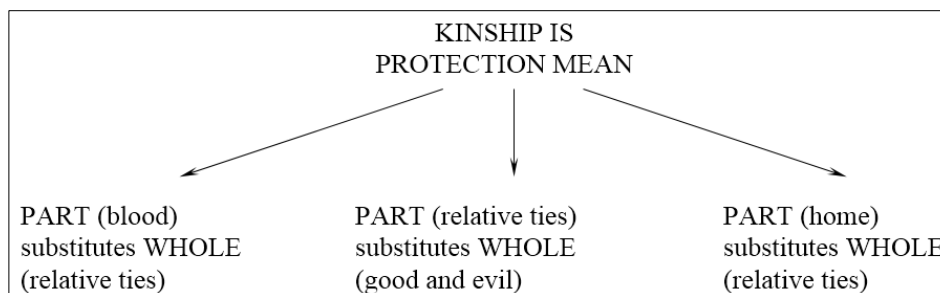


Fig 2: The unfolding of the conceptual metaphor into the metonymic schemes

The similar way the other conceptual metaphoric and metonymic schemes are extracted on the basis of which the generalized meaning of the text of J. K. Rowling's tales is elicited.

On the third stage we describe linguistic and stylistic means by which the composition of the text is embodied. We analyze graphical and phonetic, lexical and syntactic means, educe characteristics of genre peculiarities of contemporary author's tale by various linguistic and stylistic means. Besides, correlation between plot blocks and figural means are established, which reveals genre peculiarities of text of contemporary tale.

In general, the composition of the text of tales is viewed as unity of plot and content, in which definite speech realization corresponds to each plot block, i. e. the use of particular figural means. The analysis of these means allows to relate them with key tendencies in the development of the contemporary English tales.

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