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Sagynaliyeva G. T.,
BSU named after K. Karasaev

SPACE OF THOUGHT: SEMANTIC CHARACTERISTICS OF MENTAL VERBS

Abstract

This work is done at the intersection of semantic syntax and text linguistics. The object of this paper is statements and text fragments with indicators of the mental category verb “to remember”. The semantics and linguistic means of expressing this mental category in terms of its interaction with other mental categories, as well as in terms of organizing the space of a literary text are studied. Additionally, the mechanism of action of means of expression “memory” in realizing the formal, invariant and semantic coherence of the text is determined.

Key words: mental category, memory, remember, indicators, the space of a literary text, sentence fragment, semantic coherence.

Сагыналиева Г. Т.,
БГУ имени К. Карасаева

ПРОСТРАНСТВО МЫСЛИ: СЕМАНТИЧЕСКИЕ ХАРАКТЕРИСТИКИ МЕНТАЛЬНЫХ ГЛАГОЛОВ

Аннотация

Работа выполнена на стыке семантического синтаксиса и лингвистики текста. Объектом статьи являются высказывания и текстовые фрагменты с показателями глагола ментальной категории «помнить». Исследуются семантика и языковые средства выражения данной ментальной категории с точки зрения ее взаимодействия с другими ментальными категориями, а также с точки зрения организации пространства художественного текста. Дополнительно определяется механизм действия средства выразительности «память» в реализации формальной, инвариантной и смысловой связности текста.

Ключевые слова: ментальная категория, память, запоминание, показатели, пространство художественного текста, фрагмент предложения, смысловая связность.

Сагыналиева Г. Т.,
К. Карасаев атындагы БМУ

ОЙ МЕЙКИНДИГИ: МЕНТАЛДЫК ЭТИШТЕРДИН СЕМАНТИКАЛЫК МҮНӨЗДӨМӨСҮ

Кыскача мазмуну

Макала семантикалык синтаксис менен текст лингвистикасынын айкалышында аткарылган. Анализдин объектиси болуп “эсте калуу” менталдык категориясынын этишинин көрсөткүчтөрү бар билдирүүлөр жана текст фрагменттери саналат. Бул менталдык категорияны туюнтуунун семантикасы жана лингвистикалык каражаттары анын башка менталдык категориялар менен өз ара байланышы, ошондой эле көркөм тексттеги мейкиндигин уюштурулуш көз карашынан да изилденет. Кошумчалай кетсек, тексттин формалдуу, инварианттык жана семантикалык ырааттуулугун ишке ашырууда экспрессивдик «эскерүү» этиштик каражаттарынын механизми аныкталат.

Түйүндүү сөздөр: менталдык категория, эс тутум, эске түшүрүү, көрсөткүчтөр, көркөм текст мейкиндиги, сүйлөм фрагменти, семантикалык байланыш.

Mental processes associated with the storage and reproduction of information, its verbalization, have always been of great interest to philosophers and psychologists. [Russell, 1997; Bergson, 1999; Vygotsky, 1999; Velichkovsky, 1982; Artemyeva, 1999; Blonsky, 2001; Rose, 1995; Piaget, 1969; Bloom, Laizeron, Hofstadter, 1988; Tsigen, 1998; Hoffman, 1986; Penfield, Roberts, 1964, etc.].

Often a memoir text is the material of research in cognitive linguistics, pragmatics, gender linguistics, text theory [Baklanova, 2015; Bondareva, 1995; Bryzgalova,

2010; Vyazigin, 2013; Golubeva, 1989; Zhirona, 2005; Lappo, 2015; Levkovskaya, 1985 and others].

The first object of our paper are statements and text fragments with indicators of the mental category “memory”, for example: “I remember how in my childhood I chanced to hear one respected old white-head from our village often repeat...” . [1,7]

The relevance of this study is determined by the text- and anthropocentric approach to the peculiarities of the functioning of the means of expression of the mental category

“memory” in terms of their participation in text formation: the role of the semantic key in the organization of the text fragment, providing text categories.

The main purpose of this work is to substantiate the special status of the mental category “memory” against the background of other textual meanings and to study the functioning of its indicators in a literary text. 1. “memory” is an optional mental category, because it is not characteristic of any utterance and is explicated by grammatical and lexical indicators, in the repertoire of which two zones are distinguished: nuclear (containing the main lexemes with the meaning “storage of information in memory”, performing the function of introductory units) and peripheral. Peripheral means of expressing the mental category “memory” reflect the processes of interaction: a) constructions with mental predicates, as well as other lexical indicators, including metaphors, with the meaning “storage of information in memory”; phraseological structures); [2,452]

2) “memories” and various mental categories (syncretistic lexical indicators that have explicit semantics of temporality / perception / mental mode and contextual semantics of “remember”).

We are looking in representation of the meaning of “memory” through the book-dialogue “The plaint of the hunter above the abyss (Confession towards the end of the century)” written by Ch. Aitmatov and M. Shahanov (Tran. into English by Walter May/Epilogue by Korkin.-Almaty: Atamura, 1998.-288p.) Examples, taken from this literary text will help us to highlight the semantics and linguistic means of expressing this mental category “memory – to remember” in terms of its interaction with other mental categories, as well as in terms of organizing the space of a literary text. Memories often form the basis of the plot of the works of a modern prose writer or are the background against which the main events unfold. Therefore, the heroes of the works often turn to the past with the help of the remembering verbs.

Very often we see, hear, or otherwise perceive what is happening around us, and later remember it all, and one reason or another prompts us to use language to communicate to other people what we remember. In other words, we often talk about experiences drawn from memory. [3,29]

Characters remember not so much events as thoughts, feelings, emotions associated with them, as well as the perception of the details accompanying them (color, smell, tactile sensations), for example:

As we can see, the characters of this analyzed book - dialogue restore facts in their memory, relying primarily on their perception, on how they were refracted in consciousness. For example: 1) “Sitting beside you, I guessed what feelings were troubling your soul-sometimes sad ones, sometimes happy memories of childhood.” [1, 11] So, in this first example, Ch. Aitmatov, recalling I remember (I guessed), first turns to her own feelings (were troubling his soul-sometimes sad ones, sometimes happy memories of childhood).

2) “Every spring the river Badam overflowed its banks, and the only bridge there washed away.... [1,14] In the second example, the first thing that comes to mind is not a scene from the past, but the thought (thinking about space - the river Badam overflowed its banks, and the only bridge there washed away) caused by this scene.

3) “Yes, they were bitter times, indeed! My father was

studying in the institute of Red Professors.” [1,17] In the third example, the feelings that the character once experienced are described in the same detail and expressively as the event associated with them. So, for heroes, not the events of the past themselves are of great value, but those thoughts, feelings, sensations are of great value, but those thoughts, feelings, sensations that they caused. In other words, the character remembers not so much the facts as itself in different time periods.

The moments of the past restored in the memory of the characters are introduced into the fabric of the work by the “memory” mental frame, which in the text of Ch. Aitmatov generally corresponds to the invariant described in the previous paragraph: the semantics of the studied mental category is set by the modal key for the entire text fragment and is supported by the indicators of the mental category “remembrance” (both nuclear and peripheral), the exit from a memory is usually marked (more often by indicators of temporality, various lexical indicators). For example: “Though in quite recent times we tried to convince ourselves, in the spirit of song slogans ...” [1,11]

As you can see, the semantics of “remembrance” is set for a text fragment by a mental key, the function of which can be performed by various indicators of the studied mental category: specialized indicators (I remember), as in the first example; implicit indicators of temporality (in my childhood, every spring, they were bitter times, in quite recent times, there were moments). Most often in the works of both authors semantics “remembrance” implicitly expresses a temporal key, expressed by adverbs with temporal semantics (once, then, later recently, always) and other lexical indicators with the same of ‘time’ (the first, in youth, ten years ago, etc.).

As in the next examples “One more attendant factor leading on to our dialogue, was a remarkable coincidence of circumstances”. [1,8] “In the course of our talks there were moments when we both were held captive by our own feelings and emotions.” [1,8] “Is there anyone on earth, in whose consciousness does not live on the image of his fatherland? [1,9] Oh, I’m speaking of that big cup of black cavaire which you sent to us by your mother. We are so grateful to her and you!” [1, 16] where non-specialized lexical mental verb indicators, among which metaphors predominate (factor leading on, were held captive by, does not live on).

As the language material shows, most often on the actualization of semantics “memory” as “to remember” implicitly indicates the temporal key, less often the function of the mental category “recollection” is also performed by other non-specialized lexical indicators, among which detailed metaphors predominate, and not so often in our studied texts, the role of the mental category “to remember” is played by specialized means of expressing the modus categories – the verb remember and its derivatives.

Indeed, this mental category is optional, because it may not accompany every proposition, since it is associated with a “retreat back in time”, and because it is explicitly expressed, as a rule, by specialized indicators as in the next example 2) “Chingiz, do you remember the third All -Union meeting of young writers in Moscow, in 1969?” [1,13]

So, we consider semantics of the “remember” as a mental verb that reflects the speech-cognitive operation of presenting the speaker’s own past experience and marking “the addressee’s attention to the degree of error in the accuracy of information reproduction, in its adequacy to events that occurred in the past, which is associated with

the property of memory”. This mental category is optional because it does not accompany every proposition. [5, 24]

The expression of a high degree of emotionality of the speaker's memories indicates a high degree of significance for him of the events of the past, and hence the reliability of the information extracted from the memory. Moreover, the explication of reliability in both writers' memories often serves not so much to express the degree of accuracy of memories as to express the emotional significance of the past.

As the above, language material shows, characters often focus on the high accuracy of their memories, for example: 1 “Now I remember that I read that poem once in one of your early books. It is a wise and deeply penetrating song, and touches the heart. [1,82]” 2) “In the centre of the spacious chamber sat a quartette of musicians and played the “14 Quartette”, written by Shostacovich. It was a quiet, calm piece, rousing kindly feelings and a gentle softness”. [1,70]” 3) “Now see, in that visit the sharp eye of the 90-year -old Zhambyl saw one young Georgian beauty, slim and slender, as a reed, with burning eyes, and arched brows, and she conquered the poet-singer, and quite inflamed his heart...In memory of that story, I wrote the following poem...” As you can see, the compatibility of the indicators of “remember” and reliability at the level of a sentence is not common, and at the level of the text in the book it is presented minimally: three contexts. In all three contexts, the speaker's memories are framed as a mental frame and “memory” embedded in the overall narrative of the work.

So, in this book, in these examples, memories mainly not only convey factual information, but are also woven into the speaker's reasoning, serve as arguments for his conclusions, and are presented as an attempt to comprehend some important issue for the author. In this regard, the speaker's memories are most often framed in the text as a mental frame, where the semantics of the studied mental category is set by the mental key, and supported by a few indicators of “remember”, the lower limit of it, as a rule, explicitly marks the completion of the process of recall.

The role of a mental key a) is often played by specialized means of the mental category “remembering” – mental verbs to remember, to be remembered and their derivatives; b) sometimes - other lexical indicators (to tell, personal recollection, imprinted in my memory, etc.). For example:

“Even now, when I hear that music, I remember Byubyusara, and become agitated again. But I think, the words will not be enough to explain it to you.”

No less often, due to its syncretism, the semantics of the mental category “memory” is indicated by the temporal key. Often in a literary text both modal keys “remember” and temporal are combined - which is due not only to referring to the events of the past, but also fixing them on a specific time period.

As a result, we can say that indicators of the mental category “to remember” can perform various functions in a literary text: semantic (explication of the semantics of the mental category), pragmatic function (actualization of the semantics of “memory”), text-forming (explication of the formal and semantic coherence and integrity of the text; function of the mental category key), compositional (influence on the compositional drawing of the text, provision of different types of composition).

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