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У виданні висвітлені актуальні проблеми сучасного літературознавства, містяться розвідки з історії української та зарубіжної літератури, розглядаються особливості проблематики творів та їхньої поетики, питання жанру та стилю.

Видання адресоване літературознавцям, викладачам вищих та середніх навчальних закладів і шкіл, аспірантам та студентам-філологам.

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O.S. Kuznetsova

COGNITIVE NARRATOLOGY: METHODS AND PROSPECTS OF RESEARCH

The cognitive trend in literary criticism is comparatively young. Its development began in the early 90s of the 20st century, due to the general tendency in modern literary criticism to appeal specifically to the character's inner world, his thoughts and worldview. Cognitive narratologists are engaged in the study, on the one hand, of the character's mind as the motive basis of his actions, and on the other hand, of the correlation between narrative and mind. The British scientist Alan Palmer, known as one of the founders of the cognitive trend in literary criticism, explains the difference and the novelty of the approach that distinguishes cognitive narratology from the classical structuralist one, which prominent representatives are R. Barthes, G. Genette, A.J. Greimas and Tz. Todorov. He points to the cognitive science object of study, which is called «fictional minds»: «I suggest that the topic of fictional minds is an area of study that would benefit from a postclassical perspective, because classical narratology has neglected the whole minds of fictional characters in action» [9, p. 28]. The British narratologist David Herman believes that the specific feature of cognitive literary studies is to study the interaction between cognitive processes and narrative: «Approaches to narrative study that fall under the heading of cognitive narratology share a focus on the mental states, capacities, and dispositions that provide grounds for – or, conversely, are grounded in – narrative experiences» [8]. Thus, according to Herman, the cognitive narratology explores the mind of both the character and the person who perceives the content of the work, i.e. the reader. As the scientist notes, in the second case, the task of the narratologist is to determine the psychic mechanisms that provide an understanding of the narrative.

The study of particular issues about the connection of mind and fictional text appeared in literary science before the emergence of a cognitive

trend. Edward Morgan Forster describes the connection between characters in literary works and reality in his essay *Aspects of the Novel*. The author notes that he limits the scope of his scientific searches to the consideration of human characters, since he does not consider writers' attempts to portray animals as heroes of a literary text as successful: «for we know too little so far about their psychology» [7, p. 69]. The researcher establishes a correspondence between five main categories, such as birth, food, sleep, love and death, which affect the individual's life perception of a real person and the life image of a fictional character. As a result, E.M. Forster concludes that the openness of the characters' secret life to readers is a leading feature that, firstly, distinguishes a fictional character from a real person, and secondly, determines the specific structure of a fictional narrative. E.M. Forster analyzes the expressions of the protagonist's inner world in the novel *Moll Flanders* by Daniel Defoe. The scientist's work laid the foundation for the development of modern cognitive researches.

In the context of cognitive narratology, the term «mind» is regularly used in English-language scientific literature. This term includes a wide range of meanings; it characterizes the spiritual sphere of a person in many of its expressions. It does not have a unique analogue in the East Slavic languages. In this regard, in domestic scientific literature terms «consciousness» (свідомість) and «inner world» (внутрішній світ) co-exist, complementing each other. German narratologist Wolf Schmid lists the components of mind: «This concept covers all internal states and actions: speech, thoughts, perception, desires, emotions, in a word, the entire inner world» [6]. V. Khaliziev and S. Martianova, analyzing the trends in the study of the character's mind and self-consciousness, operate on two concepts, «inner world» and «consciousness». They also expand their content by adding to the list of their components the subconscious: «And the inner world of the individual, which includes intentions, thoughts, feelings, as well as the area of the unconscious, is reflected in the works in different ways» [5, p. 195]. A. Palmer thinks that the characterization of the hidden states of characters, such as beliefs and inclinations, which are not expressed through their inner speech, should also be taken into account when analyzing as an essential component of the character's inner

world: «Characterization and consciousness should be brought together under the wider heading of “mind”» [9, p. 31]. Studying the influence of narrative and reader’s consciousness, D. Herman, along with the concept of “mind”, uses the term “intelligence” as a necessary characteristic of a real recipient for his understanding of narrative [8]. Thus, the content of the central term of cognitive narratology depends on the aim and objectives that are set for specific scientific research.

The views of cognitive narratologists on the character’s mind, in particular on the degree of its openness to external studying, differ from the traditional consideration of this issue in literary criticism. The opinion about a fictional narrative as about a guarantee of free access to the character’s mind is generally accepted. Therefore, E.M. Forster assumes the possibility of the full disclosure of the character’s inner world: «But people in a novel can be understood completely by the reader, if the novelist wishes; their inner as well as their outer life can be exposed» [7, p. 74]. V. Khaliziev and S. Martianova maintain the idea about the possibility of an unhindered reading of the character’s mind. They indicate that in some cases the reader’s comprehension of the depths of the character’s subconscious mind becomes possible by providing for «the image of dreams and hallucinations that express the unconscious in a person, his subconscious, which is hidden in the depths of the psyche and is unknown to himself» [5, p. 199]. A large number of scientists consider fictional narrative as the only genre in which a complete reconstruction of consciousness is possible. Among them are such researchers as K. Hamburger, F. Stanzel, and D. Cohn. However, cognitive scientists criticize the thesis of the exclusivity of fictional narrative. Regarding this issue, A. Palmer outlined his position in his work *The Construction of Fictional Minds*, which received wide resonance among narrative experts. The researcher observes that fiction narrative is not a guarantee of direct access to the character’s mind. The scientist claims that the reader knows the artistic characters as much as real people: «Just as, in real life, the individual constructs the minds of other from their behavior and speech, so the reader infers the workings of fictional minds, and sees these minds in action, from observation of character’s behavior and speech» [9, p. 30]. W. Schmid also

doubts the thesis about the reconstruction of the character's inner world as a fictional narrative's feature. He states that portraying mind is partially possible in factual texts, «But in such cases, it is always completely about assumptions and conclusions, the presumptive and contextual nature of which is clearly indicated or apparent from the context: “Napoleon obviously thought... From the statements of Napoleon we can conclude that he thought...”» [6]. The scientist notes that the fictional narrative has a creative nature, and unlike the factual image does not represent veracious knowledge: «The introspection into the soul of fictional characters, proposed by the authors of fictional literature, is based not on conjecture, but on fiction» [6]. E.M. Forster gives a similar example of the consciousness' image potency in a non-artistic narrative. He describes the reading of information about the internal state of Queen Victoria by her neighbours at the table from the language of her body: «She might have frowned, so that they would have deduced her state from that – looks and gestures are also historical evidence» [7, p. 72]. The researcher notes that the historian, unlike the novelist, knows only those facts of the inner world of the object of his description that he displays verbally or with the help of body language.

Some scientists are exploring ways to express the character's mind, basing on verbal and artistic ways of demonstration his internal state. I. Nesterov considers verbal devices of mind's expression. The scientist takes as a basis the M. Bakhtin's the concepts of dialogism and monologism, and divides literary characters on heroes with dialogical and monological minds. The researcher refers to the first group those characters who express openness to communication, for example, Tetiana Larina or Prince Lev Myshkin. The researcher believes that dialogical mind seeks to know the thoughts and feelings of other people: «Dialogical mind is associated with a certain kind of behaviour, which is expressed in the person's desire for good participation in the fate of another person» [2, p. 377]. I. Nesterov defines those characters who tend to the expression of their mind in the form of internal speech, including Pechorin and Raskolnykov, to the second group.

V. Khaliziev and S. Martianova divide the verbal devices of mind expression into traditional and expanded. They mean traditional devices as «summing designations of what the hero is experiencing (thinks, feels, wants)» [5, p. 199]. The expanded devices is defined as «the author's analytical characteristics of what is happening in the character's soul, and free indirect speech, in which the hero's and the narrator's voices are merged together, and internal monologues, and character's intimate conversations (in oral communication or in correspondence)» [5, p. 199]. A. Palmer offers a classification of verbal devices, which consists of three categories: «direct thought, thought report, and free indirect thought» [9, p. 30]. He thinks that the most efficient device is the thought report, which represents the character's inner world from an external position.

The theory of A. Palmer, called narrative discourse analysis, has gained wide popularity among cognitive scientists. The problem of fictional minds is rethought in this theory, and a new approach is introduced, which consists in a comprehensive study of the inner world of characters. Unlike traditional narratological approaches, A. Palmer's concept does not focus on verbal devices of expressing an internal state. The researcher claims that methods based on only verbal ways of expressing emotions and feelings, which the author calls «the speech category approach», are not sufficient for a complete analysis of the character's inner world. Since other important indicators of the fictional minds' functioning remain outside the scope of researchers: «Put another way, several of the devices that are used in the constructions of fictional minds by narrators and readers, such as the role of thought report in describing emotions and the role of behaviour descriptions in conveying motivation and intention, have yet to be defamiliarized» [9, p. 28]. Arguing this thesis, A. Palmer refers to the example of the study of consciousness in terms of philosophy: «In the paradigm of the mind that emerges from the discourse of the philosophy of mind, thought is seen primarily as a mode of action in which mental language is not privilege» [9, p. 36]. According to the theory of A. Palmer, the researcher should take into account motives, intentions and motivations, which serve as a representation of mental phenomena. The scientist emphasizes in the fictional mind such characteristics as activity and social

orientation. That is, the inner world is considered by the researcher in interaction with the social environment. A. Palmer illustrated his alternative approach to narrative research on the example of the novel *Emma* by Jane Austen. The cognitive activity of the reader himself plays an important role in A. Palmer's method, providing the process, «by means of a series of provisional conjectures and hypotheses about the embedded narratives of characters» [9, p. 42]. The advantage of the discourse analysis lies in a detailed, accurate approach to the structure of social mind in action as a whole.

In his theory, A. Palmer is based on the concept of embedded narrative, which was described by Marie-Laure Ryan in the article *Embedded Narratives and Tellability*. Ryan characterizes the narrative worlds as multilevel constructions, which consist of the sphere of physical objects and actual events and the sphere of intelligent creatures, «who produce a variety of mental representations, such as beliefs, wishes, projections, intents, obligations, dreams, and fantasies» [10, p. 320]. According to the scientist, since the laws of cause and effect apply in both of these areas, the cognitive sphere forms the same structure as the actual story, being part of this story at the same time. Such mental structures are called «embedded narratives». The researcher discovered ten basic types of causal structures between mental activity and physical state, which a narrative consists of, the so-called «macro-units of the system» [10, p. 321]. Ryan explains embedded narrative theory using the narrative structure of the Aesop's fable *The Fox and the Crow*. The author of the concept claims that active embedded narratives that describe a certain number of sets of possible events characterize high-quality narratives. However, in flat and unpromising narratives, cognitive events are limited to a direct reflection of real facts.

D. Herman formulated the theory of narrative worldmaking, which consists in reconstructing the fictional world of a text by identifying and recognizing specific textual hints and answers to questions *when, what, where, who, how* and *why* [8]. The focus of this approach is the interaction of the interpreter's mind and narrative. The scientist offers a series of six questions that the researcher must first answer in order to identify the

nature of the storyworld of the text at a particular time in the study. The questions are not permanent, and can be adapted according to the purpose of the study and the characteristics of the narrative. The questions cover the main aspects of narrative's storyworld and their interaction. As a result of processing these questions, an answer system is created that «accounts for the structure as well as the functions and overall impact of the storyworld at issue» [8]. According to D. Herman, such a system of analysis allows researchers to present the text at the level of discourse and determine its place among other narratives.

Opponents of the cognitive approach doubt about the forming of its methodology: «scholars who remained skeptical about cognitive approaches to literature and culture in general, and about research on narrative and mind specifically, questioned the degree to which work of this kind represents true cross-disciplinary or rather “transdisciplinary” convergence – as opposed to the selective and sometimes haphazard borrowing of ideas and methods tailored to problem domains in other areas of study» [8]. Working on the problem of the interaction between cognitive sciences and narratology, D. Herman suggests «a “transdisciplinary” approach to studying stories vis-à-vis the cognitive sciences» [8]. According to the researcher, the relationship of mind and narrative cannot be considered within the framework of separate sciences. The scientist emphasizes the need to create dialogue and exchange between disciplines that will serve to analyze psychic phenomena that ensure the emergence of narrative experience.

Ukrainian researchers also contributed to the development of the cognitive direction in narratology. Therefore, R. Savchuk explores ways of expression the author's mind in narrative. Researcher studies the concept of narrative identity of a writer, which is created «through the establishment and disclosure of the main trends, forms and principles of narrative tectonics of his prosaic works, that is, the selection of author's narrative strategies in the construction and formatting of his narrative reality» [3, p. 118]. R. Savchuk explores the phenomenon of author's mind in the literary heritage of the French writer André Breton. Her work, *Narrative Identity of a Writer in the Context of Modernist Text Formation: A Phenomenon*

of Authors Consciousness is devoted to the study of surreal narrative reality, which is «characterized by great symbolism and imagery» [4, p. 208], and, in addition, saturated with images of pictures and photographs. As a result of the study, the author revealed that the peculiarity of the modernist narrative is the method of narrative montage. The researcher states that in this type of storytelling, both traditional verbal expression and a large number of visualizations express the author's mind.

Ukrainian researcher considers verbal ways of expressing the mind of characters in a literary text, namely internal speech. The author points to the narrative tools, defining the methodological basis of her research, «since it is the narrative constructs order the semantic aspect of novels» [1, p. 23]. Ye. Dehtiarova analyzes the narrative structure of works by French authors F. Bon, J. Echenoz, C. Gailly, C. Oster, and J.-P. Tournier. Her analysis is based on the G. Genette's classification of the types of narrators, and she uses the concept of focalization. The researcher characterizes the influence of the narratological strategy chosen by the author of the literary work on the way of expressing the internal speech of characters and narrators, among which the author calls the internal monologue, internal dialogue, stream of consciousness, etc.

The field of cognitive narratology research includes literature for children. Therefore, the Dutch researcher Vera N Veldhuizen studies the truth and untruth narratives included in the composition of works written for children. She notes that in some works the child character is in an environment that hides the truth from him, telling him false stories for different reasons. V. Veldhuizen analyzes narratives competing for the title of a true story on the example of the novel for children and youth *Bog Child* by Siobhan Dowd. The researcher analyzes the narrative structure of the children's work, in which several competing truth narratives co-exist with the child character. The author determines the cognitive paths along which the character-child and reader follow in search of the truth-story, using the clues found in the narratives. According to V. Veldhuizen, in contrast to detective stories for adults, which also use a similar principle of competing truth narratives, stories for children are designed for children's perceptions of reality. For this reason, often the character and

the reader find a story that actually tells the truth, at the same time: «It is therefore unlikely that the implied reader, who is supposed to adopt Fergus' trust in the narratives presented by Joe and Uncle Tally, would arrive to this vision of the truth much before Fergus does» [11]. The researcher offers further application of the analysis of competing truth narratives in the socio-political texts.

Cognitive researchers set relevant questions that characterize the prospect of future research in this direction in their works. Therefore, A. Palmer believes that studies of such a method as the thoughts report are insufficient: «A good deal of brilliant, imaginative, and subtle work has been done on free indirect thought and interior monologue but very little has been done on thought report» [9, p. 30]. The scientist considers the development of the theory of embedded narratives proposed by M.-L. Ryan another promising area of cognitive science: «However, it is possible that further research on the extension of the notion of embedded narratives to the discourse level could show that there is a way of bringing together the story and the discourse sides of the discipline» [9, p. 43]. W. Schmid encourages young researches to develop theories of Soviet scientists, which are becoming relevant in the light of the cognitive approach: «Whether it would be their task, in spite of all the enthusiasm for “all the rage” of Western post-isms, to engage in the domestic scientific tradition, introducing to the humanitarian world the concepts of Russian theorists of the 1920s and 30s, which are generally little known in the West, and explaining their relevance to today's theoretical thought?» [6]. In particular, W. Schmid notes the concepts of M. Bakhtin, L. Vyhotskyi, and V. Voloshynov. D. Herman calls the topic of the relationship between the study of the narrative as a system and the interpretation of particular stories one of the tasks for further scientific searches of cognitive scientists.

Therefore, despite the relatively short period of existence, today the cognitive narratology is a developed scientific direction. The methodological base of cognitive science has a high potential for studying a wide range of literary issues. From the beginning of its foundation, cognitive science has tended to cooperate with other fields of science. This trend can be traced at the level of methodology, the sphere of scientific interests

and the subject of scientific research. The study of the connection between mind and narrative, which were carried out before the emergence of cognitive science, laid the foundation for its development. These studies are updated in the light of modern narratology. Cognitive research focuses on three vectors that are determined by the object of analysis: devices of reconstructing the characters' mind (M.-L. Ryan, A. Palmer, Ye. Dehtiarova), the author's mind (R. Savchuk), the recipient's mind (A. Palmer, D. Herman). The main approaches to the study of the characters' and author's inner world are an analysis of the verbal devices of mind expression and a complex analysis, which combines the study of verbal devices with alternative ways of expressing the internal state. Research on cognitive narratology was mainly based on the material of fiction in Western European countries.

In our opinion, complex approaches to the study of mind's reconstruction in a narrative, such as A. Palmer's discourse analysis or R. Savchuk's, which includes an analysis of external visual indicators of the expression of author's mind, is perspective for further scientific research. Since these methods include, in addition to verbal, also other important indicators of the internal state of the characters or consciousness of the author. M.-L. Ryan's concept of embedded narratives also covers a wide range of mental representations of the characters' inner world. We think that the concept is perspective for further studies on children's literature of East Slavic authors in the context of cognitive narratology with the aim of analyzing the artistic devices expressing children's and adult minds.

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Анотація

О.С. Кузнецова. Когнітивна наратологія: методи та перспективи дослідження

Стаття присвячена проблемі сучасних когнітивних досліджень в області наратології. У статті було розглянуто ключові аспекти, які визначають специфіку літературознавчих досліджень когнітивного спрямування. Метою статті є визначення та характеристика провідних тенденцій у когнітивних дослідженнях. Були схарактеризовані актуальні на сьогоднішній день наратологічні дослідження постструктуралістського періоду. Виявлено тісні зв'язки когнітивної наратології з іншими галузями науки, які простежуються на рівні методів, об'єкту і мети досліджень. Зроблено висновок про подальше зміцнення зв'язків такого роду шляхом методологічного взаємобміну та співпраці. Проаналізовано аргументи противників когнітивного підходу, а також визначено недоліки методології когнітивістики. Розглянуто

наукові праці літературознавців-попередників, які склали основу для подальшого виникнення і розвитку когнітивної наратології. Розглянуто погляди на когнітивні дослідження в області літературознавства таких вчених, як А. Пальмер, Д. Херман, В. Шмід, М.-Л. Райан та ін. Простежено вклад сучасних українських дослідників до когнітивної науки. Особливу увагу приділено дослідженню змісту центрального поняття когнітивістики «mind» та його багатозначному перекладу східнослов'янськими мовами. Проаналізовано погляди когнітивістів на проблему ступеню відкритості свідомості художнього персонажу для читачів та дослідників. Визначено способи відтворення свідомостей героїв художнього твору. У результаті дослідження було виявлено швидкий темп розвитку когнітивної наратології та зростаючу увагу дослідників до широких можливостей її методології. Означено перспективи майбутнього дослідження в галузі когнітивної наратології, яке полягає у вивченні способів прояву дитячої та дорослої свідомості у художньому наративі дитячих творів східнослов'янських авторів.

Ключові слова: наратологія, когнітивна наратологія, посткласична наратологія, Алан Пальмер, оповідь, свідомість, внутрішній світ.

Аннотация

Е.С. Кузнецова. Когнитивная нарратология: методы и перспективы исследования

Статья посвящена проблеме современных когнитивных исследований в области нарратологии. В статье были рассмотрены ключевые аспекты, которые определяют специфику литературоведческих исследований когнитивного направления. Целью статьи является определение и характеристика ведущих тенденций в когнитивных исследованиях. Охарактеризованы актуальные на сегодняшний день нарратологические исследования постструктуралистского периода. Выявлены тесные связи когнитивной нарратологии с другими отраслями науки, которые прослеживаются на уровне методов, объекта и цели исследований. Сделан вывод о дальнейшем укреплении связей такого рода путем методологического взаимодействия и сотрудничества. Проанализированы аргументы противников когнитивного подхода, а также определены недостатки методологии когнитивистики. Рассмотрены научные труды литературоведов-предшественников, которые составили основу для дальнейшего возникновения и развития когнитивной нарратологии. Проанализированы взгляды на когнитивные исследования в области литературоведения таких ученых, как А. Пальмер, Д. Херман, В. Шмид, М.-Л. Райан и др. Прослежен вклад современных украинских исследователей в когнитивную науку. Особое внимание уделено исследованию содержания центрального понятия когнитивистики «mind» и

его многозначному переводу на восточнославянские языки. Рассмотрены взгляды когнитивистов на проблему степени открытости сознания художественного персонажа для читателей и исследователей. Определены способы воспроизведения сознаний героев художественного произведения. В результате исследования был выявлен быстрый темп развития когнитивной нарратологии и растущее внимание исследователей к широким возможностям ее методологии. Отмечены перспективы будущего исследования в области когнитивной нарратологии, которые заключаются в изучении способов проявления детского и взрослого сознания в художественном нарративе детских произведений восточнославянских авторов.

Ключевые слова: нарратология, когнитивная нарратология, постклассическая нарратология, Алан Пальмер, рассказ, сознание, внутренний мир.

Summary

O.S. Kuznetsova. Cognitive Narratology: Methods and Prospects of Research

The article is devoted to modern cognitive research in the field of narratology. The key aspects that determine the specifics of literary studies of the cognitive areas were considered in the article. The purpose of the article is to identify and characterize leading trends in cognitive research. Current narratological studies of the post-structuralism period have been characterized. Close links of cognitive narratology with other branches of science, which can be traced at the level of methods, object and purpose of research, have been identified. It is concluded that this kind of links will be further strengthened through methodological exchange and cooperation. The arguments of opponents of the cognitive approach were analyzed, and the shortcomings of the cognitive science methodology were identified. The scientific works of literary predecessors, which formed the basis for the further emergence and development of cognitive narratology, were considered. Views on cognitive research in the field of literary criticism of such scientists as A. Palmer, D. Herman, W. Schmid, M.-L. Ryan et al. were reviewed. The contribution of modern Ukrainian researchers to cognitive science has been traced. Particular attention is paid to the study of the content of the central concept of cognitive science «mind» as well as its meaningful translation into East Slavic languages. The views of cognitive scientists on the problem of the degree of openness of the mind of a fictional character for readers and researchers have been examined. Ways of reproducing the mind of the heroes of a work of art have been identified. As a result of the study, the fast pace of development of cognitive narratology and the growing attention of researchers to the wide possibilities of its methodology were revealed. The prospects of future research in the areas of cognitive narratology, which consist in studying the ways of expression of

children's and adult mind in the fictional narrative of children's works of East Slavic authors, are noted.

Keywords: narratology, cognitive narratology, postclassical narratology, Alan Palmer, story, mind, inner world.

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