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Analysis of the Literary Text's Conceptosphere in the Process of Teaching Literary Translation

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Abstract

The paper is devoted to the problem of the concept "painting" realization in the "Moon and sixpence" by S. Maugham. It is argued that application of cognitive discourse analysis and analysis of the conceptosphere of the literary text is helpful in overcoming difficulties in interpretation of the original literary text. Various methods of studying literary text existing in modern methodology are shown. The contribution of Russian and foreign science in determining approaches to the analysis of communicative and cognitive components of the text and application of interdisciplinary approaches and consideration of cultural aspects of literary texts of the target language are emphasized. The need for incorporating development of important translational competences into the process of carrying out cognitive-discourse analysis of the literary text is demonstrated

Keywords: Linguo-cognitive analysis; concept; original literary text; competences

1. Introduction

Nowadays, in the course of teaching foreign languages and translation, the tasks connected with the formation of discourse and culturological competences become especially topical. These tasks provide attainment of the purpose of modern teaching of foreign languages, and consist of formation of the secondary language personality capable of proper communication in this language. Such set of competences becomes particularly important when applied in the course of teaching communication in a foreign language as well as translation of the texts of a culture, among

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which literary texts and, more widely, literary discourse are especially distinguished.

For many years the literary text remains as an object of close attention of domestic and foreign researchers, such as Bart (1987), Lotman (1998), Zolotova (2001), Kuhn (2001), etc. The research of literary prose maintained its relevance from the emergence in the 19th century of the classical hermeneutics, with which the text was considered as a fact of a culture.

Teaching possibilities of the literary texts are well known. Modern methodology offers various options for studying the literary text: a philological analysis (Bobylyov, 1991), a linguistic analysis or linguistic interpretation (Gorelikov, 1989; Novikov, 2007; Vasilyev, 1995), a linguo-cognitive analysis (Popova & Sternin, 2000).

It was confirmed repeatedly in some research (Kubryakova & Alexandrova, 1997, Kibrik, 2003, Karasik, 2012) that different linguo-cultural communities possess different cognitive bases defined by distinctions in linguistic worldview and classification of surrounding reality. The implementation of the proper cross-cultural communication is impossible without knowing the cognitive base components of the foreign language linguistic worldview.

The concept of cognitive base as the integral basis of any national mentality sets thinking of what essential knowledge has to be included in the teaching content of foreign language. These knowledge elements are connected with the concept of units representing a national worldview in the native speakers' language consciousness. They are expressed in certain cognitive structures capable of both storing and broadcasting the culturological information, and of serving to achieve the methodological purposes. Among such units of linguo-sociocultural information linguo-cultural concepts acknowledged by everyone are distinguished (Karaulov, 2007, Krasnykh, 2013).

Considering questions of the analysis of a discourse, it is important to define the difference between concepts of the discourse and the text itself. As it has been stated before by Arutunova (1999), the term "discourse" is close to the concept "text"; however it denotes a more dynamic, extended-in-time character of language communication while "text" appears more perfunctorily as a result of language activity.

It is important to define the role of the application of the discourse-analysis of the text in the process of teaching foreign languages and translation. In our opinion, the usage of the cognitive-discourse analysis of texts in the course of teaching of foreign language is directed to the formation of the students' abilities, creating a basis for a number of important competences. These competences will provide a deep analysis of the text structure, the interpretation of its conceptual field, selection of a more equivalent lexicon in the process of translation, which will lead to high-quality improvement on a target text translation. It is possible to distinguish among such competences: "linguistic" which is forming at the student knowledge and skills providing transfer and reception of information in a foreign language – verbal or nonverbal way, and also, "speech" which is promoting formation and a formulation of thoughts. The usage of cognitive-discourse approach promotes the development of "discursive competence", which includes the process of studying of the features inherent to the various types of discourses taking into account their standard content and genre forms of representation. The "culturological competence" belongs to the number of competences having important general education character. It forms certain knowledge, abilities and skills providing the possession of culture in its narrow and broad meanings: speech etiquette and rules of polite behavior according to the norms of this or that society in the cross-cultural environment. It is possible to refer to a number of these competences, as well as the "esthetic competence", which promote mastery of native speaker's speech behavior by pupils. Also we should mention that this competence helps students to form ideas about conceptosphere's features of foreign literary texts.

This research aims at defining the way of the interpreter's competences formation which provides a deep analysis of foreign literary texts and based on linguo-cognitive analysis of the key concept of the original literary text.

2. Methods

Nowadays there is a set of approaches to discourse analysis. Kibrik A. (2003) picked out the most popular current approaches to discourse analysis in Russian school. In the first place there is an approach known as "an analysis of a household dialogue" (conversation analysis). Among other approaches, the author distinguishes the research of information stream (information flow) (Chafe, 1994), the cognitive theory of communication of a discourse and grammar (Givon, 1983), experimental discursive research (Tomlin, 1995), "systemic-functional grammar" (Halliday, 1985), the theory of rhetorical structure (Mann & Thompson, 1992), the general model of a discourse structure (Polanyi, 1988), socio-linguistic approaches (Labov, 1972), research of strategy of understanding (van Dijk & Kintsch, 1983), psycho-linguistic model "creation of structures" (Gernsbacher, 1990). However, considering the various approaches to discourse analysis, one should keep in mind that discourse as a scientific direction has an interdisciplinary research nature and it is also connected with cognitive linguistics.

A linguo-cognitive discourse analysis of the corresponding linguistic and fictional components is essential for identification of key concepts. This analysis would allow one to reveal the components of cognitive base of the relevant linguo-cultural community, whose language is learned as a foreign one. The linguo-cognitive discourse analysis will help to overcome difficulties confronting methodologists in the process of interpretation of the literary text. It will also help in transferring the fullest information of the original language and of strengthening the dialog among the author and readers.

According to Kubryakova, "the person and language are the main objects of research of one of the leading paradigms, which represents the special integration of communicative and cognitive paradigms" (Kubryakova, 2000, p. 8). In this regard it is necessary to mention Alexandrova and Kubryakova's approach by which they emphasize that the cognitive science as a whole is directed at research of cognition, learning processes and achievement in them certain knowledge.

The key concepts of cognitive linguistics are "concepts of information and its processing by human reason, concepts of knowledge structures and their representation, on the one hand, in consciousness of the person, and on the other in language forms" (Kubryakova & Alexandrova, 1997, p. 26). Therefore, the main objective of cognitive science is to consider the ratio of cognitive structures with their objectivation. From the specified point of view, texts and discourses are characterized, first of all, in connection with the information transferred by them and with the means of their dissemination in so-called units. Thus, the role of concepts of the text and discourse in a cognitive paradigm is defined by their connection with transfer of information from one person to another. This means that the cognitive-discourse approach to the text, including the literary text, helps one to see in the text a special sort of mental activity of the author and to study the representation of knowledge imparted by the author.

In this regard it seems expedient to consider the linguo-cognitive approach to the analysis and interpretation of the literary foreign-language texts, based on their discursive nature, which is developing in the context of the communicative-active approach in teaching of foreign languages.

3. Research design

3.1. Material

Our research is done on the basis of the original literary text "The Moon and Sixpence" by Maugham S. (2005). Here we present some examples of the cognitive-discourse analysis of the key concept "painting" of the novel. In modern cognitive linguistics there are two approaches to the definition of the text key concept. Some researchers believe that the concept having the greatest rate of use in text is the key concept (Kubryakova, 2000; Kibrik, 2003). However, there is an opinion that the key concept can be expressed in the text implicitly and be used in it by means of words-substitutes (Karasik, 2012).

3.2. Data collection on the key concept "painting"

The results of the research reveal that in this literary text the key concept "painting" consists of such basic concepts, as: "process of writing", "painte", "art", "picture". These concepts have the following rate of actualization: "the process of writing" – 32, "painter" – 47, "art" – 51, "picture" – 35. The structure of a basic concept of the text "The Moon and Sixpence" – "picture" consists of the following nominees: "picture", "more of smth", "two or three", "Strickland's", "work", "it", "received was", "an emotion", "in the sight which haunts."

Further research of the literary concept paintin" revealed that:

(1) the structure of the basic concept «painter» consists of the nominees: «*old masters*», «*work of others*», «*young men*», «*a studio*», «*a personality*», «*his*», «*those friends of mine*», «*him*», «*his beginnings*», «*a poor painter*»;

(2) the structure of the basic concept «picture» consists of the nominees:«*the painting*», «*in such things*», «*a strong vocation*».

(3) the structure of the basic concept «the process of writing» consists of the nominees: «*to draw*»; «*to paint*»; «*to do it*».

3.3. Data collection on comparison of the contents and expression of nominees invariants

Then we compared plans of the contents and expression of nominees verbalizing the cognitive structures of the conceptospheres of the original and the translated texts on the basis of the discursive analysis of the text. We defined the degree of symmetry/asymmetry of the nominees-invariants and their translated versions.

Here we provide an example of one of the nominees of a key concept "painting – the process of writing. The lexemes-verbalizations are represented in the text as: "to draw"; "to paint"; "to do it".

"to draw" (lexical definition) – to sketch or to trace figures; create a picture or depict by sketching.

(example from the original text) – *They were carefully drawn and carefully painted*.

(example from the text of translation) – Все они были тщательно выписаны и не менее тщательно раскрашены.

"to paint" (lexical definition) – to produce (a picture, design, etc.) in paint; to represent in paint, as in oils, tempera, or watercolor.

(example from the original text) – *Though the flesh was painted with a passionate sensuality*.

(example from the text of translation) – Хотя тело было написано с проникновенной чувственностью.

"to do it" (lexical definition) – to perform; to execute.

(example from the original text) – *It was great fun to do*.

(example from the text of translation) – Да, писать ее было забавно.

The results of the experiment are briefly illustrated in Table 1.

Table 1. The visual structure of the text's "The Moon and Sixpence" conceptosphere.

The key concept of the text	Painting			
The basic concepts	«the process of writing»	«painter»	«art»	«picture»
The basic concepts' rate of actualization	32	47	51	77
The nominees of the basic concepts	*«to draw», «to paint», «to do it»*	*«old masters», «work of others», «a studio»*	*«the painting», «in such things», «a strong vocation»*	*«the painting», «in such things», «a strong vocation»*
The key concept's words-representatives	to paint a portrait	an artist a picture	an easel	canvas
The words'-representatives rate of actualization	37 4	25 106 (29/77)	7	9

3.4. Discussion

According to the dictionary definition of the words – "to paint", "to draw" in the text they are used in a direct sense while "to do it" has the same meaning, but a different form. There was a transformation of the word at the level of sense (implication) in English, and in the Russian translation we can see an explication of this word.

Having analysed the data of Table 1 we should note the number of the uses of concept's "painting" words-representatives in this literary text. The total amount of words is equal to 74 980, from them we can define the following words – representatives having the following statistics of the uses: to paint – 37; an artist – 25; an easel – 7; canvas – 9; a portrait – 4. These words are characterized by various levels of the contextual uses. The largest number of the uses has the word – a picture – 106: (the implicated word meaning) me; more of smth; two or three; Strickland's; them; work; it; there was; what; his own; in the sight which haunts; them; these; they – 29, picture – 77 (the explicated word meaning).

4. Conclusion

On the basis of the discovered data the following conclusion can be made. In the literary text "The Moon and Sixpence" the concept of "painting" has a relatively small number of uses in comparison with the total amount of words. However, according to the lexemes – verbalizations' analyses, we came to the conclusion that this concept is implicit. Due to this information the concept "painting" is really the key concept for the literary text "The Moon and Sixpence". On the basis of the considered words – representatives the specific stylistic category – an implication of

the English text was revealed.

Studying the organizational structure of literary texts can help us with the definition of human consciousness structure. It can be true because within linguo-cognitive approach the literature is considered as one of the types of mental activity, based on the same mechanisms and submitting to the same laws, as other types of cognitive activity.

The consequent work on the literary text is considered as communicative and cognitive activity examining features of its perception and interpretation and creating a strong basis for the further teaching of the foreign language discourse, and also for the development of the linguo-cognitive approach in teaching of foreign languages.

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