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FRAME-SCENARIO "LOVE": COGNITIVE ASPECT (BASED ON THE NOVEL OF BRITTAINY C. CHERRY "DISGRACE")

Cross-disciplinary links are widely considered to be an important field of studying. Interconnection between psychology, logic, philosophy and philology is among the most commonly discussed. It is the cognitive linguistics in which all the findings of above-mentioned studies are reflected.

The past decade has seen a shift of focus of attention from the subject-objective models to the study of subjectivity. That is to say, all concepts of a social life can be analyzed through an individual and his or her frame of mind. In analytic philosophy, in particular in its linguistic approach, it is believed that language reflects universal parameters and properties of reality. As a result, according to the founder of American cognitive linguistics N. Chomsky, the study of the language structure can contribute to understanding of the human mind [2]. Cognitive linguistics received the status of "window" into the human mind. It is generating considerable interest in terms of a cluster of interrelated approaches to the study of language as a mental phenomenon.

Thus, we can treat a frame providing means to language categorization of social concepts as one of the key notions of cognitive linguistics. Although this approach is interesting, it suffers the lack of systematized studies and exploratory works on concepts from different discourses. Moreover, until now, frame searching has only been applied to single words. Our knowledge of frame-scenario as a notion of cognitive linguistics is largely based on very limited data.

Thus, the aim of this paper is to broaden current knowledge of frame-scenario, generate new methodology of conducting frame analysis and apply it to the full study of a concept. Our paper seeks to address concerns by studying the cognitive aspect of frame-scenarios "Love" and relationship between cognitive load, lexical, grammatical and stylistic means of love confessions.

The subject of our research is patterns of frame-scenarios "Love" and their typological distinctions. The object of our paper is love confessions found in the romance novel of Brittainy C. Cherry "Disgrace".

To solve the issue of defining the term of frame-scenario it is necessary to study its connection with the terms "frame" and "scenario". Marvin Minsky defined a frame as a data structure for representing a stereotyped situation [3]. Scenario (or, as it is also called, "script") is characterized by a certain sequence of steps and represents events that occur in time and space where one scene is followed by another.

Tracing back to Sanford and Garrod a frame-scenario can be used to refer to common knowledge about settings and situations that form the background against which a written text is interpreted [4]. Frame-scenario includes elements that are identified with the questions relating to the situation, the answers to which would be useful for understanding this situation.

The advantage of the term "frame-scenario" in comparison with the terms "frame" and "scenario" is that the former unites the meanings of the two others. It is a more comprehensive notion. On the one hand, frame-scenario consists of frames and slots that are in particular relationship with one another, on the other hand, it has a certain temporal structure [5]. These findings together with various lexical, grammatical and

stylistic means can be treated as a base for categorization of different social concepts. Thus, certain models of expressing the feeling of love can be presented.

Conducting frame analysis of a certain text is complicated by the variety of methodologies for its implementation. We opted for the scheme of conceptual analysis suggested by Z. Popova and I. Sternin. According to the linguists, one should fulfill the following tasks [6]:

1) Defining the nominative field of a concept;

2) Semantical analysis of language means of the nominative field;

3) Cognitive interpretation of the results, identifying cognitive markers that denote a concept under investigation as a mental unit;

4) Content analysis of a concept using cognitive markers.

However, in the course of our research it has turned out that the plan suggested by the linguists does not embrace all the aspects of analysis to reach the aim of the paper. We have developed this methodology in terms of findings that frame-scenario is a highly integrated notion of cognitive linguistics. For the sake of full analysis, we have included steps of identifying temporal and causal links as well as grammatical aspect.

Let us examine different love confessions from the romance novel "Disgrace". In the following passage Finn just acquaints Grace with the underlying situation: "*We need to discuss everything. Grace, I know it's probably hard to believe but, I still love you. I'm so confused and…* " (Brittainy C. Cherry Disgrace, p. 168).

This confession is characterized by the poverty of lexical and stylistic means. It is short but full. The comprehensiveness is covered with the explicit form of confession. The implicitness of temporal and causal links is reflected in the words "still" and "hard to believe". The strongest cognitive load is observed in syntactical properties of the confession. For instance, incomplete sentence may indicate anxiety of the speaker.

The key idea of Grace's thoughts is characterization of past experience regarding it as being bad: *"That was the biggest difference between the two men standing in front of me. Finley always caged me. Jackson allowed me to fly"* (Brittainy C. Cherry Disgrace, p. 277).

The mains stylistic instrument used in the confession is comparison. The opposition "Finley-Jackson" is reflected in the lexical opposition "to cage-to allow to

fly". The usage of the temporal adverb "always" is of separate notice. Studying the plot, we can treat it as hyperbola. It has a cognitive load as it may indicate a bitter hatred for the person at that moment. The form of expression is implicit.

Jackson's love confession contains a description of a positive impact of Grace on him: "*You're my world, Gracelyn Mae. You're my faith. You're my hope. You're my true religion. I'm a better man because you exist. I'm me because of you. And if you'd allow it, I'd love to spend the rest of my life worshipping your heartbeats*" (Brittainy C. Cherry Disgrace, p. 382).

The confession has a lot of stylistic means. The repetition of the pronoun "you" indicates the crucial impact of Grace and a big desire of Jackson to be with her. In comparison with 2 above-mentioned confessions this text is less explicit than the first one and more implicit than the second one. Moreover, we find explicit temporal links at the end of the sentence (*the rest of my life*).

The most informative confession is illustrated with the passage where Jackson makes a vow at the altar: "*The first time I saw you, I thought you were beautiful. The first time I held you, I didn't want to let go…You are the definition of everything pure in this world. You taught me that my struggles aren't flaws…I will be your best friend, your person. I will love you in every way, shape, and form*" (Brittainy C. Cherry Disgrace, p. 394).

Semantic analysis reveals that this example combines the features of above-mentioned ones. It includes simple statement (*You are the definition of everything pure in this world*), implicit emphasizing bad experience and positive impact of an object of affection (*You taught me that my struggles aren't flaws*). Jackson uses Past Simple, Present Simple and Future Simple tenses. It indicates the strongest expression of temporal links.

Our study reveals that on the basis of confession content the following frame-scenarios "Love" can be distinguished:

1) Statement (a simple summary overview of the situation);

2) Negation (emphasizing flaws of past relationships);

3) Positivism (mentioning the importance of an object of smb.'s affection);

4) Mixed frame-scenario (combination of different frame-scenarios).

The evidence from this study points towards the idea that frame-scenario "Love" is a complex pattern of providing information. The criterion for its distinguishing is static/dynamic aspect. The latter differs from the former by the presence of an action element, as well as by temporal and causal connections between certain elements.

We have singled out 4 types of frame-scenarios "Love". As to statement-type, temporal and causal connections are implicit. The second place in terms of explicit gradation is equally distributed between negation and positivism. Mixed frame-scenario is of particular interest due to its complex structure and explicit aspect. On studying the relationship between explicit/implicit aspect and stylistic means we have deduced that the more epithets, compassions and metaphors a confession has, the more explicit form of its expression is.

As the cognitive linguistics is a branch of knowledge at the interface between different sciences, the diversity of frame-scenarios found can indicate not only the comprehensiveness of the English language, but also may confirm the fact that mental processes resist systematization. To study the assumption further investigation that will comprise quantitative aspect and analysis of mixed frame-scenarios is needed. Social study on individual's reaction to different types of frame-scenarios may bring closer the prospect of mental processes systematization.

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ЛЕКСИКО-СЕМАНТИЧНІ ТА ПРАГМАТИЧНІ ОСОБЛИВОСТІ ГУМОРУ В СУЧАСНОМУ АМЕРИКАНОМОВНОМУ ДИСКУРСІ

Гумористична мовленнєва взаємодія постає як різновид дискурсу й виділяється за характером комунікації, в основу якого покладено функціональний параметр. Жарт має за мету вплинути на реципієнта, покращити відношення до людини тощо. Кожен анекдот стає смішним завдяки прийомам, які використані в ньому. На лексичному рівні це можуть бути каламбури, бленди, малапропізми, оксиморони, зевгми.

Недостатньо дослідженою є роль анекдоту в житті суспільства, зв'язок жарту з ментальністю людей різних спільнот, адже розуміння сказаного докорінно може різнитися в залежності від країни, де це було сказано, менталітету, інтелектуального розвитку тощо.

Порушення лінгвальних норм – це гра звуками, спунеризми, каламбури (омографи, омофони, омоніми, омофоноїди, бленди і т. ін.) та тропи. Так, епітет