

## VERBAL CHARACTERISTICS OF PARTICIPANTS IN A COGNITIVE SCRIPT

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**Annotation.** Cognitive script is one of the key concepts in cognitive linguistics. Unlike the static concept, the script has a dynamic nature and traditionally reflects stereotypical everyday processes. The implementation of a cognitive script in the space of a fiction text has its own characteristics. The article analyzes the features of the implementation of the cognitive scenario of “preparing for the hunt” – an excerpt from the work of the French writer Marcel Pagnol entitled “La gloire de mon père” in the space of a fiction text.

**Key words:** cognitive scenario, script, fiction text, phasing, participants of the cognitive scenario, verbal communication, speech act

Characters and their verbal characteristics constitute one of the fundamental elements through which a scenario is realized in a text.

Verbal communication is the process of exchanging information and emotional interaction between people or groups using speech. [Stanishevskaya 2016: 3].

The material for analysis in this article will be the "preparing for the hunt" scenario from the first part of Marcel Pagnol's autobiographical novel "Souvenirs d'enfance," entitled "La gloire de mon père."

Based on the analysis, the following key stages can be identified in the presented scenario:

— *Et tout d'abord, dit mon oncle, examinons les armes !* [Pagnol 2004: 134]. This participant's line marks the beginning of the first stage of the scenario— examination of the weapons.

Then comes the weapons inspection stage: *Il se leva brusquement, et épaula le calibre douze.* [Pagnol 2004: 138]

«[...] *Ce soir, préparons nos munitions !*» *Il prit une voix de commandement : « Tout d'abord, éteignez tous les feux de la maison ! [...]* [Pagnol 2004: 138-139] From this line, we learn about the next stage of the scenario: ammunition preparation.

The scenario concludes with the ammunition production stage: *Alors commença le remplissage des douilles, [...]. La soirée, qui se termina par l'alignement d'un bataillon de cartouches multicolores, [...].* [Pagnol 2004: 140-142]

As we can see, in two of the four stages (inspecting the weapons and preparing the ammunition), the author indicates their beginning using the characters' speech acts. Thus, through the characters' verbal communication during the script's implementation in a fictional text, the author can introduce (clarify) details into the script. That is, the characters' speech activity can directly relate to the script itself and clarify certain aspects.

We will now examine several additional informative speech acts produced by the characters in the script.

«*C'est le cadeau de nocces de mon frère aîné, dit l'oncle : un calibre seize de Verney-Carron. À percussion centrale.*» [Pagnol 2004; 134]. This speech act by the character contains information about weapons. Through this line, the author lets the reader know that the gun belonging to Jules, the protagonist's uncle, was something special, first-class.

The following statement by Jules characterizes the gun belonging to Joseph, the protagonist's father: « *Ce fusil est très ancien, et il pèse trois livres de trop. Mais il est bien en main et il monte bien à l'épaule. À mon avis, c'est une arme excellente !* » [Pagnol 2004: 138]



The character notes that the gun is very old and weighs three pounds more than usual, but it is comfortable in the hand and fits tightly to the shoulder, and in his opinion it is an excellent weapon.

So, the reader concludes that Joseph's gun is somewhat inferior to Jules's. And the author conveys this to the reader through the verbal communication of the actors in the script.

It is especially important to emphasize that all of the above explanations from uncle Jules, an experienced hunter, are intended not only for the characters in the script but also for the reader.

The communication between characters may also be unrelated to the script itself and may deviate from it. Characters may discuss various topics, joke, talk about themselves, about events from their lives, from the past, discuss their plans for the future, or discuss anything—a book, an event, gossip, etc. It may also involve clarification of relationships between characters, an argument, etc.

Here's an example of one of the dialogues that deviates from the script, where two characters argue with each other:

— *Ça, ce ne serait pas mortel, dit Joseph d'un ton rassurant. Et puis, il ne m'arrivera jamais de laisser tomber une cartouche.*

— *Pourtant, dit ma mère à mi-voix, tu as laissé tomber trois fois la savonnette ce matin...*

— *D'abord, dit mon père vexé, une savonnette est un objet extrêmement glissant, parce que c'est un corps gras, ce qui n'est pas le cas d'une cartouche ; ensuite, on ne prend guère de précautions quand on saisit une savonnette : on sait bien qu'elle n'explosera pas. Enfin, il faut ajouter que j'avais les yeux fermés, puisque je me savonnais la tête — et aucun homme de bon sens ne ferme les yeux pour manipuler des cartouches. Donc, rassure-toi sur ce point. [Pagnol 2004: 137].*

In the dialogue, Joseph reassures his wife that he won't drop the cartridge. His wife reminds him that he dropped his soap three times this morning. Offended, Joseph responds that soap is an extremely slippery object, which can't be said for a cartridge. Besides, we take almost no precautions when handling a bar of soap: we know perfectly well it won't explode. Finally, he adds that his eyes were closed because he was washing his hair, but no sane person closes their eyes when handling cartridges.

All the above-mentioned deviations from the script, although not necessary for the implementation of the script, nevertheless relate to the theme of hunting, guns, etc. They expand the script within the concept of "HUNT".

A script is a dynamic cognitive unit. The author realizes the script through its participants. The participants in the script have verbal characteristics, that is, they communicate with each other. Communication between characters can be directly related to the script itself, meaning the author can also realize the script through verbalization (of the verbal characteristics of its participants). However, communication between characters may also be unrelated to the script. In this case, the script is most often background.

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