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Cognitive Aspects of a Poetic Work

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Abstract

The article substantiates the idea that the cognitive approach is productive for studying the creativity of poets. Its use allows, firstly, to enrich the methodological apparatus of modern literary study; secondly, to reveal more deeply the psychology of the author, the characters, the reader, their ideas about the surrounding reality; thirdly, to understand the mechanisms of the writer's thinking and their reflection on various levels of poetics of works. As an object of analysis, the work of the classics of world literature I. Annenskii, Zh. Zhabaev, V. Nabokov, M. Rofu, belonging to different national cultures, directions and styles, was chosen. On the example of studying their works from the point of view of the cognitive approach, the features of construction an individual-authorial picture of the world of poets are revealed.

Keywords: Cognitive approach; literary studies; Poetry; Mental world; Image; Poet.

Aspectos cognitivos de una obra poética

Resumen

El artículo corrobora la idea de que el enfoque cognitivo es productivo para estudiar la creatividad de los poetas. Su uso permite, en primer lugar, enriquecer el aparato metodológico del estudio literario moderno; segundo, revelar más profundamente la psicología del autor, los personajes, el lector, sus ideas sobre la realidad circundante; en tercer lugar, comprender los mecanismos del pensamiento del escritor y su reflexión sobre diversos niveles de poética de las obras. Como objeto de análisis, el trabajo de los clásicos de la literatura mundial I. Annenskii, Zh. Zhabaev, V. Nabokov, M. Rofu, perteneciente a diferentes culturas, direcciones y estilos nacionales, fue elegido. En el ejemplo de estudiar sus trabajos desde el punto de vista del enfoque cognitivo, las características de la construcción de una imagen individual-autorial de Se revela el mundo de los poetas.

Palabras clave: Enfoque cognitivo; estudios literarios; Poesía; Mundo mental; Imagen; Poeta.

1. INTRODUCTION

In recent decades, cognitive research has become widespread in modern literary studies. Interest in them is due first to the integration of sciences and the development of an interdisciplinary approach; second, to the increased attention of scientists to the principles and features of human thinking.

The cognitive study of works of fiction is based on the theories of R. Tsur, M. Turner, G. Fauconnier, P. C. Holland, R. De Bogrand, A. Richardson, G. Lakoff, D. Fishelov, E. Spolsky, P. Werth, and others. Based on the achievements of psychology, they significantly pushed the boundaries of the study of writers' creativity. Thus, in the works of R. Tsur, the features of the impact of a literary text on the reader and methods of information processing are considered. According to the researcher's point of view, the analysis of a work of literature contributes to the deepening of ideas about human consciousness. R. Tsur states that information processing methods determine the originality of poetic language and affect the reader's perception. Artistic creativity reflects the attitude of the individual to the surrounding world (Tsur, 1992).

In the works of M. Turner, the idea of common principles of everyday and poetic thinking is justified. According to the scientist, the main cognitive mechanisms are history, projection, and parabola. They determine the features of perception of the world and its reflection in works of literature (Turner, 1996).

M. Turner is the founder of the theory of conceptual integration, which he developed together with G. Fauconnier. Its essence is the idea that in the process of understanding, different mental spaces are mixed. They are created each time for a specific situation, which determines their temporary nature. Mental spaces are formed as a result of the superimposition of a source and a goal that serve to build an integral that has its own, more complex structure (Fauconnier & Turner, 2002).

This theory significantly deepened the understanding of the content and formal organization of works of literature. It helped to understand the processes of perception and thinking of the writer, the factors that affect his consciousness, the principles of creating artistic images.

P. Hogan justified the theory of literary universals. According to the scientist, general patterns can be traced in works of art of a certain type. In particular, analyzing poetic texts, P. Hogan pointed out that they have a specific size. Poems are characterized by a certain structure, a clear system of images. These patterns are determined by the mechanisms of people's thinking (Hogan, 2006).

The development of the concept of "idealized cognitive models" is devoted to the research of G. Lakoff. In his monograph, the scientist claims that in the mind of every person there are initial ideas about the phenomena of the surrounding reality, formed on the basis of knowledge and life experience. They serve as the basis of people's perception of the world (Lakoff, 1987).

G. Lakoff, together with M. Johnson, developed the theory of conceptual metaphor. Its main idea is that some concepts are projected onto others. The metaphor is, according to researchers, systemic. It consists of several projections based on people's knowledge and perceptions of reality (Lakoff & Johnson, 1987).

The theory of conceptual metaphor helps to understand the figurative nature of a poetic work. It allows us to trace the analogies made by writers, the associative ranks that are built in the minds of the author and the characters.

The research of “text worlds” is devoted to the works of P. Werth. His theory allows us to understand, on the one hand, the dialogical nature of artistic works, on the other-their structure. According to P. Werth, the textual world has a clear structure. It consists of several levels, covering the space -time continuum of the work, the system of characters, the plot, and genre characteristics (Werth, 1999).

Russian scientists have made a significant contribution to the development of cognitive literature. Among them, first of all, we should note the research of E. V. Lozinskaya, N. V. Volodina, L. V. Vitkovskaya, A. L. Sharandin, and Zh. N. Maslova. Their works summarize the main theories and concepts of foreign scientists, and analyze works of literature from the point of view of the cognitive approach. The works of Russian researchers reveal the prospects of this direction of philological science.

Thus, E. V. Lozinskaya, relying on a deep and systematic analysis of the works of M. Turner, G. Fauconnier, R.Tsur, E.Spolsky, P.C. Hogan, considers the conceptual and methodological apparatus of cognitive literary study. The researcher defines the main parameters that make this area stand out among other interdisciplinary approaches of modern science. According to E. V. Lozinskaya, cognitive literary study has great prospects, because it gives new opportunities to study the nature and specificity of artistic creativity (Lozinskaya, 2007).

G. N.Maslova comprehends the conceptual structures of poetic creativity. She considers how the emotional and aesthetic experience of a person, herideas about the world are embodied in a literary text. In

the works of Zh. N. Maslova defined the subject and objectives of cognitive poetics. The researcher reveals the significance and prospects for the development of this scientific discipline.

Great attention G. N. Maslovais paid to comprehension of the actual problems faced by the cognitive literature. In her article, she points out that “the analysis of a poetic text cannot be carried out by simply borrowing methods and techniques already developed in cognitive science or similar borrowing from other scientific disciplines – it is necessary to create special concepts, models and methods of analysis that are relevant to the poetic text” (Maslova, 2011, p. 3).

L. V. Vitkovskaya reflects on the development trends of literary study at the turn of the XX-XXI centuries. She notes the need for an interdisciplinary approach to the study of literary text. “In the current state of theoretical thought, literary study should become open to other sciences and there is no reason to drive it into a narrow scientific-specific framework, it must also include a system of cognitive coordinates” (Vitkovskaya, 2005, p. 6).

According to L. V. Vitkovskaya, the content and form of artistic works can be considered in the light of interdisciplinary research. “Cognition as a starting point of analysis makes it possible to determine what ideological-thematic, plot-compositional techniques the author uses” when working on the creation of the text (Vitkovskaya, 2005, p. 6).

The relevance of this study is determined by the need to develop a specific method for studying poetic works from the point of view of the poet’s thinking principles. In the works of researchers, mainly,

certain aspects of the cognitive approach to artistic creativity are considered. The object of analysis is most often the language features of the work, the writer's conceptosphere, and mental spaces. Meanwhile, cognitive analysis allows us to reveal the uniqueness of building an individual author's picture of the world of poets, to understand how the process of creating and perceiving artistic creativity is carried out. It contributes to a deep understanding of the principles of personality psychology and its reflection on the level of content and language of works.

The relevance and scientific novelty of this research is due to the fact that on the basis of generalization of works devoted to this problem, the method of analysis of poetic creativity is determined. The paper offers a review of three levels of the work: the system of images, cognitive models, and mental spaces, which allow us to get a holistic view of the features of the writers' thinking, attitude, and perception of the world.

Poems of several national poets of the late XIX and early XX centuries were chosen as the object of research. This approach allowed us to trace the peculiarities of the influence, on the one hand, of their culture and mentality, on the other – of the social system and epoch. The article analyzes the works of classics of literature Zh. Zhabaev, I. Annenskii, V. Nabokov, M. Rofu. Their poems, written at one of the most critical moments in history and in line with different literary trends and styles, serve as excellent material for understanding the features of the era, the psychology of society and personality, the

mechanisms of thinking, reflected in the level of approach to the image of reality, images of the lyrical hero and his environment.

The results of the study are of theoretical and practical significance. They can be used in the process of further studying artistic creativity from the point of view of the cognitive approach. The findings and conclusions are in line with interdisciplinary research. They contribute to the deepening of ideas about the inner world, the psychology of the poet, the features of his worldview and attitude.

2. METHODOLOGY

The methodological basis of the work was the works of foreign and Russian scientists devoted to the study of the cognitive approach and its application in literary studies. Based on the ideas of R. Tsur, M. Turner, G. Fauconnier, P. C. Holland, G. Lakoff, E. V. Lozinskaya, Zh. N. Maslova, Y. S. Morkina and others, the article analyzed the poems of classics of world literature, which allowed us to open new aspects in their work.

In the process of research, historical-functional, psychological, hermeneutic, comparative-historical methods were used, which allowed, first, to reveal the nature of poetic works; secondly, to understand the features of the worldview and perception of Zh. Zhabaev, I. Annenskii, V. Nabokov, M. Rofu, their concept of being and personality.

The historical-functional method contributed to the comprehension of the era in which the classics of literature were created. It allowed us to understand the connections of their poems with the events of real life, to trace the prototypical models that formed the basis of the plot of poetic works.

The psychological method allowed us to reveal the inner world of the author and the lyric hero, to understand their experiences and doubts. On the basis of its application, the features of mental spaces were identified, which were reflected in the lyrics of Zh. Zhabaev, I. Annenskii, V. Nabokov, and M. Rofu.

The hermeneutical method helped to understand the ideological and thematic content of the poetic works of the classics of world literature. Its use allowed us to reveal the essence of the author's concept, the meanings inherent in their works.

The comparative-historical method helped to identify the proximity and differences in the perception of the world of poets. Its use allowed us to understand the features of the approaches of Zh. Zhabaev, I. Annenskii, V. Nabokov, and M. Rofu to the reality depicted by them.

3. RESULTS and DISCUSSION

3.1 System of images in the poetic world of Zh. Zhabaev, I. Annenskii, V. Nabokov, M. Rofu

The principles of thinking determine the features of perception of reality. They determine, on the one hand, the construction of an

individual author's picture of the world; on the other, the system of images of the work. Any phenomenon of reality is interpreted by the poet through the prism of his worldview, attitude, state of mind, and life experience. Moreover, when creating artistic images, the author invests his understanding and vision, which change under the influence of mental impulses. According to G. Fauconnier, cognitive operations can create different meanings (Fauconnier, 1997, p. 189), giving the content of the work novelty and originality. Accordingly, the phenomena and events of reality depicted by the poet are characterized by versatility, complexity, and sometimes ambivalence. An example of this is the poems about spring by Zh. Zhabaev, I. Annenskii, V. Nabokov, and M. Rofu. This time of year is described in their works from several points of view and acquires different semantic content. In the poems of poets, spring is considered primarily as a period whose distinctive features are warmth, sun, the rebirth of nature, and the singing of birds. Describing this time of year, they note that everything around is transformed.

The content of Zh. Zhabaev's poems "Spring", "Spring festival", "Hymn to spring and may day" is permeated with the melodies of Kazakh kuys performed by the poet. The inclusion of the song's motif, on the one hand, deepens the psychologism of the works, allows us to better understand the state of mind of the author and the persons depicted by him; on the other hand, it helps to reveal the identity of Zhambyl Zhabayev himself. As a poet-improviser, he subtly feels the changes taking place in the world around him, and his

imagination generates rich associative ranks, thereby making each image unique and bright.

At the level of the song's motif, the image of spring connects with the image of dombra. They appear as two facets of the concept of melody. Spring is the music of nature. It is filled with the rustle of grasses, the murmur of streams, laughing people, neighing foals. Dombra is a musical instrument through which the Kazakh people express their feelings. Depending on the mood of the performer, it sounds different. Its chords can be sad, funny, exciting, touching.

In Zh. Zhabaev's poems, connecting with the image of spring, dombra sounds in unison with this time of year. They fill the works of the poet with positive emotions, bright, life-affirming melodies that merge the voices of people, the murmur of streams, and the singing of birds.

The image of spring is closely intertwined in the poet's poems with the theme of work. In all three works, the author indicates that at this time of year, work begins in the fields. For example, people are careless, work has become a joy" ("Spring") and "Tractors are racing in a thick herd" ("Spring festival"), "The steppe was sown with wheat" ("Hymn to spring and may day") (Zhabaev, 1980, pp. 292, 293).

In this regard, we can see, first, the emotional impulses of a person caused by the transformation of nature; second, the social rhythms of people; third, the features of the historical era in which Zh.Zhabaev lived and created; and fourth, the proximity, at first glance, of completely different concepts. Thus, the combination of the image of spring and the theme of work allows us to trace the principles

of the poet's thinking, the features of his consciousness and attitude to reality.

The warming of the weather, the flowering of the steppe cause positive changes in the inner world of the individual. Under the influence of external factors, a person experiences feelings of joy and happiness. The desire to create and create is awakened in him. Not only the worldview of a person is changing, but also his worldview.

Spring is inextricably linked to the temporal rhythms of society. At this time of year, from time immemorial, people begin to sow wheat, rye, plant trees, flowers, and drive cattle to pastures.

The poems "Spring", "Spring festival", "Hymn to spring and may day" were written in the thirties and forties of the twentieth century, when one of the main principles of human development and society was considered work. According to the aesthetic and moral values of that historical period, work forms the basis of being and formation of the individual.

Spring and labor appear in the works of the poet as similar concepts in content. According to the author, they carry the meaning of transformation. Spring is a symbol of the renewal of nature. Thanks to the sun, the melting of snow, the flowering of fields and gardens begins. The world around people becomes colorful. Work transforms a person, allowing him not only to acquire new skills and abilities, but also to create something new.

The image of spring is intertwined in the poet's works with the theme of youth. Describing the transformation of nature, Zh. Zhabaev notes the changes taking place in himself. For example, "Getting

younger, I rejoice in the sunny spring” (“Spring”) “I go without getting old, with my native country / Cheerful, happy, always young” (“Spring festival”); “With my sons I feast, / Joyful and young” (“Hymn to spring and may day”) (Zhabaev, 1980, pp. 292, 293, 320).

At this level, the features of interaction between a person and the world around him are revealed. The idea that external factors have a significant impact on the mental state of people, their thoughts, feelings, and sensations is stated. In the poems, the image of the lake appears. The author focuses on the features of its water. For example, “The swell of the lake – like foam kaymak” (“Spring”) “Raging lakes spring wave” (“Spring festival”); “On the mirror lake” (“Hymn to spring and may day”) (Zhabaev, 1980, pp. 292, 293, 320).

The poet’s interest in this image is determined by the capacity of its content. The lake is the source of life. Its waves symbolize change. Comparing the swell of the lake with the foam of kaymak (sour cream) embodies the renewal that spring brings. The mirror surface of the water reflects the world. It allows you to see and feel the beauty of nature in spring, the changes taking place in people’s lives.

One of the central images of almost all of Zh. Zhabaev’s works is the people. The poet constantly mentions it. Zh. Zhabaev often uses the possessive pronoun “my”. Thus, the poet emphasizes, on the one hand, the unity of his fate and the fate of the people, on the other-the inextricable relationship of all things on earth-man, society, and nature.

This image is combined in the poems with the image of spring. Their interaction takes place on several levels. First, describing the

spring, admiring the transformation of nature, the poet addresses the people. It is like entering into a dialogue with people. Secondly, the works reflect the social rhythms of the residents of the village. Spring causes a rise in the soul of people, encouraging people to activity, to work. Third, the poet characterizes the mood of the residents of the village. He describes the joy and inspiration that engulfs the people under the influence of spring.

In the poems, there is a contrast. Describing spring, the poet compares the past and the present. He notes that for the first time this time of year brings people joy. Spring fills their hearts with happiness, encouraging them to believe in a bright and beautiful future. Thus, the poet contrasts two different historical epochs. In his understanding, spring is associated with a new social order, the transformations taking place in the country in the first half of XX century.

Zh. Zhabaev's work clearly traces the features of his national mentality, which are reflected at the level of images of dombra, pastures, descriptions of the everyday life of the Kazakh people, comparisons of the swell of the lake with the kaymak. The poet's works show the influence of the historical era. Its image is constantly present in Zh. Zhabaev's poems.

Reflections on the eternal and transitory permeate the poem "May" by I. Annenskii. In this work, the world appears as an illusion. The beauty of the mayday in the understanding of the Russian poet is a mirage that disappears with the onset of evening, night.

The image of spring in the poem by I. Annenskii is characterized by complexity and ambiguity. It evokes thoughts about the immediacy

and uniqueness of being, as evidenced by the words “irrevocably”, “die”, and “deception”.

The author reveals the theme of spring in unity with the human being. According to the poet’s words, with the end of the May sunny day, the world that people themselves were disappears. Accordingly, spring, as well as reality in general – is an illusion, one of the manifestations of the cycle of being and nature.

This time of year evokes different feelings in the poet’s soul. On the one hand, he feels the beauty of spring. Describing the end of themay day, the poet notes that “gently the sky bloomed” (Annenskii, 2014). They use the epithet “golden”. On the other hand, the author understands the relativity of being. That's why it depicts the evening. The choice of this time of day symbolizes the transitory nature of all things on earth.

The image of glass changing shades is interesting. At the beginning of the poem, it is dim, for the world is sinking into twilight. At the end of the work, the glass turns pink, being colored by the rays of the setting may sun. This image deepens the poet's thought about the illusory and changeable existence.

The May evening causes sadness in the soul of the lyrical hero. According to the author, “dusty-unsteady gilding” merges into the “scale of the evening” with a “longing note”. The illusory and finiteness of the spring day and life cause the generation of different feelings and thoughts both in the mind of the poet and the reader, with whom he essentially enters into a dialogue through the use of the pronoun “you”.

The mystery and ambiguity of the images reflect the peculiarities of I. Annenskii's worldview. As a representative of symbolism, he tries to show the hidden, subtle facets of being, the deep sides of the human soul.

V. Nabokov's poems are filled with memories. Spring in his works is the reason for the lyric hero's immersion in the past, his movement to another space-time dimension. Her image in the poems "The world is excited by the spring breeze", "The locomotive rushed to the country house" is closely intertwined with the image of the motherland. Describing the changes taking place in nature, the poet recalls his estate and its surroundings. He imagines how his native land is transformed with the arrival of spring. Birches, green grass, blooming lilies of the valley and dandelions, ringing streams rise before his eyes.

The image of spring is combined in V. Nabokov's poems with the theme of memory and with the theme of happiness. The past, according to the poet's point of view, is always idealized. Therefore, when one is immersed in memories, one feels happy and peaceful.

At this level, the image of spring is connected to the image of time and the theme of eternity. According to the author, everything that cannot be returned is immortal. The past constantly returns and comes to life in the memory of a person.

The image of spring is intertwined in the poem "The world is excited by the spring breeze" with the theme of love. Looking at the transformation of nature, the poet recalls the past, the feelings he experienced.

The poem does not have a clear and specific description of the story of the lyric hero. Love is described only in a few strokes. The lyrical hero goes over her “little things” in his memory. In the blue of the sky “Two slender cranes waver”. Their image is a symbol of love and happiness. Thus, the author emphasizes the universal significance of this feeling

In both works, a significant place is given to the image of the birch tree. It serves as a symbol of Russia – the poet's homeland, which he was forced to leave.

There is a contrast in the works. They contribute to the deepening of ideas about the features of the poet's perception of the world. So, in the poem “The locomotive rushed to the country house”, the author shows how nature changes with the onset of spring: “Where there was a snowdrift, now there is a leaky oblong island” (Nabokov, 2015). At the same time, he focuses on the state of nature. Transforming, it is filled with warmth and light. Joy is experienced by pigeons.

In the poem “The world is agitated by a spring breeze”, there is a contrast between the upper and lower worlds. The first is represented by images of cranes flying in the sky; the second is associated with images of the earth, birches, and flowers. This contrast allows us to look at the world described by the author from a different point of view and cover it in its integrity and versatility.

An interesting image of a wet unripe apple, with which the poet compares the image of the earth. They are essentially complementary. The apple is shaped like the earth. Accordingly, the

comparison, first, gives visibility to the image created by the author. Second, it emphasizes the harmony of the world (round earth, round apple). Third, it reveals the symbolic meaning of the apple image. It is wet, and water is the source of life. The green color is associated with the update. The apple, like the earth, symbolizes life.

V. Nabokov's poetry, on the one hand, is permeated with nostalgia for the lost homeland, on the other hand, it shows the features of the poet's national mentality. Almost every one of his poems has an image of a birch tree, which is a symbol of Russia.

The images in the work of the Japanese poet M. Rofu "Poems about the passing may" are characterized by ambiguity. Spring is described by the author as a beautiful and mysterious time of year. When describing it, the poet uses bright colors. He calls may gentle.

The image of spring in the poem by M. Rofu is connected with the image of time. This happens on several levels. First, the image of spring is associated with the past of the lyrical hero. Looking at the mayday, he is immersed in memories. Second, at the level of comparing reality with sleep. As the poet points out, his "sweet-filled heart" is lulled to sleep. In his soul there is a feeling that may left him in a dream. Third, at the level of the image of the garden. Describing it, the poet uses the words "stalled", "my", "depth", "bowels". Thus, the author shows the neglect of the garden. In this regard, this image is connected, on the one hand, with the existence of the author himself, on the other – with the image of the outgoing may and, more broadly, with the image of time. By describing the surrounding space, the poet deepens his concept of the relativity of being. Fourth, creating an

image of spring, the author mentions turmeric flowers. According to him, they are “sad fall” and “fall apart”. Fifth, at the level of the image of the pond. According to the poet, it is “mossy” and “old”. Fallen turmeric flowers float on the water of the pond, and time is running out from its shore. Sixth, at the level of the image of the shadow of the mayday, which eludes and disappears.

Moreover, the poem by M. Rofu describes time itself. It appears as a material category. According to the author, time is moving. It leaves the house of the lyric hero “leaves the shore of the pond” in his garden. At this level, the transient nature of the image of spring, the illusory, relativity, and transience of the mayday are revealed.

M. Rofu’s poetry reflects the ideas of Eastern philosophy about being and time. The images created by him differ in complexity and content capacity. Poems are characterized by melody, richness of colors, Association and stratification of feelings.

Works of fiction are characterized by categorization. It is determined by the peculiarities of human thinking. In the process of perceiving reality, describing and discussing events that occur, and explaining observed phenomena, people use categories on the basis of which their ideas are formed and knowledge is formed. Thus, we have created a cognitive model. As a form of knowledge organization, they are divided into five types. After G. Lakoff researchers distinguish propositional, figurative-schematic, metaphorical, metonymic, symbolic idealized cognitive models. They are inextricably linked with mental constructs (Polyakov, 2017).

Cognitive models are reflected in works of fiction. Their analysis allows us to better understand the author's thinking principles, his perception and understanding of the phenomena of reality. In this regard, the poems of Zh. Zhabaev "In the mountains", "Old age", "I reached the top of the mountain, walking", I. Annenskii "Old age", V. Nabokov "Tenderness in old age", in which they describe old age, are of interest. The works of poets clearly trace the distinctive features and signs of this age period, their relationship to age-related changes.

In the process of describing old age, Zh. Zhabaev, I. Annenskii, and V. Nabokov operate on several cognitive models that, on the one hand, reflect their knowledge about this age period. On the other hand, they show the personal perception of the poets and the associations associated in their minds with this concept. The propositional idealized cognitive model of this category includes several ontological elements. The main ones are the juxtaposition of youth, changing the appearance and physical capabilities of a person, and approaching the end of life.

Old age as an age period acquires an ambiguous assessment in the poems of Zh. Zhabaev, I. Annenskii, and V. Nabokov. It deprives their lyrical characters of many of the opportunities they had in their youth.

Old age materializes in the works of poets. In Zh. Zhabaev's poems, she pushes the lyricist, sits on him, and takes away his strength "covers his eyes with cold redness"; "eats his meat" In the work of I. Annenskii, old age follows the hero and enters into a dialogue with him. The author gives a detailed portrait description of it.

In this regard, the content of this category is significantly expanded and goes beyond the traditional understanding. The concept “old age” acquires additional features due to the peculiarities of thinking and mental state of poets. This category gets an emotional color and acts as a kind of force that prevails over a person, inevitably defeating him in a certain time period of life.

In Zh. Zhabaev’s poem “I reached the top of the mountain by walking”, old age is related to illness. The hero turns to the doctor with a question and eventually states that it is impossible to cure her. At this level, the “old age” category is connected to the time’s category. Comparing the two concepts, the author actually emphasizes the presence of two principles in human existence – the inevitable and the transient. For old age comes regardless of the will and desire of a person. An illness is a temporary condition that can be corrected with treatment.

The inevitability of old age is emphasized in the poem by I. Annenskii. Describing this age period, the poet exclaims: “Alas, do not drive away the annoying old woman!”

Zh. Zhabaev’s poem “Old age” contains the poet’s appeal to old age. When discussing her condition, the author asks her questions and exclaims. The work of I. Annenskiidescribes the dialogue of the lyrical hero with old age. Thus, poets animates this category. There is a reduction in the space-time distance between the author’s world and his age period.

4. CONCLUSION

In V. Nabokov's poem, there is a contrast between the categories of old age and love. According to the poet's point of view, tenderness, sincere, bright feelings allow a person to forget about the past years and the changes that have happened to him.

A cognitive model of the category "old age" in poetry Zh. Zhabaev, I. Annenskii, V. Nabokov includes some attitudes and perceptions due to the outlook of the poets, their life experience, emotional state, philosophical and aesthetic ideals and values. First, this concept stands for the age period that inevitably occurs in the life of each person. This plan reflects traditional public perceptions. Secondly, old age appears as an evil, a force that, like fate, dominates people. At this level, the attitude of poets to this age period is revealed. Third, old age appears as something animate, material, and capable of influencing a person. This view is conditioned by the emotional, mental state of the poets, their unwillingness to accept the changes that have occurred to them. Fourth, old age is associated with the end of a person's life path. In this regard, it is connected with the eternal problem of life and death, and its significance is extended to deep philosophical generalizations.

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