

## SCRIPT AS A DYNAMIC COGNITIVE UNIT

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**Abstract:** The cognitive script is one of the key concepts of cognitive linguistics. Unlike a static concept, the script is dynamic and traditionally reflects stereotyped everyday processes. This article analyzes some features of the implementation of the cognitive script in the space of a fiction text.

**Keywords:** cognitive linguistics, cognitive script, frame, fiction text, stereotyped episode, sequence of actions.

Today, cognitive linguistics is a relatively young and actively developing area in linguistics. Unlike other disciplines (primarily psychology), which are primarily interested in general questions about the structure of the human brain, cognitive linguistics focuses on its conceptual content [Skrebtsova 2018: 30]. What people know about themselves and the world, how they know what they know, how this knowledge is organized and how it is activated (set in motion) are the central questions it explores [Gibbs 1996: 29, 40]. Cognitive linguistics proceeds from the fact that cognitive mechanisms and structures of consciousness are regularly expressed in language. And the study of these linguistic facts should provide answers to the above questions.

So, in our minds, there are various models for representing knowledge, concepts, such as a mental picture, a diagram, frames, scripts and others.

A script contains a standard sequence of events conditioned by some recurrent situation [Schank, Abelson 1977; Bower e. a. 1979]. Script organizes behavior and its interpretation. The script theory describes the automaticity that is characteristic of human actions, when consciousness (which does not have everything under control) is distracted from secondary mental events.

Script can be implemented in everyday life, but they can also be implemented in a fiction text. Implemented in a fiction text, it has some features that help the reader to recognize the script. These features include the presence of stages in the script, the sequence of these stages, the presence of keywords, as well as spatio-temporal characteristics in the text.

Consider, for example, a small script of a lesson at school from an excerpt from the story about little Nicolas by the French writer René Goscinny (René Goscinny "Le Petit Nicolas").

*En classe, quand nous sommes entrés, la maîtresse a demandé à Djodjo s'il s'était bien amusé, alors, Agnan s'est levé et il a dit : « Mademoiselle, ils lui apprennent des gros mots! — C'est pas vrai, sale menteur! » a crié Clotaire, qui n'était pas sorti en récréation. [...] Nous, on ne disait rien, parce qu'on voyait que la maîtresse n'était pas contente du tout. « Vous devriez avoir honte, elle a dit, de profiter d'un camarade qui ignore votre langue! [...] l'air de plus en plus content d'apprendre tant de choses. La maîtresse l'a regardé avec des yeux tout ronds. « Mais... mais, elle a dit, Georges, il ne faut pas dire des choses comme ça! [...] sinon, j'aurais été puni, alors, [...] Quand la maîtresse est revenue, avec Agnan, elle avait l'air fatiguée, mais heureusement, la cloche a sonné la fin de la classe. Avant de*

*partir, la maîtresse a regardé le nouveau et lui a dit : « Je me demande ce que tes parents vont penser. [Sempé-Gosciny 1960 : 14-15]*

In the text we can distinguish the stages of the beginning of the lesson, when the pupils entered the classroom: *En classe, quand nous sommes entrés...*; continuation of the lesson with the statements of the teacher and pupils: *la maîtresse a demandé...*; *Agnan s'est levé et il a dit*; and the end of the script when the bell rang: *la cloche a sonné la fin de la classe*. The sequence of these steps is also obvious. Thus, we see the aforementioned dynamics, the sequence of certain actions of the cognitive script implemented in the text.

The presence of keywords such as *entrer, classe, maîtresse, demander, être puni, récréation, cloche, partir* help the reader to recognize the lesson script in the text, so the script title is not necessary. Everything becomes clear thanks to keywords. In addition, these keywords indicate each of the steps in the scenario. By the phrase: *En classe, quand nous sommes entrés...* (when we entered the classroom...) it is clear to the reader that the lesson has begun. And the author no longer needs to point this out separately.

In addition, a necessary condition for the implementation of a cognitive script in the space of a fiction text is the presence of its participants, performers of roles executing actions in the script. In the script under consideration, the participants are the teacher (*maîtresse*) and the students (*Agnan, Clotaire, Djodjo, Nicolas...*).

But why do we need scripts in a fiction text? Through the script, the author can achieve various goals. For example, against the background of the script, the author can reveal the personages' characters, their state of mind, inner feelings, mood. In this case, the script serves as a backdrop for the denouement of the plot in the story and the presentation of the relationship between the pupils.

The study made it possible to consider some features of the implementation of the cognitive script in the space of a fiction text and draw the following conclusions:

- a) Most often, the script serves as a background against which the author realizes his artistic intent. Despite this circumstance, the presentation of the script is subject to certain requirements when implemented in the text, in order to maintain coherence in the perception of the text by the reader.
- b) The script is characterized by stages of actions and their sequence. The completeness of the disclosure of these stages is subject to the will of the author, because the script is a picture against which the author realizes his artistic intention.
- c) The script is characterized by its unfolding in time and space, as well as the presentation of its participants.
- d) The script is characterized by the presence of keywords that indicate each of the stages of the script so that the name of the script itself or its stages is not necessary.

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