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IMPLICIT SPEECH ACTS IN TERMS OF COGNITIVE AND PRAGMATIC APPROACH

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Целью статьи является определение совокупности прагматических и когнитивных факторов, общих для разных видов имплицитной речи, для установления конкретных когнитивных процессов, с помощью действия которых авторы могут использовать и предвосхищать текстовые эффекты, создаваемые этими видами имплицитной речи.
Ключевые слова: художественный дискурс, когнитивный процесс, имплицитная речь, имплицитный речевой акт.

Кузнєцова Г.В. ІМПЛІЦИТНІ МОВНІ АКТИ В ТЕРМІНАХ КОГНІТИВНОГО І ПРАГМАТИЧНОГО ПІДХОДІВ
Метою статті є визначення сукупності прагматичних і когнітивних чинників, спільних для різних типів імпліцит-ного мовлення, для виокремлення конкретних когнітивних процесів, за допомогою дії яких автори використовують і передбачають текстові ефекти, створювані цими видами імпліцитного мовлення.
Ключові слова: художній дискурс, когнітивний процес, імпліцитне мовлення, імпліцитний мовний акт.

Kuznyetsova G.V. IMPLICIT SPEECH ACTS IN TERMS OF COGNITIVE AND PRAGMATIC PERSPECTIVES
The study is aimed at the determining a set of pragmatic and cognitive qualities which are similar to different types of implicit speech acts with the view of finding some common cognitive processes that enable authors use and foresee text effects created by them.
Key words: belle-lettres text, cognitive process, implicit speech, implicit speech act.

Problem statement and its connection with important scientific and practical tasks. The ways and methods of performing pragmatic tasks (informative, aesthetic, emotive, etc.) of a belles-lettres piece have always been and still are in the focus of linguistic research. That is why it is always interesting to analyze those speech means which are capable of performing these tasks, especially when the author's ideas, evaluations and intentions are not presented literally, i.e. presented implicitly. Implicit communication and implicit speech acts have repeatedly been the subject of study, mostly in the aspect of their ability to convey some intended meaning [8; 13, p. 8; 16; 17; 18, p. 127–148; 20; 22], or as the cause of communication failures [2; 11; 20; 29]. It is understandable that linguistic means which actualize implicit speech acts are hardly fit for any structuring as they do not fall into any system; but the question of definite kinds of such speech acts is far from being investigated enough.

It is well known that there exist some definite kinds of implicit speech, in other words, definite speech acts the inherent nature of which (and their main pragmatic feature) is to serve for conveying implicit meanings. Some of them are studied thoroughly in pragmatics and stylistics, for example a play-on-words. Some particular kinds of implicit speech – hints – have recently become the subject of detailed study in pragmatics and discourse linguistics [1, p. 10; 12, p. 57; 26, p. 162–164], others seem to be under

research during the recent 5–10 years [5; 13]. It is important to mention, though, that no attempt has been made yet to classify implicit speech acts, and the list of different kinds of speech acts remains open.

In the article an attempt is being undertaken to study pragmatic and cognitive features of the following kinds of implicit speech acts:
– utterances with transformed idioms,
– hints (allusions included),
– contextual (text) symbols.

These speech acts are studied on the material of complete British and American belles-lettres texts, written in late XX–XXI centuries.

Utterances with transformed idioms are understood as utterances with deliberate change of the form and semantics of an idiom, caused by the author's intention to express a certain additional (or changed) sense. The study of such utterances was undertaken in the author's PhD dissertation and monograph [7]. It is shown in these research papers that the transformation of idioms has numerous variations and forms, up to the complete lexical change of their components, though the inner form of the idiom always remains intact. The transformation of an idiom is the author's means to create an informational signal and to convey an additional implicit sense [7, p. 197]. Let's consider the following example from the novel "The Dean's December" (S. Bellow):

As he passed by her window, he stooped a little, lifting several of his gloved fingers to his

hat brim. **Idiot is as idiot does**. *She thought him idiotic? Somebody should* [15, p. 79].

Here the usage of the transformed idiom **handsome is as handsome does** (i.e. a person is judged by his actions) is observed, in which the major lexical components are changed by the words with contrasting semantics and axiology. The implication of the passage is as follows: the personage is a dean of a prestigious US university, who is by no means a silly person who found himself in a foreign country where he knows neither a language, nor the traditions, that's why it is very difficult for him to understand what is what. Moreover, his departure from work happens to be a tactical error which is used by his opponents and can ruin his career. Here the author expresses his sympathy with his personage.

Hint is interpreted as information about something given in an indirect way, as a statement that suggests something that one does not want to say in a direct way. It should be noted that the fact of varying complexity of hints (for a reader/listener) was repeatedly mentioned in prior research works [1, p. 3; 19; 21; 27], but a classification of hints from semantic and pragmatic point of view has not been made yet. The study of hints presupposes the study of *allusions,* which are probably the most numerous group of hints. They are singled out into a separate group of hints because all allusions have a specific feature – an imagery component in their semantics, which other hints do not always possess. The researchers have successfully dealt with many important features of allusions [5; 6, p. 5; 9, p. 114], mainly their contextual potential and stylistic peculiarities, but even the question of lexical or thematic groups of allusions remains open, as the researchers treat it differently. Consequently, their classifications vary greatly.

Contextual (*text*) *symbols* are understood as objects or references which add deeper meaning to the plot of the story and enhance a theme, idea or a character. Symbols are perceived on cultural interpretation level as a result of culturally marked senses of the word or phrase which actualizes this symbol.

Analysis of basic publications on the subject. The research is conducted in text-linguistics terms in combination with cognitive linguistics paradigm, the accent being made on the mechanism of a reader's perception of implicit meanings and impacts: the interpretation of the effects studied is demonstrated as the result of verbal associations which trigger a chain (or several chains) of deductions, the latter being sometimes more meaningful than the explicit information. The usage in the texts of the above mentioned kinds of implicit speech works as a cognitive signal for verbal associations which can be rather varied, depending on the volume of the reader's background knowledge. Since these verbal associations spring up by means of consciously oriented recognitions which rest upon axiological, logical and/ or emotive orientators expressed with the help of notions [29], it is considered worthy to analyze the cases of associations which can not be directly intended and created by the writers or recognized as intended by the readers, as neither are linguists; though the informational and emotional (or other) effects are beyond doubt.

The features of the given types of implicit speech are studied in the angle of the development of R.W. Langacker's cognitive operations [25, p. 12–30] that are relevant in a discourse, and namely:

– trajectory/landmark alignment;
– specification vs. schematization;
– relationship;
– focusing;
– perspectivization.

This approach is based on the well-grounded opinion that the study of implicit speech phenomena is impossible without the understanding of the main mechanisms of cognitive activity in perception and understanding of information, where 5 meta-procedures of information comprehension are specified: control, analogy, recurrence, variability and reference [3, p. 13–44].

Main part of the research. It is assumed in our study that the stated cognitive operations refer to the creation and perception of the kinds of implicit speech named above, though the comparative involvement may be different for each kind of these implicit speech kinds. This study can be made with the use of the meta-procedures mentioned above. There also exist more detailed classifications of cognitive operations in comprehension process than that suggested by R.W. Langacker [4, p. 27] which includes the following operations:

– analysis;
– synthesis (based on the generalization of analysis data);
– comparison (based on the data of the previous two operations);
– abstraction (the process of mental simplification of the object by means of neglecting of some of the object's qualities which are irrelevant for its functioning in the given situation; the operation is essential for generalizing and theoretical modelling ;
– focusing (the operation is opposite to abstraction and inevitably connected to it);

– generalization (mostly based on the data of the previous two operations);

– classification (grouping of the object's qualities of separate groups pf objects on the basis of generalization);

– systematization (differentiation of the received data according to some previously determined principle).

On the basis of the given operations the researchers point out a set of definite procedures [10, p. 10] which are specified in rather a detailed way:

a) procedures with qualities: combination (grouping) with the help of logical connections, exclusion of a part of a complex quality;

b) procedures with sets: specifying, combination;

c) procedures with notions: generalization, limiting, notion search as to the notion which is logically given or derived;

d) procedures with single objects generalized in notions: qualities search, comparison, defining object-quality relationship;

e) procedures with judgements: formation of a complex judgement.

It is assumed in the given article that the particular and comparative involvement of the stated cognitive procedures enables to study the cognitive peculiarity of each kind of implicit speech, as well as their common cognitive fundamentals. This approach can be illustrated by the analysis of the examples of each of the above mentioned kind of implicit speech, the basis if the analysis being the cognitive operations (according to Langacker) and the cognitive procedures (according to Sirotkina-Primak).

In the novel "The Rich Shall Inherit" by E. Adler there is such an example of a transformed idiom:

"Why, we haven't seen each other since our college days – ten years, is it? **A bit of water has flowed under my bridge** since then, I can tell you, and yours too, I'll bet" [14, p. 392].

Here we can observe the transformation of the idiom ***much water has flowed under the bridge*** which leads to the stylistic effect of a litotes. In this case the transformed idiom serves as an implicit or even concealed characterization of the personage who is speaking, thus pointing out his easy-go-round attitude to life and to the people he happened to communicate with. The cognitive operations which are especially involved in the process of interpretation of this implicit characterization are specification (which enables the understanding the semantic and notional changes caused by the transformation of the

idiom) and focusing (which puts the notion/concept expressed by the transformed idiom into the centre of the recipient's cognitive activity and attention. The cognitive procedures most actively involved in this process are as follows:

– procedures with qualities: combination with the help of logical connections which is needed to single out the transformed idiom and understand it as such;

– procedures with sets, which presuppose the combination and comparison of the basic idiom and a transformed one, thus leading to the next procedure;

– procedures with single objects, which lead to a comparison and assumption as concerns the particular implicit characterization of the personage in the analysed text fragment.

Speaking about hints, it is possible to consider their specific qualities on the basis of the text fragment from the novel "Exit Music" (I. Rankin), which demonstrates the actualization of both allusion and simple hint, the latter being immediately disclosed.

'What's the music you're playing?'

*'It's called **Little Criminals**. There's a track on it called **"Jolly Coppers on Parade".'***

'Not someone au fait with police then …'

*'It's Randy **Newman**. There's another title of his I like: **"You Can't Fool the Fat Man".'***

*'**And would the fat man be yourself**, by any chance?'*

'Maybe I'll keep you guessing.' He let the silence linger for a moment [28, p. 14].

This text fragment presents a dialogue between the police inspector John Rebus and his colleague, and the usage of so-called musical allusions (the names of a music band, the singer and the titles of the songs) serves as Rebus's implicit characterization indicating his hobby (listening to music) and preferences in it. The allusive hint *You Can't Fool the Fat Man is* immediately explicated in the question of Rebus's colleague, thus making the plot of the whole implicitly-marked fragment transparent and clear. The cognitive nature of this hint abundant text fragment requires equal and simultaneous activity of such operations as trajectory and specification (as it is absolutely necessary to create a cognitive link between the music pieces named and the inner world of the personage), and focusing and perspectivization, the latter being of double importance because of the deciphering of the next simple hint. The chain of assumptions while deciphering can be presented as follows: You Can't Fool the Fat Man a procedures with qualities together and simultaneous with procedures with sets, as the

combination of the received information (names and titles) with background knowledge should go parallel with specifying the interrelation between them (how these notions can be related to the person in question, i.e. Rebus);

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The cognitive procedures working here are:
– procedures with qualities together and simultaneous with procedures with sets, as the combination of the received information (names and titles) with background knowledge should go parallel with specifying the interrelation between them (how these notions can be related to the person in question, i.e. Rebus);
– procedures with single objects together with procedures with judgements, which are needed to arrive at a conclusion as for some features of the personage's nature and inner world.

It is worth stressing that in the cases with allusions, an important part in the procedures with qualities belongs to the imagery component, as the latter is the specific feature of allusions in general and the basis of their expressiveness: while anticipating an allusion, a reader automatically senses an association with a certain image (emotive, informational or both) which this allusion stirs up in his mind's picture.

As for symbols in a belles-lettres text, it was repeatedly mentioned that they allow broad and varied interpretation, though such belles-lettres symbols possess an important feature: they acquire additional implied sense by creating contextually determined associations [24]. Let's consider a symbol from the story "The Tenant" by Helen Hudson [Eleven], in which the main characters are a married couple, the husband (from a good family, well-read, neat and art-loving) being absolutely incapable of keeping any job for at least several months and, consequently, of earning his living.

*Every night she washed his shirt and her blouse and their underwear, while he polished his shoes, turning the left one over to examine **the hole**. She lived in dread of that **hole** but could do nothing about it. He had only one pair of shoes. And she knew that slowly **the hole would grow and grow** until one day there would be nothing but her knitted sock to shield his step* [23, p. 34].

*She saw **the hole** in his left shoe. It was **getting bigger** ...* [23, p. 36].

*But she had made it up for him ... She < > urged him to stay at home < > Or to walk in the park in his starched shirt and narrow tie with **the hole** still **only a pinprick** in his left shoe* [23, p. 38].

*He was paler than even now and his features even blunter, as though they were being rubbed away. And **the hole** in his left shoe was **big as a quarter*** [23, p. 41].

*He hung like a crucifix on the wall, so far above her that she could see the soles of his feet. She saw **the hole** in his left shoe. It was **enormous*** [23, p. 41].

In the text of this story we can observe the actualization of a cognitive metaphor HOLE IN THE SHOE IS HOPELESS POVERTY, and the repeated use of **the hole [in the shoe]** triggers readers' associations based on their every-day knowledge which can be shaped as the chain of the following assumptions: The man had a hole in his shoe → He didn't have enough money to buy new shoes →He was very poor → He had no hope for his future. Thus **the hole (in the shoe)** actualizes a symbol of hopeless poverty which penetrates through the whole body of the text. As for cognitive operations which are necessary in the anticipation and interpretation of this symbol, alongside with obvious specification, schematization and reference, the special role belongs to focusing (and it is typical of all belles-lettres symbols) and perspectivization, as the situation in the story is viewed from the standpoint of the male character's wife, and for her the fact of the growing hole in that shoe is the implicit index of the inevitable disaster. And the disaster comes: her husband hangs himself. The cognitive procedures operating in symbol interpretation are as follows (according to Sirotkina-Primak):

– procedures with single objects – qualities search and comparison: in the logical placement of *the hole* and *poverty/hopelessness* and defining object-quality relationship between the given object and notions;

– procedures with notions: limiting the possible cognitive field of the notions *poverty* and *hopelessness* which are actualized in the given context;

– procedures with judgements, i.e. the formation of the complex judgement which embraces the previous procedures and results in the interpretation and comprehension of the actualized symbol as a linguistic code in implicit speech.

Conclusions. The suggested analysis demonstrates that there can be observed certain specific features of actualization of definite cognitive operations and cognitive procedures typical of the particular kinds if implicit speech. We also assume that such approach will help study deeper the cognitive nature of each implicit speech kind. On the whole the suggested approach can contribute into the general research of cognitive mechanisms of speech creation and comprehension.

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