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## ФРЕЙМОВЫЙ АНАЛИЗ В ХУДОЖЕСТВЕННОМ ТЕКСТЕ

©*Ашурова Д. У.*, ORCID: 0000-0002-1415-9667, д-р филол. наук, Узбекский государственный университет мировых языков, г. Ташкент, Узбекистан, *d.ashurova@uzswlu.uz*

## FRAME ANALYSIS IN FICTIONAL TEXT

©*Ashurova D.*, ORCID: 0000-0002-1415-9667, Dr. habil., Uzbek State University of World Languages, Tashkent, Uzbekistan, *d.ashurova@uzswlu.uz*

*Аннотация.* Статья посвящена проблемам фреймовой семантики, понятию фрейма как репрезентации сложной, иерархически организованной структуры знаний. Рассматриваются возможности использования фреймового анализа при когнитивной интерпретации значений слов, грамматических категорий и форм, а также художественного текста. Обосновывается, что фреймовый анализ может быть применен при анализе художественного текста, а декодирование фрейма в тексте способствует выявлению скрытых концептуальных смыслов.

*Abstract.* The article deals with the problems of frame semantics, the notion of frame as a complex knowledge structure represented at the conceptual level and encoded in language. The article considers the possibility of applying frame analysis in cognitive interpretation of words, grammatical categories and forms, and literary text. It is emphasized that frame analysis being applied in fictional text analysis helps to decode implicit conceptual meanings represented in the text by certain frame.

*Ключевые слова:* фрейм, фреймовый анализ, художественный текст, семантика, структуры знания, информация, концептуальный смысл.

*Keywords:* frame, frame analysis, fictional text, semantics, knowledge structures, information, conceptual meanings.

The theory of Frame Semantics elaborated by Ch. Fillmore [1] presents one of the most influential theories of cognitive linguistics. According to Fillmore frame is a schematization of experience. In other words, frames represent a complex knowledge structure including a group of related words and concepts. For example, THEATRE is not simply a cultural institution; it is associated with a number of concepts such as: ACTORS, SPECTATORS, PERFORMANCE, STAGE, SUCCESS, APPLAUSE, etc.

The frame of the word FISHING includes a range of event sequences: 1. preparation for fishing (*nets, fishing rods, lines, hooks, bates, fishery*); 2. the process of fishing (*sport, hobby, business*); 3. concomitant events (*talks, discussions, anecdotes, jokes, exaggeration*); 4. feeling, emotions, evaluations associated with the process of fishing (*excitement, delight, joy, disappointment*).

Fillmore views frames as models of understanding. He argues that meaning cannot be

understood independently of the frame with which it is associated [1]. Frames represent a complex knowledge structure that allows us to understand the meaning; they provide background information against which linguistic units can be understood and used. Frames are the basic mode of knowledge representation. From the linguistic point of view, frame is a hierarchical structure of linguistic data representing a stereotyped situation. It consists of two levels: the upper level is the name of frame; the lower level consists of subframes, slots (terminals), and subslots, which contain concrete information about the situation in question. Subframes, slots and subslots are characterized by the relations of inclusion and subordination. The frame FLAT, for example, consists of the following subframes: PEOPLE, PLACE, ROOMS, FURNITURE, EQUIPMENT. These subframes include the slots subdivided into the following subslots:

FAMILY: father, mother, children, grandparents, etc.

PLACE: building, district, street, etc.

ROOMS: bedroom, living room, children's room, bathroom, kitchen, etc.

FURNITURE: table, sofa, bed, wardrobe, chair, etc.

EQUIPMENT: air conditioner, washing machine, refrigerator, etc.

Frames are characterized by profile/base organization. The terms were introduced by Langacker, who explained the profile as the entity designated by the name of the frame or its subframe, the base is background information necessary for understanding the profile. According to Langacker the semantic value of linguistic units lies in neither the base nor the profile alone, but only in their combination [2].

It is of interest to note that the same base can provide different profiles. The frame TRADE can be taken as an example. The frame includes a number of slots: BUYER, SELLER, GOODS, MONEY, which are verbalized by such words as *buy, sell, pay, charge, cost*, etc. The relations between the components of the frame make up the base. The profile depends on a concrete situation. In the situation “*We buy furniture*” **buy** focus attention (profiles) the relations between BUYER and GOODS; in the situation “*We pay money*” attention is focused on relations between BUYER and MONEY; in the situation “*The salesman sells furniture*” **sell** profiles the relations between SELLER and GOODS.

So, different components of one and the same frame can be activated (profiled) according to the situation, which points out the most salient subpart of the frame (salience hierarchy).

Frames are the basic mode of knowledge representation, but they are continually modified according to ongoing human experience. The frame CAR, as V. Evans and M. Green state [3], consists of the basic slots DRIVER, ENGINE, FUEL, TRANSMISSION, WHEELS. But it can be complemented by other, very important components of modern cars such as DESIGN, MODEL, COLOUR, SIZE, PRICE, etc.

So, frame is not a once settled, stable structure, it is liable to changes along with the changes of the surrounding world. For example, the frame of the concept WOMAN at present has considerably changed compared to that of the previous centuries. The modern frame includes such slots as BUSINESS WOMAN, EQUALITY, EMANCIPATION, FEMINISM [4]. Each slot indicates the conditions and circumstances of a certain situation, it is characterized by the range of features (attributes), some of which are explicit, others – implicit. In the process of frame analysis implicit components are supposed to be decoded and interpreted. The analysis of the above mentioned frame and its associative links makes it possible to infer new conceptual features ascribed to a modern woman: *strong, resolute, independent, self-confident, efficient, free-thinking, self-sufficient, energetic, active, busy, skillful, professional, resolved, insistent, steady, staunch, strong-willed, unfearing, tenacious, purposeful, serious, equal in rights with men, feministic,*

*androgynous, manlike*. Many of these characteristics are new, appropriate rather for men than women. In this sense it is possible to say that frames generate new conceptual senses.

Frame Semantics theory can be applied not only to lexical units, but also to grammatical categories and forms. For instance, the distinction between active and passive constructions is that they provide different frames. As V. Evans and M. Green note [3] the active construction takes the perspective of the AGENT in a sentence, the passive takes the perspective of the PATIENT. For example:

*George built the house*

The house was built by George.

In the first sentence the focal participant is *George*, he is the agent of the action. *The house* is the secondary participant; it is the patient of the action. In the second sentence the situation is reserved, and the agent is the secondary participant, and the patient is the focal participant. So, the difference between active and passive constructions can be formulated in terms of conceptual asymmetry characterized by the shift of “figure-ground” organization. The notion of “figure-ground” is widely used in cognitive linguistics. It characterizes the process of perception and cognitive processing of the most relevant and significant information. It means that some components of the frame are put forward and become a salient part (most relevant) of the frame. Other components represent the ground relative to which the figure is understood. So, the difference between the active and the passive lies in the interchange of “figure-ground” positions. The “ground” position of the active becomes the “figure” of the passive and the “figure” position of the active is replaced by the “ground” of the passive.

Finally, Frame Semantics plays a major role in text understanding. Frame analysis applied to the text can be presented as a step-by-step procedure including:

1. Searching for the verbal signals representing conceptually important frames.
2. Decoding their frames semantics, associative, figurative, contextual links.
3. Activizing knowledge structures, contextual and propositional functions.
4. Conceptualizing textual information (generalizing, making conclusions, inferring knowledge on the basis of verbal signals).

All the stages of analysis contribute to the cognitive text interpretation. In the process of frame analysis, the missing, implicit frame components and their links can be restored; implications and inferences can be drawn. Most interesting is the fact that frame structures can be deliberately used in the works of fiction [5].

The story from L. Huges’s book “I, too, am American” is illustrative in this respect. Before we proceed with text interpretation it is worth reminding that the analyzed text has a dialogic structure and relates imaginary talks between the author and one of the personages I. Simple, a young American Negro. The focus of attention in this story is the problem of race discrimination. This problem is viewed via the analysis of the meaning of the word “**black**”. In fact, this analysis might be called frame interpretation. Discussing the word “*black*” and its negative connotations, the addresser, whose part is by turns taken either by the author or Simple, reveals the language structures and encyclopedic knowledge which give a clue to understanding.

The meaning of this word correlates with life situations kept in the addresser’s memory, and verbalized in the text by means of many language units: *black ball, black list, black-mail, black heart, black market, black mark, black cat, black magic, black sheep*. These words clearly demonstrate negative connotations of the word “**black**” caused by certain propositions and frames. For example, the set expression “*black cat*” is associated with the notion of “bad luck” because a black cat crossing your road is considered a bad sign in many cultures. The compound “*black-mail*”

presupposes the idea of enforcement and threat. The number of expressions with the component “black” might be easily increased. Though they are not used in this text, they are fixed in the language system in their negative meanings: *black-browed, to blacken, black-guard, black-leg, black shirt, black wash, black market*. On the basis of his language knowledge and life experience, Simple convincingly explains the sources of negative connotations of the word “black” which in his opinion have been unjustly transferred to the field of human relations. To prove his view, he brings forward other examples which give rise to quite opposite — positive connotations:

*The earth is black and all kinds of things come out of earth;*

*Coal is black and it warms your house and cooks food;*

*The night is black, which has a moon, and a million stars, and is beautiful;*

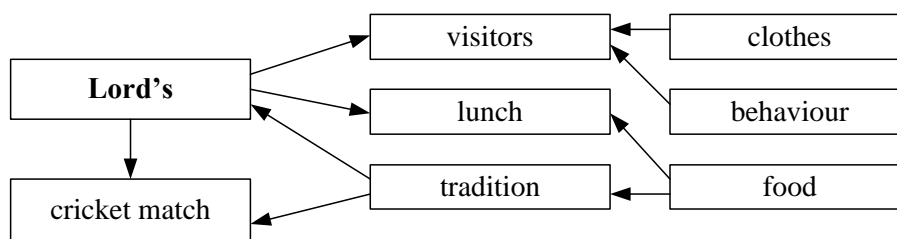
*Sleep is black which gives you rest, so you wake up felling good.*

This text is interesting in many respects. Firstly, it explains the mechanisms of production and perception, and shows the dependence of the word perception on its frame representation. The word “black” here is the basis for various cognitive operations, and according to its frame interpretation it can change its meaning from negative into positive. Secondly, it illustrates the mechanisms of relating linguistic forms to cognitive structures and processes. Finally, this text provides evidence to the role of frame analysis in conveying conceptual information.

Let’s take another example from Galsworthy’s novel “To Let” and analyze it from the positions of Frame Semantics:

*On the day of the cancelled meeting at the National Gallery, began the second anniversary of the resurrection of England's pride and glory—or, more shortly, the top hat. "Lord's"—that festival which the war had driven from the field—raised its light and dark blue flags for the second time, displaying almost every feature of a glorious past. Here, in the luncheon interval, were all species of female and one species of male hat, protecting the multiple types of face associated with "the classes" The observing Forsyte might discern in the free or unconsidered seats a certain number of the squash-hatted, but they hardly ventured on the grass; the old school—or schools—could still rejoice that the proletariat was not yet paying the necessary half-crown. Here was still a close borough, the only one left on a large scale—for the papers were about to estimate the attendance at ten thousand. And the ten thousand, all animated by one hope, were asking each other one question: "Where are you lunching?" Something wonderfully uplifting and reassuring in that query and the sight of so many people like themselves voicing it! What reserve power in the British realm—enough pigeons, lobsters, lamb, salmon mayonnaise, strawberries, and bottles of champagne, to feed the lot! No miracle in prospect—no case of seven loaves and a few fishes—faith rested on surer foundations. Six thousand top hats, four thousand parasols would be doffed and furled, ten thousand mouths all speaking the same English would be filled. There was life in the old dog yet! Tradition! And again Tradition! How strong and how elastic! Wars might rage, taxation prey, Trades Unions take toll, and Europe perish of starvation; but the ten thousand would be fed; and, within their ring fence, stroll upon green turf, wear their top hats, and meet—themselves. The heart was sound, the pulse still regular. E-ton! E-ton! Har-r-o-o-o-w!*

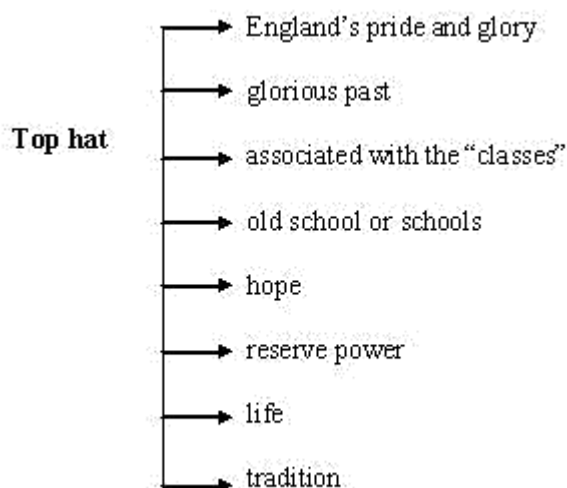
The text presents the situation describing the national vision of the British reality at the borderline of the XIX–XX centuries. The described event is the cricket match annually held in a famous stadium in London. The frame of this situation can be schematically presented as:



The name of this frame is LORD'S (the name of the stadium). The word **lord** denoting a man of a high rank, contains implicit information about the stadium allotted to the rich and prosperous. Besides, the word **lord** indicating the title of the British nobility, conveys nationally specific information. The frame includes the following slots: GAME, VISITORS, LUNCH, TRADITION.

GAME – *cricket*. The name of the game “cricket” is also nationally specific; it denotes an outdoor game which is very popular in Britain. To attend the annual cricket match at “Lord’s” was a steadfast tradition, an event and a kind of festival for the privileged.

VISITORS – people in “top-hats” and “squash hatted”. The most important information is contained in description of the people attending the stadium. A detailed description of their clothes, behaviour, attitudes, tastes discloses the life of the bourgeois society. The keyword of this text is the lexical unit “top-hat” used in metonymical sense. In this context it assumes a variety of conceptual meanings inferred from the text on the basis of the following propositions:



So “**top hat**” becomes a symbol of the passing out but remaining still mighty bourgeois class, its hopes, former glory, power and stability. Conceptually important here is the word “top” which, being neutral in its dictionary meaning, focuses on the conceptual features of this symbol. Using the data of associative dictionaries and comparing them with the context signals, we can outline a great number of conceptual features signifying such notions as *superiority, greatness, tenacity, perfection, importance, success, pride, vanity, snobbism, respectability*, etc.

Cultural and conceptual value of this symbol, as well as of the whole text, is strengthened by placing it into the position of foregrounding which accentuates the most important information in the text. It should be stressed that the effect of foregrounding is achieved by different means. First of all, it is the convergence of stylistic devices and expressive means of the language. The analyzed text is characterized by a high density of stylistic devices: **metonymies** — *six thousand top hats, four thousand parasols, ten thousand mouths*, symbolizing the image of a rich, powerful, tenacious bourgeois class; **epithets** — *glorious past, strong, elastic traditions, wonderfully uplifting and reassuring, reserve power, sound heart, regular pulse* which express the author’s ironical evaluation



of the described event; **proverb** — *there was life in the old dog yet!* stressing the vitality of the bourgeois society; **allusion** — *seven loaves and a few fishes* containing reference to the evangelical story how Jesus Christ fed a big crowd of people with seven loaves and a few fishes.

Particularly, the convergence of syntactical stylistic devices should be underlined because it includes a great variety of means: exclamatory sentences, elliptical sentences, one-member sentences, parallel structures, contact and distant types of repetition. Taken together they promote the effect of emotional tension and gradation.

Another type of foregrounding here is the construction of the text on the principle of contrast. Contrast is ensured here by the semantic opposition “rich-poor” which in the text is realized through the **antonymous pairs**: *top-hat — squash-hatted, old school — the proletariat, starvation — being fed*; **antithesis**: *Wars might rage, taxation prey, Trade Unions take toll; and Europe perish of starvation, but the ten thousand would be fed, and within their ring fence, stroll upon green turf, wear their top hats, and meet themselves.*

This antithesis, expressing contrast between the people’s miserable situation caused by the war, hardships, taxes, hunger and the material welfare of the self-satisfied bourgeois class, symbolizes the two hostile classes and conveys the author’s evaluative attitude. So, this text explicates the author’s conceptual world picture, and introduces human feelings and culture into it.

**LUNCH** — *pigeons, lobsters, lamb, salmon, strawberries, bottles of champagne.* The depiction of the lunch menu including delicious, expensive foods aims to characterize the upper class, their vanity, ambitions and aspiration to a luxurious life.

**TRADITION.** Adherence to tradition is one of the strongest feelings, the bourgeois class was attached to. They are proud of their traditions and try to display it wherever possible: annual visits to the cricket match, clothes (top hats, parasols), traditional lunch, etc.

So, frame analysis of this text helps understand it better, uncover and list conceptual features and entities, decode the conceptual information about the lifestyle of the upper class, their principles, values and traditions.

In summing up, the following conclusions can be made:

-Frame is a schematisation of experience, a complex knowledge structure represented at the conceptual level and encoded in language.

-The theory of Frame Semantics has crucial relevance to the cognitive interpretation of words, sets of words, grammatical categories and forms, and particularly of texts.

-Frame analysis is aimed to conceptualize meanings and uncover new conceptual senses.

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