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## Cognitive Axis of Literary Treatment

Dr. Naseem Achakzai, Dr. Zafar Iqbal and Ms. Faria Saeed Khan

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### ABSTRACT

This paper will show that the addition of the study of Linguistics should never be accepted in form of merely a requirement, but this international system as a synchronic tool must be established as well as used in its scientific power to achieve the standard of an advanced mechanism of a device: a device with its properties that should openly approach the zones of human acceptance with the help of a system, mainly to those areas of human mind and creation, which are not revealed according the meaning and reality of our time yet. If we apply the scientific technique of cognitive poetics on a literary topic, or on an author we certainly find out a different kaleidoscopic patterns of literary world. This unique composed and controlled world

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Cognitive Axis of Literary Treatment

of a new scientific loom was not conceived in past what we grasp today with a practical technology of our facilitated time and space. The property of systematic approach can cover the spheres of social sciences with literature and philosophy.

**Keywords:** cognitive treatment, inhabitant and patient of the countryside of human mind

## INTRODUCTION

A literary creation does not play horizontal actions only, but tries to find out the causes behind those events with its quality (vertical axis) that the influence of a literary piece must contain. The roots of events that possess the code of an understanding, explore its own excellence, within the range of a systematic understanding of a text. This methodical consideration depicts the curves and strings of a specific theory indirectly. Literariness in qualitative bent puts a strong emphasis to speak what someone feels to enjoy his or her organized presence in time with a kind of interest in the cosmos of a text. Those bygone critics who tried to explore a text through words-meanings have gone, while they had their own associated results the way they used their own senses but we are the living organs of our contemporary moves with our own methodologies. We have to recognize a piece of text in the mirror of what art demands within the rules of our main current. In this respect most of the text cosmos events are penciled out with horizontal lines. If we deal with a literary text to detect senses then a string of a theoretical tool allows us to record the exact portions of senses that spin around the objects of a text. Senses focus objects so closely and intimately that they become crystal clear and stick as a part of us with full curiosity like living objects of our day to day life.

## OUR MAIN STREAMLINE

The requirement of our main stream dictates us to have a grasp of qualitative research on the ground of theory: an art, a skill, a practical control, a technology, or is the tuning that a researcher will have to get benefit from. All delicate and over sighted things move around the imaginary studios of the minds of the readers with bright light and interest. A cognitive design collects a matter of interest in the 'act' of reading. A cognitive tool orders how an element of

interest moves the actual eyesight of the readers around a text. An act of information within the text cosmos turns into a social precursor paying the meaning of a personality when a spot of life in art becomes a piece of intellect.

## METHODOLOGY

It is a matter of fact that the empowerment of qualitative treatment, now a day, is more dangerous, risky and damaging if a scholar does not possess its complete command, because it's totally subjective and depends on scholar's expertise, regular practice and experiences which is called text-context-author-reader oriented approach. The modern theory used in this paper is named as cognitive poetics that provides strengthened base to 'figure-ground-reality'. It is that untouchable zone of 'sign and structure', yet to be explored that synchronizes Derrida's 'play'. This 'play' itself is a risking cosmos whose tameness can give us new patterns of thoughtfulness and interpretation that need to have a tremendous amount of familiarity, skill and confidence in applied Linguistics. This present treatment in this paper will show us that 'meaning' which rotates, moves like a 'figure' with its enormous 'affect', if regenerated by the energy of a scientific theory and that (meaning) is not fixed at all, and a scholar should be beware that it (meaning) is slippery as well, in Derrida's opinion, particularly in literariness.

Shakespeare was undoubtedly Shakespeare what classicism, neo-classicism, romanticism, naturalism, structuralism, and new-criticism dealt and interpreted him according to their treatments as equipment till 20<sup>th</sup> century, but he is more honorable with the MRI of our modern latest equipment cognitive poetics that the researcher of our main current must weigh and value him in as an author. Here in this research paper cognitive poetics is used on Thomas Hardy's two scenes (paragraphs) of *Tess of The D'Urbervilles*.

## RADIANT IGNITION

In our main current the countryside of literary investigations has hardly ever been a time-honored serene spot. A skilled indulgence<sup>1</sup> would show us that each mark of life carries the pregnant womb of a sequence that moves living and nonliving objects with a sense of touch, encountering the pressure of the moment that life provides. A reader feels being proved as humans of tissue as patients (readers) with their notices. A reader becomes focused on a special point or object of interest in form of a 'radiant ignition'. A radiant cognition qualitatively is the area of observation in reader's mind, the researcher figures out where he or she feels objects nearly as part of his or her nearest possible reality. Her mind and body feel being discerned within text's moves and scenes that his or her mind travels far beyond the everyday considerations. This attentive errand of spinning is carried out in a chorus and memory executes it in an order and form of replies. This trance continues on even after reading that specifically centered text which becomes part of the implicit memory. A reader quotes a text extemporarily on general common grounds of reality without remembering that specific book or author.

*"She philosophically noted dates as they came past in the revolution of the year; the disastrous night of her undoing at Trantridge with its dark background of The Chase; also the dates of the baby's birth and death; also her own birthday; and every other day individualized by incidents in which she had taken some share. She suddenly thought one afternoon, when looking in the glass at her fairness, that there was yet another date, of greater importance to her than those: that of her own death, when all these charms would have disappeared; a day which lay sly and unseen among all the other days of the year, giving no sign or sound when she annually passed over it; but not the less surely there. When was it? Why did she not feel the*

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<sup>1</sup> 'Before Saussure, the study of language, or philosophy as it was usually called, had been essentially historical, tracing change and development in phonology and semantics within and between languages or groups of languages. Saussure argued that a scientific linguistics could never be based on such a 'diachronic' study but only by approaching language as a 'synchronic' system – that a system which all the elements and rules are in theory simultaneously available to the user of the language.' David Lodge, ed. *Modern Criticism and Theory: Introduction to Ferdinand de Saussure*, p.1.

*chill of each yearly encounter with such a cold relation? She had Jeremy Taylor's thought that some time in the future those who had known her would say: "It is the — the day that poor Tess Durbeyfield died"; and there would be nothing singular to their minds in the statement. Of that day, doomed to be her terminus in time through all the ages, she did not know the place in month, week, season, or year."*<sup>2</sup>

Focusing cognitively at the above paragraph of Thomas Hardy's *Tess*, we can usually select Tess herself as a character, or 'figure', particularly from an Asian education standard and system, teaching on Matriculation to B.A, or even Masters Levels – but now the modern skill of cognitive poetics insures us to find out diverse characters as agents that brighten up the interests of the readers' minds that might have been over-sighted<sup>3</sup> once, when we had no cognitive approach as a gadget.

In the above quoted paragraph sign 'date' can be turned into a 'ground' or can be considered as an object of bright light that can be rotated as a 'figure'. Here mark 'philosophically noted dates' creates a curved surface of the context or background that contains valuable matter provided to the synchronic axis of Tess's body of mind and mind of body as solid pieces of undergone events that indicate physical and mental underwent experiences. Sign 'philosophically' signifies logical and reasonable educated 'weight' of human life's history that connects and generates the whole revolution of an entire year as a container. Or if we select signals 'philosophically and revolution' as figures then they both will certainly turn into different 'grounds', carrying their own fore-and-background scenes and objects which is not a matter of merely dates, but is a study of the entire fore-and-background understandable, discussable, proved aspects of actual human life of days and nights that are put hidden in the symbols of 'philosophical' and 'revolutionary' matrix – that the students and readers of the lower levels of our schooling or colleges systems will never ever comprehend directly. But now we are competing and producing on an

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<sup>2</sup> *Tess of the D'Urbervilles*, by Thomas Hardy, p.114

<sup>3</sup> 'Some interpretations are only available to analysts who have a knowledge of Cognitive poetics.' Peter Stockwell, *Cognitive Poetics: an introduction*, p. 7

international level though this above mentioned cognitive mechanism must be injected on schools and college level to get an already prepared student for his or her masters, M. Phil and PhD levels to produce as well as comprehend literariness, not for national, but for an international stage, because codes 'philosophical' and 'revolutionary' do not move towards historical or lexical field. The text-context-author-reader treatment of linguistics has left the interpretation of a piece of writing far beyond historical treatment that was a diachronic system from 14<sup>th</sup> to 19<sup>th</sup> century that still exists here in many Asian countries where Linguistics has not yet applied.

Now indication 'undoing' in above paragraph designs another hidden pattern of physical and psychological colors that move like a disease or fatal germ in Tess's life that did not even change her physically but brought a psychological revolution in the body of her existing mind. The understanding in Hardy's writing acquires a well-equipped tool of our present treatment like cognitive-treatment that can shed the meanings of different realities which can give birth to various social and moral questions, whether 'it' was her own will or fault as a 'ground', or she was trapped deliberately as a 'figure' or it was violence-silhouetted 'act' against woman. Different questions in form of bright-light shower on human mind that are guarded by religious and social values and constitutions a human mentally and bodily acts have to follow as matrix. The 'undoing' act still crossed the canvas of 'dark background' as a horizontal and 'disastrous' as a vertical axis of Tess's life. Two dates as a bright-light covers the dates of her 'baby's birth and death'. All these dates (grounds) from her birth with in syntagmatic or paradigmatic axis to the coming event of her own death vibrate diverse zones of existed or existing vertical patterns that accumulate a woven and floral fields of fore-and-background, providing perceptiveness within the equipment of cognitive handling. One of the dates that envelop her own date of death is not the far-flung forefront-area of her own subconscious only, but is the awareness of stressed psychological attachment of even Thomas Hardy's own mind that the inhabitant (writer) of human mind becomes mostly aware of.

## **PERCEPTIVENESS**

Now and then the author and his or her book title is forgotten but that specific scene or event or sense of quality in form of perceptiveness paradigmatically remains part of the memory, that a radiant ignition had captured or tinted as a highlighted interest. A writer in the field of a qualitative investigation reproduces phenomena to manufacture a new form of reality to emphasize these radiantly-ignited spots with its figure and grounds. If we look back at the above paragraph from cognitive space movement perspective than we can find lightened portions in form of radiantly-ignited spots from different senses in physical and mental space-related activities with their syntagmatic and paradigmatic values. These spots carry their own 'effects' as a figure-silhouetted outlines in a written form. It gives us a new form of manufacturing a fresh approach to a figure and its outlining-reality. Reviewing sign 'night' in above piece of Hardy's writing as a ground awards a space to mark 'disastrous' to bring about Tess's ruined life as a figure from human perceptiveness. A sense of loss, sadness and fatal failure superimpose as brightened-figure on ground 'night' that define Tess's insightfulness: as a character of human mind as well as Hardy's perceptiveness via literariness as an inhabitant of human mind that can form 'night' as a figure in form of a radiantly-ignited spot – even from reader's oriented approach, if we consider 'night' as an object of her bygone life-silhouetted figure, then 'night' turns into a ground. In foreground it is night, but in background it is pack and package of different 'effects' of different experiences. Her already shared and sharing effects are brighter marks of her perceptiveness than Trantridge and Chase as actual spots. May be, these actual historical places had importance for Hardy to record his countryside, or may be these names had point of interest for British history, but for readers (international readers of other languages of the world) these actual sets remain dim and they perceive their own-imagined spots that make spaces in their mind's sharpness in form of radiantly-ignited sights that spin in readers' minds like figures: that's what readers shared or sharing right now through an act of 'reading'. Sign of 'glass' and her 'fairness' is more brilliantly-ignited than 'afternoon' which is nothing but a writer's device to show the sense of time on prescribed space.

One of the most elegant spots in the above paragraph is created through sign 'charms' that is comparatively juxtaposed with mark 'disappeared' that makes the universe of a black

hole as a spot, carrying designs of different patterns of Tess's experiences. Whatever Tess had qualified, can be brought up as radiantly-ignited sights even if that were being 'no sign or sound' for Tess in above lines. It's shown in the end of the last line that she would remain nothing and would be forgotten as though she was not part of the 'place', nor did she know anything about those bygone 'months, weeks, season or year' – but the cognitive dealing can describe or can weave new and better patterns of the interpretations of Tess's seasons and years than what the analysts of the 20<sup>th</sup> century did under the umbrella of their own tools.

One of the best figure-silhouetted realities is Tess and her wedding-bed from her room's paraphernalia and jewelry to each patch of light and shade generally portrays 'reality' in its common and general attire in its fore-ground, but in the background Tess is the portrait of misery that depicts another figure oppositely:

*"Their hands were still joined. The ashes under the grate were lit by the fire vertically, like a torrid waste. Imagination might have beheld a Last Day luridness in this red-coaled glow, which fell on his face and hand, and on hers, peering into the loose hair about her brow and firing the delicate skin underneath. A large shadow of her shape rose upon the wall and ceiling. She bent forward, at which each diamond on her neck gave a sinister wink like a toad's; and pressing her forehead against his temple, she entered on her story of her acquaintance with Alec d'Urbervilles and its results, murmuring the words without flinching, and with her eyelids drooping down."*<sup>4</sup>

If we select these two 'joined hands' as a horizontal patterns, accompanied by fire, 'red-coaled glow', showering down on their faces and hands that move from her 'loose hair' and 'firing' her 'delicate skin underneath', but one of the vertical patterns 'a large shadow of her shape' rising from the 'wall and ceiling' converts the outline of this portrayal into two figures: the first one is wearing diamonds, but each diamond in the background gives

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<sup>4</sup> *Tess of the D'Urbervilles*, by Thomas Hardy, p.243



‘a sinister wink like a toad’s’ and in the foreground she is ‘pressing her forehead against his temple’. In the environment she is depicting a once upon crushed and ruined sensitive woman tissue, while in the center ‘her eyelids drooping down’ as a landmark, depicting another image in contrast: horizontal axis in combination of different elements are dynamically affected by the impact of vertical selections from different kinds of choices. This is why in post-modernist attachments an idea does not exist simply and plainly in a language, but ‘moves’ around in the effects of ‘meanings’, from shade to shade, from mechanism to mechanism, particularly when one of the axis is ‘changed’, either in a figure or ground that in cognitive design enhances the value of another new kind of measurement of familiarity. Actually, cognitive move provides a new scientific skill how to read literature with recently developed meanings.

The scholar must underline those spots that produce a spark, showing life in a new light with a floral network and depth - a spot that the human eyes and feelings become attracted by. The linear supposition in literature spins into a shape on the signpost of a piece of creation to the center of the world in time with all emotional, sensational orientations or disorientations from a writer to a researcher. A qualitative research treatment generates a new correlated-cosmos of interest of each time with its own radiant ignition of making a surrounding in reader’s mind where the writer of the text cosmos once existed in form of an author (inhabitant in his own countryside of mind).

Every stature of the universe from the vastness of the azure to the selected structures of walls, floors, houses, castles, flats, a single room, kitchen and a goatskin tent contains a ground which turns into either fore-or-back ground. An outline spins into a fore or back ground when is decorated. Or if not decorated in one or the other way that ground receives the familiarity of a natural spot, stain, crash, crack, a torn piece of paper or cloth, a dirty spot, a patch, a dim or a strong vivid color. In the same stroke of treatment if we select a word as a ‘sign’, instead of an object, we certainly find out an act of proof from thought to delivery of words over and above a fore-or-back ground. Or if we leave the portion of a sound pattern and merely treat a thought as a ‘sign’ or a piece of imagination or a piece of information in its conceptual form then that enters into the quality of a ‘figure’ again. This

figure-ground-reality dramatically creates its axis of fore and back ground in two-dimensional space of process, which creates its own ground of combination of reality in the countryside of the reader's mind.

The wholeness of a ground-figure from a sky to kitchen and from film, television studios to a torn piece of newspapers in a dustbin to a stage drama or a novel, depicts a figure-reality and rotates to be any object that is highlighted, almost always against or in contrast to some kind of receding unlighted (back or fore) grounds. The new step of this exact method gave birth to a figure-ground-reality and its literary branch and predominantly a critical investigation have to look into life differently from its modern perspective to adjust to the requirements of existing time and its situation from a theoretical point of view.<sup>5</sup> If language is from outside scientifically, then its techniques of 'reading' and 'writing' are from outside, either. It is true that we all live in our own world<sup>6</sup> in our own systems, likes and dislikes, preferences, demands, patterns of thoughts, our own bounds and boundaries, but we have to look at the global and International combination like looking up at the starry sky that always allows us to see a kind of combination of stars that make signs according to gestalt laws in *similarity, proximity, continuity* and *closure*.

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<sup>5</sup> Word 'theory' or the concept of theory may be existed since or before the discussion of Plato and Aristotle about 'reality', but its exact meaning is technically related in understanding the mechanism and the function of theory exists in Linguistics. It is extremely clear that the wholeness of its meaning cannot be grasped from our modern or classic dictionaries. One of our most famous and modern novelist Paulo Coelho also writes about 'sign' theory in his "Veronika Decides To Die" and says that '*. . . The question was this, could Sufi meditation really change the world? Theories were put forward, as suggestions, methodologies, contrary ideas, criticism of the lecturer, ways of improving what had been tested over many centuries.*' P.135. A researcher, over here, can understand easily that sign theory is used by Paulo Coelho in its classic or diachronic mode, and not in its modern scientific value or function as a technology what Linguistics through Structuralism has awarded us in the very beginning of the 20<sup>th</sup> century and Paulo Coelho is right in his treatment here, because he is writing a novel for common and normal mind of this world, he is not writing a research paper on an academic level.

<sup>6</sup> *Veronika Decides To Die*, p. 147

A literary text crafts energy and brilliancy by creating the center of magnetic dazzling point or event, an author's built up lines and figures that emerge from the historical and cultural background of sensational strokes. These strokes join our present waves of appreciation in creation. A scholar must deal with the technology he/she grasped to record from the atmospheric continuation of Nature to the opposite pole of Culture of living and non-living objects, in their wholeness of complexity in a living life, to point out all those correlative objects that are used to help human gestures and its vision methodologically. The locks of imagination and thoughts must be opened stepwise from sense of *hearing* to *vision*, *touch* and *taste* to feel it being opened with readers' feelings.

A literary work, in a research-form produces and discovers a human aptitude for fetching into play a psychological description in a glowing way of its own imaginary vividness that slows the reader to read the real construction of mind (author) exactly exposed to his or her (reader) speed and energy of actions in similarity and dissimilarity.

If we look at fifty five years back treatment of criticism in Thomas Hardy, we certainly find a few pet-kinds of famous signs in social, moral or to some extent psychological terminologies that was the fashion of its time particularly derived from Sigmund Freud's Interpretation of Dreams that neither touches syntax, nor semantics, nor even pragmatics, but gives an outer-surface presupposed meanings: ' . . . But, like Dante, he remains carefully at the center of the universe, viewing the world from his own moral rampart; and even when he is most assiduous in demonstrating man's unimportance in the deterministic stream of things, he exalts him by exalting the vast horror of the stage on which he acts. Cherishing a hope that eventually the "Will" may become as conscious and compassionate as Man, he makes clear a secret belief in a debatable human superiority. Again, Mr. Hardy's work has always to some extent smacked of somnambulism.'<sup>7</sup> But now linguistics enables us to look at literary text from the method of different tools and techniques to explore various zones of readers and authors' activities. There are many other Thomas Hardy's conceived elements in a horizontal axis that represent concepts in its

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<sup>7</sup> *Collected Criticism*, by Conrad Aiken, pp.219, 220

psychological nature, which actualizes sound pattern in discourse. On this stage a scientific approach in Hardy's writing promotes meaning<sup>8</sup> or a word and investigates it in model of a 'sign' in cognitive investigating mechanism.

## CONCLUSION

Our modern scientific approach is the base of our present literary foundation enabling us to avoid ambiguities, or to achieve the exact goal to define reality in its essence. It is like the code of our present time that must be honored. Now we have a clear cut approach that a diachronic study of language that once had been based on historical changes transformed into a synchronic system, providing three different fields of treatment of word 'sign' in *syntax*, *semantics*, and *pragmatics*, which is not only the demand of our present moment but is the honor of our present production in Language and Literature both. No research-work from a simple and small assignment or a research paper to M. Phil and Ph.D. can be accepted without a proper scientific theory on an International level of creation now. It is the time to device our presently undertaken research duties with its belongings that should skillfully draw nearer to the regions of human acceptance with the assistance of a system. We have to value a part of literary quality or quantity of a text in the parallel of what art is portrayed scientifically within the set of laws of our main current. A qualitative task engenders a new correlated-cosmos of interest of each time with its own glowing detonation of producing a close-affiliation in reader's mind where the writer of the text once depicted in encoded signs.

Life, in bodily feelings of human senses possesses the capacity of capturing vivacity. All these vivacities carry their own beaming portions to be part of the memory and re-told in the folder of a tale, but now in current awareness it signifies a lot from signifier to signified

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<sup>8</sup> 'If theory cannot, then, be accurately condemned as the potent destroyer of Western rationality or enthusiastically embraced as a significantly laboratory political practice, it has decisively rewritten our understanding of cultural signification, a rewriting with profound effects for literary studies.' David Scott Kastan, *Shakespeare after Theory*, p. 27

in the studio of an imagined atmosphere of the countryside of the mind that plays the role of a 'figure' as a brightened and highlighted point of the center. This cognitive dimension within its own law dictates brightness when an object in form of an event, feeling or a situation come face-to-face position. A theoretical tool enables the scholar to show the certainty of existing situation of life an object, an event appealing to a mental capacity makes all these images move in readers' minds. The application of theory in literature did open a new discussion of scientific approximation to encompass literature in frames of Historicism, Materialism, Psychoanalysis, Colonialism, Feminism and New Criticism. These treatments have to explore literary texts in current stream of exchange of ideas. Theory, through this scientific mechanism is considered, as it is in hundreds of pieces, but its each piece fulfills our modern requirement of construction or de-construction to elaborate art and literature as one of parts of our modern social values.

So far as the pulse of cognitive poetics in current situations and Hardy's topics with their texts are concerned, it takes its modern and scientific start from a scientific explanation of cognitive curve, which is one of the most important poles of linguistic sign. In this scientific exploration cognitive-poetics does not have a physical appearance only in the energy of a sound, but its significance lies in a pattern of signs that creates the systematic groups of *similarity*, *proximity*, *continuity* and *closure* that is a force of relativity on hearer's psychological impressionable stage which makes more related meaningful patterns or circles in the shifting ocean of his or her mind (readers). A literary sign in this management is the real material of cognitive function that serves the purpose of fixation, making illustrations with the *foreground* and *background*. It dominates the electronic messages of our sensory impressions that how we value, or catch literary materials as readers and researchers of the 21<sup>st</sup> century.

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