

## THE IMPORTANCE OF COGNITIVE PRINCIPLES IN ANALYZING THE TEXT

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### ABSTRACT

This article is devoted to the study of cognitive principles of time and space in fictional literature. According to this article, the concepts of time and space in fiction are multifaceted, offering authors an array of tools to explore human experience. Whether through linear, cyclical, or nonlinear narratives, the manipulation of time shapes the emotional and thematic depth of stories. Most linguists have efficiently researched on this field.

**Key words:** *concept, physical setting, cognitive, cultural, psychological aspect, emotiveness, imagery, linear progression, implicitness, intertextuality*

The relationship between time and space is often at the heart of complex narratives. In time travel stories, for instance, characters navigate both dimensions, leading to intricate plots and moral dilemmas. H.G. Wells' *The Time Machine* not only explores the consequences of altering time but also examines how changes in time affect social structures and relationships in space.

Traditional narratives often adhere to a linear progression—beginning, middle, and end. This structure mirrors our everyday experiences and makes it easier for readers to follow characters' journeys. Classic literature, such as Jane Austen's *Pride and Prejudice*, employs linear time to develop characters and themes through their growth and changing relationships. The forward momentum of the narrative echoes the natural flow of time, making the resolution satisfying and relatable.

In contrast, some stories embrace a cyclical understanding of time, where events repeat or echo across generations. This concept is prevalent in many mythologies and folklore. For example, in Gabriel García Márquez's *One Hundred Years of Solitude*, the Buendía family's history unfolds in cycles, suggesting that the past continuously influences the present. This cyclical perspective emphasizes themes of fate, repetition, and the inescapability of history.

Modern fiction often experiments with nonlinear timelines, where events are not presented in chronological order. This approach can create tension, reveal character motivations, and enhance thematic depth. A prime example is Kurt Vonnegut's *Slaughterhouse-Five*, where the protagonist, Billy Pilgrim, becomes "unstuck in time," experiencing moments from his life out of sequence. This disjointed narrative mirrors

the trauma of war and the fluid nature of memory, prompting readers to confront the complexities of time and its psychological effects.

The physical setting in fiction can serve as more than just a backdrop; it can be a character in its own right. Authors meticulously construct worlds that reflect themes and influence characters' actions. In J.R.R. Tolkien's *The Lord of the Rings*, Middle-earth is not just a setting; it embodies the struggle between good and evil, with its diverse landscapes symbolizing various moral and thematic conflicts.

The concepts of time and space in fiction are multifaceted, offering authors an array of tools to explore human experience. Whether through linear, cyclical, or nonlinear narratives, the manipulation of time shapes the emotional and thematic depth of stories. Similarly, space—both physical and psychological—serves to enhance character development and plot dynamics. As writers continue to experiment with these dimensions, they invite readers to engage with profound questions about existence, identity, and the nature of reality itself. In doing so, fiction remains a powerful medium for exploring the intricate dance of time and space in our lives.

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