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CLOSE READING TECHNIQUES IN THE LANGUAGE-THROUGH-LITERATURE CLASSROOM: A COGNITIVE PERSPECTIVE

Current research in the area of cognitive sciences (Lakoff & Johnson 1980; Lakoff & Turner 1989; Turner 1996; Fauconnier & Turner 2002) throws a new light upon the mechanisms of language acquisition, relevant for EFL learning and teaching. Among its assets is a particular emphasis laid upon interpretative strategies, both innate and acquired, that form the basis of FL learners' cognitive styles. The latest psychological, neurological, aesthetic, cultural, and linguistic data maintain the assumption that such strategies are grounded in the interface of cognition and emotion (cf., Damasio 2000). With regard to this interface, language is looked upon not only as an ultimate objective of learning but also as a means of getting access to conceptual structures (frames, scripts, conceptual metaphors, and other idealized cognitive models), entrenched in our mind as mental representations of the world, as well as a clue to

p. 19 underlying emotive structures. The above interface finds its most vivid embodiment in literary discourse, the EFL students' response to which, especially at the advanced level, is an important vehicle for the further development of learners' cognitive styles. Thus, literary discourse, which has traditionally been a source and material for cultivating cultural literacy and language competence, becomes, more and more, an experimental ground for probing into those emergent structures, both cognitive and emotive, that are responsible for generating multiple interpretations as well as triggering the so called emotive resonance effect.

This presentation addresses the issue of elucidating, via a set of techniques used in literary text close reading, the hidden meanings that are there in the text to trigger and guide the readers' interpretative effort. The latter, in its turn, becomes an EFL relevant heuristic tool that helps to make the learners' cognitive styles more sophisticated.

The paper presents a case study of Virginia Woolf's short story "A Haunted House" (Woolf 1972: 3-5) where constantly changing points-of-view and other double entrendres turn the narrative into a most ambiguous one. Traditionally, ambiguity has been viewed as a verbal phenomenon to which there is more than one potential meaning and which contains a variety of clues that point to different possibilities of interpretation. Ambiguity exists in varying degrees (from obscurity to indistinctness, indeterminacy, or indiscretion), along a sliding scale (from statements that are never explained and can never be explained – to those the reader can infer explanations for – to those that are eventually explained) (Darian 2001: 42), thus serving the initial impulse for the readers' dialogical response to a literary text (Vorobyova 1996: 165). Our claim is that ambiguity has not only a verbal dimension but also a latent cognitive one, which can be made accessible through applying to literary texture close reading techniques (cf., Mezei 1996: 2).

The analysis starts with <u>identifying textual ambiguity sites</u>, which vary from pronoun shifts (*Whatever hour **you** woke - But it wasn't that **you** woke **us** - **one** might say - ...- **My** hands were empty,* etc.) to cross-referential ambiguity (*left **it** - "**It's** upstairs" - looking for **it** - ...- they had found **it** - "Oh, was **that** the buried treasure?"*) to referential ambiguity (***spread** about the floor, **hung** upon the walls, **pendant** from the ceiling - **what**? - "**The treasure buried**"*) to predicative ambiguity (*Death was **the glass***), and to location ambiguity (*So fine, so rare, coolly sunk **beneath the surface** he beam I sought always burnt **behind the glass***).

It further proceeds with <u>construing conceptual metaphor clusters</u> that are grouped around the notions of *life* (LIFE IS LIGHT, BIRTH TO
p. 20 LIFE IS AWAKENING, etc.), *death* (DEATH IS DARKNESS, DEATH IS SLEEP, etc.), and *love* (LOVE IS AWAKENING FROM SLEEP, LOVE IS A TREASURE, etc.). This stage of analysis is followed by <u>tracing discourse dynamics of mental spaces</u> (Fauconnier & Turner 2002: 279-295), with *emptiness* and *light* as focalization points, and <u>building the dominant conceptual integration network</u> (rooted in **Passive-into-active state transformation** frame) (cf., Grady, et al. 1999: 105), which jointly give rise to the key conceptual metaphor of the short story: LOVE IS A LIGHT WITHIN THAT CONQUERS DEATH.

<u>Disentangling the web of mental spaces</u> that are joined, within the global mental space of *Waking dream*, by shifted-pronouns connectors indicating the oscillation of in-space and beyond-space vantages, sensory connectors pointing to auditory/visual/tactile synaesthesia as well as light/shadow and sporadic temperature fluctuations, relies upon the technique of <u>building respective isotopic</u> (***house, world,*** and ***body***; ***sound,*** *low or loud,* ***temperature***, *low or*

high, and ***light, weak or intense*****)** <u>configurations of thematically bound words</u>. These configurations, being further <u>computed and presented in a diagram format</u>, show that the linguistic profile of the in-text emotional resonance effect emerges mainly as an auditory image, the text 'cardiogram', triggered by the lexical, semantic, phonosemantic and syntactic means that result in a dominant crescendo beat (*the pulse of the house beat **softly** – **gladly** – **gently** – **proudly** – **wildly** – **cry***) of the ultimate insight: "… buried treasure? The light in the heart".

Bringing cognitive implications into the language-through-literature classroom does not only help to cultivate the EFL learners' feeling for language and their literary competence, through textual challenges they have to cope with, but also gives them access to universal as well as national specific conceptual structures we live by and understand the world by, through developing their ability to change and modify prototypical interpretative strategies and tactics of literary text analysis. Effective use of close reading techniques, suggested in this paper, might bring home to your EFL students a better realization of both the way we think and the way we feel.

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The need to study foreign/second languages as a crucial part of their national cultures, the implementation of the principle of the dialogue of cultures in foreign language teaching methodology is regulated by the Federal Educational Standards and recognized by the professional community in Russia. However, these principles are not fully implemented in the course books and hence in the language classrooms due to lack of understanding of theoretical foundations of the new paradigm by researchers and classroom teachers. The aim of the paper is to analyze the paradigmatic foundations of the inter IT-trained teachers are available in the colleges to teach students effectively. It is not only a question of using ICT as a tool in learning and teaching but of exploring it in the interest of innovative and fertile learning and teaching processes. In relation to this, there is an educational potential in student's digitally based spare time activities such as chat, games, news groups and home pages which can be developed and used in many different contexts, of which language learning is particularly prominent. 3. There are a variety of approaches to professional development of teachers in the context of use of ICTs in education. New methods of teaching would involve use of pedagogical analysis, ICT, new evaluation techniques. language teaching. The conservative temptation is to assume that things will carry on much as they have in the past and that the future will be recognizable from clues in the present. After all, classrooms have maintained their familiar organization for a thousand years. language teaching, leading to an anti-methods view of language teaching methodology. Gardner claims his view of intelligence (or intelligences) is culture-free and avoids the conceptual narrowness usually associated with models of intelligence (e.g., the Intelligence Quotient, IQ testing model). The chart below shows Gardners eight native yes" intelligences and suggests classroom activities that parallel each of these particular intelligences.