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The writer's pragmatic aims attainment in Doris Lessing's *To Room Nineteen*: A cognitive linguistics view

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Abstract

This paper presents an inquiry into the cognitive-pragmatic specifics of *To Room Nineteen* by Doris Lessing. Its major goal is to investigate the cognitive means that enable the fulfilment of the writer's pragmatic aims in the process of literary communication. The research reveals the writer's aims of raising the problem of women in a patriarchal society and of intensifying manipulative influence upon the reader, which were achieved via the implicit concept of NEUROSIS and the CONTAINER concept used to metaphorically interpret the described events. The investigation proved that the concept of NEUROSIS intensifies psychological manipulation of the reader, ensuring the reader's engagement in message creation, preserving the reader's trust regardless of the transference of inaccurate information, etc. It participates in the reader's neural simulation through nomination of somatisms, retrieval of memories from previous painful experiences, the activation of the "mirroring" phenomenon, etc. Metaphoric modelling provides a psychological manipulation of the reader's perception through shading and highlighting of the appropriate facets, creating proper associations and establishing specific images. It implements activation of the neural activity, creating imaginative simulation of the reader's body in action and involving personal cognitive experiences.

Keywords

cognitive pragmatics, cognitive metaphor, implicit concept, literary communication, pragmatic aim, neural simulation.

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1. Introduction

The development of interdisciplinary studies provides the opportunity to change the angles of investigation of contemporary notions and tasks. The study of the specifics of concept reconstruction and the interpretation of cognitive metaphor in the process of literary communication comprises the interconnection of the methods and techniques of pragmatics, cognitive science, psychology and neuroscience within its respective framework of cognitive pragmatics.

More specifically, the scope of cognitive pragmatics opens up new insights into the processes of the mental construction of the writer's message and its reconstruction by readers, "which separates this analysis from earlier studies using a cognitive approach in linguistics and literature" (Bystrov, 2014, p.1). The problematic field and methodological component of cognitive pragmatics "dealing with the reciprocal relationship between pragmatics and cognition" (Schmid, 2012, p.3) were investigated by Bara (2000; 2010), Gallese (2005), Grisot (2017), Lakoff (2005; 2009), Schmid (2012), Tirassa (2000) and others. Cognitive pragmatics deals with an embodied theory of concepts (Gallese and Lakoff, 2005), neural theory of metaphor (Gallese and Lakoff, 2005; Lakoff, 2009), and manipulative communication studies (Saussure, 2005).

The cooperation between pragmatics and cognitive linguistics discloses the hidden aspects in the analysis of literary communication. Consequently, literary communication can now be interpreted as a process of communicative interaction between the writer (addresser) and the reader (addressee) of the literary text, involving cognitive-pragmatic factors influencing the creation of the message by the addresser and its interpretation by the addressee.

Within the methodological paradigm of cognitive pragmatics, this paper looks at Doris Lessing's novel *To Room Nineteen* as an excellent example of a literary text utilizing sophisticated literary communication. The novel presents the story of a well-married, intelligent woman who dies because she is not able to actualize her inner desires, which she perceives as an illness and adversary trying to destroy the family and house created by her. These desires are the echoing of the self she has lost completely by sacrificing herself for family. *To Room Nineteen* combines gender, political and psychological aspects on the basis of a common social situation.

The novel *To Room Nineteen* by Doris Lessing was analysed by Bystrov (2011), Sa Junior (2003), Hua and Jian (2015), Weber (1995) and others. For example, Bystrov (2011) studies conceptual metaphors in the fictional text as units of the author's idiosyncrasy. Sa Junior (2003) concentrates on psychiatric diagnoses by attempting to define whether Susan Rawlings, the main character, suffers from schizophrenia, or if her behaviour is the result of female consciousness and she is not ill. In her investigation, Weber (1995) analyses metaphors in the text. She struggles to understand why Susan Rawlings considers herself ill and how incorrect metaphors lead her to suicide. In the work by Hua and Jian (2015), they provide a stylistic analysis of the novel, agreeing with analyses and conclusions argued by other critics that Susan's suicide is a reflection of women's struggle in male-dominated society and is understandable.

The aim of this article is to find out the manner in which cognitive means help Doris Lessing in the novel *To Room Nineteen* to achieve her pragmatic aims in the process of literary communication. To achieve the aim the following tasks were determined: 1) to overview the problematic field of cognitive pragmatics; 2) to explore in what way the cognitive-pragmatic paradigm modifies the interpretation of literary communication; 3) to single out and analyse the sequence of abstract conceptual stimuli and their function in the novel; 4) to reconstruct the concept NEUROSIS implicitly verbalized in the novel; to investigate its role in the pragmatic intentions of the writer and influence on the reader's perception of the described events; 5) to analyse the contribution of the CONTAINER concept to the metaphoric modelling of the reader's interpretation and perception of the novel.

2. Theoretical background

2.1 Cognitive pragmatics in the paradigm of modern investigation

In this paper, the processing of literary communication is investigated in the cognitive pragmatic paradigm. In what follows, it is self-evident to begin reviewing the problematic field of cognitive pragmatics. Pragmatics studies meaning within a given context, provided that the meaning is obtained with the help of interpretation or inference (Verschueren, 2015, p.798). Correspondingly, cognitive pragmatics focuses on the cognitive aspects involved in the construal of meaning-in-context,

pertaining to both language production and comprehension. According to Bara (2010), it focuses on the question: “How each communicative act is generated mentally – before being realized physically – and then comprehended mentally by the other interlocutors?”

Schmid (2012, p. 3) considers cognitive pragmatics to investigate one of the key questions of general pragmatic studies: “What are the cognitive abilities and processes required to be able to arrive at “what can or must be said” in order to get across “what is meant” and to arrive at “what is meant” on the basis of “what is said”?”.

2.1.1 The interaction of cognitive pragmatics and neurosciences

Bara and Tirassa (2000) prove the existence of a specific relationship between cognitive pragmatics and the neurosciences. They regard their cooperation as aimed at explaining how the relationships between communication and other cognitive competencies such as planning should be conceived of; what an inference in understanding is; etc (Bara and Tirassa, 2000, pp.10-12).

Using the findings of neuroscience, Gallese and Lakoff (2005) present an embodied theory of concepts, which is grounded in the sensory-motor system. In accordance with it, human conceptual structures emerge from our sensory-motor experience and acquire meaning through their connection with the body. The process of imagination is presented by them as a form of mental simulation of action or perception, using many of the same neurons as actually acting or perceiving. Whatever one can imagine only as concrete, abstract notions can be implied in the process of imagining only by means of sensory perception of the relevant objects (Gallese and Lakoff, 2005, pp.455-456).

Such an approach results in the neural theory of metaphor, according to which each conceptual metaphor is regarded as a mapping across conceptual domains, from a sensory-motor source domain to a non-sensory-motor target domain (Gallese and Lakoff, 2005, pp.469-470; Lakoff, 2009). Consequently, we can presume that, if the writer manages to select the proper source domain, it activates the same neurons in the reader’s mind as the abstract target domain. As a result, not only is the standard structural scheme transferred, but also attitudes and emotions.

The development of the neural theory of metaphor has considerably influenced investigation of the aspect of cognitive pragmatic theory known as manipulative communication. Being a problem of pragmatics and context, manipulation operates some aspects of human cognition, including thinking, assessment, attitude, emotions, etc. Manipulation of the individual affects the processing of information through the imposing of restrictions, which are intended to mislead the listener in one way or another and to prevent the identification of the fact of manipulation (Saussure, 2005).

The discovery of new findings and trends provided by cognitive pragmatics and neuroscience allow a considerable shift in the investigation of the role of cognitive metaphor and concept integration within literary communication.

2.2 Literary communication from the cognitive pragmatic point of view

The cooperation of pragmatics and cognitive linguistics adds to the body of literature, investigating the pragmatic specifics of the writer’s cognitive input and the pragmatic influence it has on the reader’s cognitive interpretation of the writer’s message. Hence, it considerably modifies the understanding of the processing of the literary text.

In pragmatics, language is viewed as action. Verschueren (2015, p.798) states that it is “an instrument to communicate or elicit information, to persuade, to provoke actions, to make commitments, to express one’s feelings, to bring about institutional changes”. To denote the action-oriented paradigm emerging in cognitive science, Engel et al. (2013) use the notion “pragmatic turn”. Treating cognition as a form of practice, they consider that “cognitive processes and their underlying neural activity patterns should be studied primarily with respect to their role in action generation” (Engel et al., 2013, p.1). The notion of “action” in their interpretation is not synonymous with “movement”, but corresponds to the enriched sense of intentional action. It implies that actions are driven by goals and that they can achieve these goals or fail to do so. Moreover, actions often involve volitional control, require planning and decisions, and involve prediction or anticipation of an intended outcome (Engel et al., 2013, p.2). Their argument provides clues to the analyses of the writer’s unconscious predictions about the sequences of abstract conceptual stimuli. The writer of a literary text somehow predicts and plans sensory input grounded in his/her cognitive experience and it plays a

key role in the reader's more complex cognitive process of language comprehension. Accordingly, from the neural point of view one can presuppose that the writer creates the reader's neural reaction through the cognitive modelling of a literary text.

In cognitive pragmatics under the influence of neurosciences, communication is interpreted as "an agent's intentional and overt attempt to affect a partner's mental states" (Bara and Tirassa, 2000, p.10). Klinger defines literary communication as "a thought-flow-to-thought-flow process, whereby one individual, the author, uses words to influence the thought flow of another individual, the reader" (Klinger, 1978, p.191). Lerchner (1990, p.414) states that "text processing is communicative action", in which "the reader's creative activity is particularly manifested in literary communication". The literary text in this case functions as "an invariant, as the starting-point for the chain of action text-reader-work" (Lerchner, 1990, p.415). In this work, literary communication is defined as a process of communicative interaction between the writer (addresser) and the reader (addressee) of the literary text, involving the cognitive-pragmatic factors of the processes of creation of the message by the addresser and its interpretation by the addressee.

In the process of literary communication readers construct a mental representation of the interlocutor – the narrator. Moreover, Bortolussi and Dixon (1996) consider that processing the narrator's voice as communication is a natural, automatic process. Communicating with the narrator readers must use their own knowledge and experience to generate implicit information, assumptions about the writer's intentions, the described world and events that make the narrative intelligible (Bortolussi and Dixon, 1996, pp.405-409). The task of the literary text is to prompt the reader to act in this way with the help of appropriate pragmatic information conveyed through the organization of the whole of the literary text (Lerchner, 1990, p.415).

Klinger (1978, pp.193-194) describes another unconscious automatic process within literary communication, which is the sorting out of cues according to their relevance to the reader's current concerns, followed by a conscious processing of the cues brought to their attention. He presents the idea of his student John Lunde, according to whom passages that provide too detailed information forestall the reader's imaginary contribution and drive a wedge between the passage and the reader's concerns impeding the reader's identification and absorption (Klinger, 1978, p.195). This point of view discloses various specifics of the reader's cognitive-pragmatic processing of the literary text.

3. The role of abstract conceptual stimuli in the novel *To Room Nineteen* by Doris Lessing

This section will analyse the cognitive means used by Doris Lessing to fulfil her definite pragmatic aims in the novel *To Room Nineteen*. Additionally, the common and differing points in the studies of those authors who have investigated her novel will be determined, thus providing clues to various cognitive and pragmatic specifics of the literary work as researchers' analyses represent the results of their participation in literary communication.

Normally, the researchers try to determine the reasons for the described events and to determine diagnoses for Susan Rawlings. They arrive at the conclusion that the problem is grounded in the heroine's incorrect interpretation and perception of her self – a situation caused by society – and consequently in the incorrect selection of actions. For example, Sa Junior (2003) and Weber (1995) pay attention to the danger of labelling, arguing that the illness does not exist objectively, but is constructed by the author in the reader's mind. Furthermore, Hua and Jian (2015, pp.89-90) consider that the vagueness of Susan's face and physical appearance represented by the only adjective *good-looking*, on the one hand, and on the other hand, the frequent use of the pronoun *she* instead of the name *Susan* suggest that she is an average woman in the world of the novel and it is not so meaningful what she looks like. Accordingly, the pragmatic aim of the writer to illustrate the problem of women in a man's world was successfully achieved through the implicit concept of the presupposed illness.

The reconstruction of the pragmatic aim emerged as a kind of consensus between literary communication participants. It corresponds with Ryan's idea of engaging in negotiation by stealth, and, being hearer-centred, promotes "the communitywide readjustment of word-use disposition" and, therefore, maximizes "the chances of maintaining something like a consensus on the meaning of expressions over time" (Ryan, 2004, p.227).

Quavas (2007, p.108) mentions that Doris Lessing does not align herself with the feminist movement, but her works are full of humanistic commitment to the liberation of women and their

search for personal identities in an alienated and alienating society. Hence, we can presuppose that the maintained aim has a subconscious background as notwithstanding her negative experiences of being a housewife Doris Lessing in her interview with Natasha Walter celebrates “femininity” (sensuality, sexuality and motherhood) with relish. She likes being a woman (Walter, 1994). She treasures a woman’s personality and individuality and it is transparent in her novel. As these studies show, scholars’ attention is drawn to the same sequence of abstract conceptual stimuli: the opposition of rationality and irrationality, absence, emptiness (container), double conscience (angelic mother and wife opposing the gingery green-eyed demon), prison, invasion, river, snake etc. Nevertheless, these concepts are not always interpreted in the same way. For instance, the key concept of illness is reconstructed as schizophrenia or hysteria by Sa Junior (2003) and neuroses by Weber (1995).

Though the investigators analyse the same parts of the text, they single out different metaphoric constructions. Weber (1995) identifies such metaphors as NEUROSIS IS A MILITARY INVASION, NEUROSIS IS A RAPE, NEUROSIS IS A BUSINESS DEAL, NEUROSIS IS AN ORGY, HEROINE IS A CONTAINER, HEROINE IS A WAR REFUGEE and an implicit metaphor NEUROSIS IS AWAKENING. Bystrov (2011) analyses the metaphor FREEDOM AS ESCAPE. Sa Junior (2003) mentions the metaphoric presentation of Susan’s full moments of absences brought by the image of the river. But all these form a puzzle of cognitive stimuli, which help to define the author’s pragmatic input.

The concepts RIVER and SNAKE in the novel act as symbols and codes. They create imagery, vagueness and ambiguity of narration comprising manipulation methods and techniques. They are partially metaphorical and there can be differences in interpretation depending on the conceptual experience of the reader, his/her associations and current concerns. Consequently, the river is interpreted as the symbol of absence, *inconsciente* (“The protagonist, Susan Rawlings, lives on the borders of both the ‘consciente’ and the ‘inconsciente’, once metaphorically, the image brought by the river and its perennial flow of water is what brings her full moments of absences” [Sa Junior, 2003, p.2]); subconscious and death (“[...] into the dark river of subconscious and death” [Bystrov, 2011, p.133]); irrationality (“[...] complete domination of the rational is symbolized by the house, which is set in opposition to the garden with its ‘wild sullied river’” [Weber, 1995, p.38]); loss of identity (“That final image of the mythological river of forgetfulness was significant. It illustrated Susan’s complete loss of self-identity to the patriarchal collective in spite of her disillusionment with its ideals” [Zhao, 2012, p.1653]). Nevertheless, all these interpretations have the same background – the inner forces or desires of Susan Rawlings suppressed by the social restrictions of the patriarchal order.

The concept of SNAKE has also received several interpretations. Zhao considers it a symbol of the eternal cycle of life, “the story defined the ancient snake symbol, referred to as the representation of the eternal cycle of life, showing Lessing’s constant foreshadowing of Susan’s death since she felt that her life was meaningless” (Zhao, 2012, p.1653). As Bystrov claims, it relates to the process of corroding Susan’s individuality, her “snake-like hissing hair with electricity was gradually corroding her individuality” (Bystrov, 2011, p.132). Weber (1995, pp.40-41) presents an alternative point of view reconstructing “a deeper, more invisible metaphor, whose source domain has to be retrieved by inference”. She correlates the imagery of a snake used at three different places in the text with the stages of development of Susan’s self. Weber considers that Susan’s snake-like black hair hissing with electricity can be seen as a metaphorical expression of her new, fierce, powerful self. In so doing, in this case neurosis is seen by her as awakening (Weber, 1995, p.41). Nevertheless, the latter interpretations have a common root, which represents the changes in Susan’s personality. Whether they are positive or negative is left for the reader to infer, depending on his/her experience and concerns. Thus by not containing obvious clues but instead giving the reader the opportunity to find him/herself in the given plot is what makes the novel appealing to various audience groups.

4. The implicit concept NEUROSIS and its role in the fulfilment of the writer’s pragmatic aims

In the novel *To Room Nineteen*, Doris Lessing’s key linking concept is the one corresponding to the illness of the main character – Susan Rawlings. However, its construction is not explicit but rather implicit. The diagnosis of a psychological illness is not specified, rather it is described through its symptoms, which form a structural part of the relevant concept. Weber (1995) defines the illness as

neurosis, while Sa Junior (2003) characterizes it as schizophrenia or hysteria. This work follows Weber's (1995) point of view.

In order to understand the way in which implicit verbalization influences the attainment of the writer's pragmatic aims, it is appropriate to reconstruct the concept NEUROSIS in the novel. This procedure requires conceptual markers. The concept neurosis is verbalized primarily by the term 'neurosis'. Accordingly, the conceptual markers can be singled out in the definitions of the relevant term, considering that the definition of a term contains only the differentiating characteristics and represents the stages of conceptualization.

Medical terminological dictionaries give the following definitions of the term *neurosis*: /neu-ro-sis/ (pl. *neuro'ses*):

- (1) Former name for a category of mental disorders characterized by *anxiety* and *avoidance behaviours*, with symptoms distressing to the patient, intact reality testing, no violations of gross social norms, and no apparent organic aetiology; in psychoanalytic theory, the process that gives rise to these disorders as well as personality disorders and some psychotic disorders, being *triggering of unconscious defence mechanisms by unresolved conflicts* (Dorland's Medical Dictionary for Health Consumers, 2007).
- (2) A diffusely defined term referring to a mental disorder for which professional help may be needed but that is milder than a psychosis; generally, a functional disorder in which there is no gross personality disorganization but there is an *inability to cope effectively with some routine frustrations, anxieties, and daily problems*. *Somatic conditions may be factors in the cause and may be symptoms in a neurosis*; however, the use of the term to describe a dysfunction of the nervous system is obsolete. Also called *psychoneurosis* (Mosby's Dental Dictionary, 2008).
- (3) Psychology. An older term for a disorder characterized by *excess anxiety and avoidance behaviours: Neuroses Anxiety disorder, dissociative disorder, mood disorder, personality disorder, bipolar I disorder, depression, histrionic personality disorder, obsessive-compulsive behaviour, phobias* (McGraw-Hill Concise Dictionary of Modern Medicine, 2002).

In the novel *To Room Nineteen*, the concept NEUROSIS is actualized through conceptual markers which correlate with the symptoms and probable causes of the illness. Primarily, the definitions suggest that neurosis is the result of unconscious defence mechanisms provoked by unresolved conflicts. In (4), (5), (6), (7), (8), neurosis emerges as the result of Susan's internal implacability regarding the unfaithfulness of her husband, which ruins the created system of the relationship and discredits the only aspect on which this system is grounded – that is, love.

- (4) Yes, it was around this point, their love, that the whole extraordinary *structure revolved* (from Lessing, 2010, p.6).
- (5) (And there was the word faithful – *stupid*, all these words, *stupid*, belong to a savage old world.) But the incident left both of them *irritable*. Strange, but they were both *bad-tempered, annoyed*. There was something *unassimilable* about it (from Lessing, 2010, pp.9-10).
- (6) Well, if what we felt that afternoon was not important, *nothing is important*, because if it hadn't been for what we felt, we couldn't be Mr and Mrs Rawlings with four children, etc., etc. The whole thing is *absurd* – for him to have come home and told me was *absurd*. For him not to have told me was *absurd*. For me to care, or for that matter not to care, is *absurd*... and who is Myra Jenkins? (from Lessing, 2010, p.10).
- (7) In that case why did Susan feel as if life had become a desert, and that *nothing mattered* and that her children were not her own. Meanwhile *her intelligence continued to assert that all was well* (from Lessing, 2010, p.11).
- (8) There was no need to use the dramatic words, unfaithful, forgive, and the rest: *intelligence forbade them. Intelligence barred, too, quarrelling, sulking, anger, silences of withdrawal, accusations and tears. Above all, intelligence forbids tears* (from Lessing, 2010, pp.12-13).

We also find such conceptual markers of NEUROSIS as

1) frustration and anxiety

- (9) a. *unaccountably bad-tempered* (from Lessing, 2010, p.10).
 b. [S]he found she was storming with anger at the twins [...] This was their calm mother, shouting at them (from Lessing, 2010, p.17).
 c. She would lock herself in the bathroom [...] breathing deep, trying to let go into some kind of calm (from Lessing, 2010, p.21).

- d. Susan [...] was surprised at her irritation over it (from Lessing, 2010, p.25).
- e. [...] the devils of exasperation had finished their dance in her blood (from Lessing, 2010, p.25).
- f. And then she went back to the chair, empty, her mind a blank. Sometimes she talked aloud, saying nothing – an exclamation, meaningless [...] (from Lessing, 2010, p.42).
- g. [...] her demons that made her dash blindly about, muttering words of hate [...] (from Lessing, 2010, p.48).

2) phobias

- (10) a. [...] it was as if something was waiting for her there that she did not want to confront (from Lessing, 2010, p.15).
- b. There she sat on a bench, and tried to calm herself [...]. But she was filled with tension, like a panic: as if an enemy was in the garden with her (from Lessing, 2010, p.15).
- c. She waited for the demon to appear and claim her, but he did not (from Lessing, 2010, p.20).
- d. [...] something inside her howled with impatience, with rage ... And she was frightened. [...] ‘Dear God, keep it away from me, keep him away from me.’ She meant the devil, for she now thought of it, not caring if she were irrational, as some sort of demon. She imagined him, or it, as a young man [...]. Well, one day she saw him. [...] her terrors had crystallized. As she did so, he vanished (from Lessing, 2010, pp.26-28).
- e. Terror came back for a moment [...] (from Lessing, 2010, p.44).
- f. [...] the small panic set in again [...] (from Lessing, 2010, p.45).

3) depression and avoidance behaviours

- (11) a. [...] bitterness was not in order, it was out of court (from Lessing, 2010, p.11).
- b. *moments of aridity* (from Lessing, 2010, p.11).
- c. *threatened by emptiness* (from Lessing, 2010, p.12).
- d. *invaded by this feeling* (from Lessing, 2010, p.12).
- e. [...] because of the closeness there of the enemy – irritation, restlessness, emptiness, emptiness, whatever it was, which keeping her hands occupied made less dangerous for some reason (from Lessing, 2010, p.17).
- f. She was again restless, she was possessed by restlessness (from Lessing, 2010, p.19).
- g. She sat defeating the enemy, restlessness. Emptiness (from Lessing, 2010, p.19).
- h. Resentment. It was poisoning her. (She looked at this emotion and thought it was absurd. Yet she felt it.) She was a prisoner. ([...] it was no good telling herself it was a ridiculous one.) She was filled with emotions that were utterly ridiculous, that she despised [...] (from Lessing, 2010, p.21).
- i. [...] the pressure of these people [...] painful pressure on the surface of her skin, a hand pressing on her brain (from Lessing, 2010, p.22).
- j. She had no desire to move, to talk, to do anything at all (from Lessing, 2010, p.50).

4) bipolar I disorder

- (12) a. [...] I’m *a different person*, I’m simply *not myself*. I don’t understand it (from Lessing, 2010, p.22).
- b. Yet that’s the reflection of a madwoman. How very strange! Much more to the point if what looked back at me was *the gingery green-eyed demon with his dry meagre smile ...* (from Lessing, 2010, pp.35-36).
- c. In the dark she lay beside him, feeling frozen, *stranger* (from Lessing, 2010, p.37).

Overall, the conceptual markers listed above indicate the imbalance between rationality and sensibility that is expressed through socially inappropriate behaviour as Susan herself puts it. Correspondingly, the suppression of rationality, socially approved behaviour and the predominance of emotions are normal in the described circumstances. Inadequate perception of the self and Susan’s actions to overcome life circumstances make the reader look into the problem of women in a patriarchal society. It ensures the achievement of the writer’s pragmatic goal.

In the novel, the interaction between the reader and the writer occurs through the uncovering of Susan’s emotional and physical experiences. Weber (1995, p.32) considers that Doris Lessing tries to show that attaching labels to feelings or things and defining them, is equivalent to “understanding and experiencing it”. Consequently, forcing the reader to identify the disease through its symptoms, the

writer forces him/her to understand the feelings of the heroine and to some extent to experience the stress of diagnostics. Therefore, implicit verbalization of the concept in the novel ensures greater emotional influence on the reader as reconstructing hidden information with the help of his/her own cognitive experience can be considered as participation in the message creation. It makes the message more attractive.

Weber (1995, p.33) detaches the writer's preoccupation with the way in which her character defines and understands her experiences. At the end of the novel, Susan does not define a particular diagnosis, but simply considers herself inadequate, e.g. *mad* (from Lessing, 2010, p.33), *unreasonable* (from Lessing, 2010, p.33), *crazy* (from Lessing, 2010, p.34), *madwoman* (from Lessing, 2010, p.36), *irrational* (from Lessing, 2010, p.24). Following her pragmatic purpose, the author does not specify the diagnosis, leaving this action to the discretion of the reader.

Such tactics facilitate manipulation as implicit information does not commit the author "to the truth of the message conveyed" (Mazzarella et al., 2018, p.22), accordingly she is considered less blameworthy when she is implicating rather than explicitly communicating or presupposing false information. Hence, by using the principle of manipulation purposes we can consider that Doris Lessing makes sure that it is not the narrator but the heroine who incorrectly diagnoses herself mad. By "lowering her commitment", she manages to transfer the message "while reducing social sanctions". As a result, the author communicating false information "preserves some of her reputation as a reliable source of information" (Mazzarella et al., 2018, p.23) and simultaneously achieves her pragmatic aims.

Construction of the concept NEUROSIS involves the nomination of such somatic conditions as *headache* and *fever*, e.g. "She was possessed by *fever*, which drove her out again, downstairs, [...] and into the garden. There she sat on a bench, and tried to calm herself [...]" (from Lessing, 2010, p.15); "It's all right, Mother's got a *headache*" (from Lessing, 2010, p.18). Doris Lessing also actively tries to make the emotions tactile ("[...] the *pressure* of these people [...] a *painful pressure on the surface of her skin, a hand pressing on her brain*" (from Lessing, 2010, p.22); "She had *no desire to move, to talk, to do anything at all*" (from Lessing, 2010, p.50); "[...] *breathing deep*, trying to let go into some kind of calm" (from Lessing, 2010, p.21). It corresponds with the fact that "the experience of negative emotions is often inextricably linked with the experience of negative physical sensations" which is viewed as "an attempt to enable others to experience something similar to the sufferer's own sensations" (Semino, 2010, pp. 2-3). In case the author manages to make the reader associate themselves with the main character there emerges the "mirroring" phenomenon, which reflects "the experience of feelings of compassion for others in pain" (Semino, 2010, p.9). Based on "the retrieval of memories from previous painful experiences" (Chantal, Holmes and Tracey, 2012, p.262), it can also activate similar neural areas in the reader's mind.

Consequently, the author's tactics affect the reader's perception of the described events, as in imaginative simulation of the actions of several bodily parameters, e.g. motor and premotor systems, basal ganglia and cerebellum (Engel et al., 2013, p.3) behave in the same way when we actually carry out the same actions (Gallese and Lakoff, 2005, p.464).

5. The role of the container metaphor in the attainment of the author's pragmatic aim

Clues to the analyses of a writer's subconscious predictions about the sequence of abstract stimuli can be obtained through the analyses of conceptual models. They predict the writer's sensory input grounded in his/her cognitive experience, which plays a key role in the reader's more complex cognitive process of language comprehension (Engel et al., 2013, p.3).

To Room Nineteen by Doris Lessing is modelled by the CONTAINER metaphor, which mediates metaphorical expressions in the text. It is the key textual metaphor implicitly incorporated in the title of the story.

A container can be related either to the notion of freedom and independence or to the notion of danger, when we lose the protection provided by the container (Ruiz, 2009, p.76). In particular, marriage formed a kind of container – protection from the outside world (society). When the structure collapsed as the result of infidelity, a sense of protection disappeared. There emerged fear and suppressed desire for self-identification. Then Susan Rawlings started looking for another "container" that could provide a sense of security, the capability to be herself, and it turned out to be room number nineteen, e.g. she dreamed of having a room or a place, anywhere, where she could go and sit, by

herself, no one knowing where she was (from Lessing, 2010, p.28). But when her husband found out about it, the threat of losing herself as a personality returned, e.g. her husband had searched her out (the world had searched her out.) Pressures were on her. She was here with his connivance (from Lessing, 2010, p.47). Eventually this leads to Susan's suicide.

1. Society as a container; 2. Home as a container; 3. Room 19 as a container. Arrows represent the pressure and restrictions of the patriarchal society and Susan's husband as its personalization on the female personality.

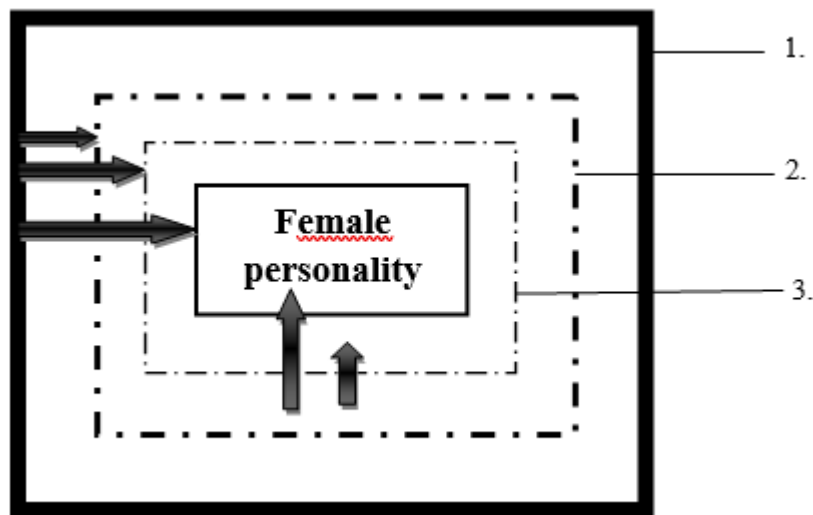


Figure 1. The Graphic Modelling of the Metaphoric Interpretation by means of CONTAINER Concept

The notion of a container in another container, showing the contradiction of protection and restriction of freedom, helps to expose the causes of the presupposed illness. This notion emerges due to the perception of society as a larger container (shown in *Fig. 1.*) – as an aggressor that limits Susan's freedom, trying to invade her as the repository of her individuality. Family is the smaller container within society, which provides temporary protection until infidelity ruins it bringing in the intrusion of social restrictions. The same happens with room nineteen.

Symptoms of neurosis are projected through the common associations, feelings and sensations of being in a container. As we “understand metaphors by creating an imaginative simulation of our bodies in action that mimics the events alluded to by the metaphor” (Gibbs and Matlock, 2008, p.162), the ambiguity of the CONTAINER concept on the subconscious cognitive-pragmatic level allows the reader the opportunity to feel the contradictions experienced by the character.

Semino (2010, p.11) claims that there is evidence from both psycholinguistic and neuroscientific research that “highly conventionalized metaphorical expressions are processed by accessing the metaphorical meanings directly, while novel metaphorical expressions may require a two-stage process”. As Lakoff and Gallese (2005) argue, one can get a mental image of a definite object (for example chair), but not of an abstract one (for example, a piece of furniture in general). Consequently, we have motor programmes for interacting with definite objects (Gallese and Lakoff, 2005, p.466). In (13), (14), (15), the use of other source domains specifies the abstract conventionalized domain of CONTAINER.

(13) PRISON

- a. She was a prisoner (from Lessing, 2010, p.21).
- b. [...] she felt even more caged there than in her bedroom (from Lessing, 2010, p.25).
- c. She did not once break down into irritation during these holidays, but it was like living out a prison sentence [...] (from Lessing, 2010, p.22).

(14) REFUGE

‘Miss Townsend, I’m besieged by seven devils, Miss Townsend, Miss Townsend, let me stay in your hotel where the devils can’t get me...’ (from Lessing, 2010, p.30).

(15) COLONY

‘[...] I feel as if there is an enemy there waiting to invade me.’ (from Lessing, 2010, p.17).

In (16), (17), (18), the clichéd metaphoric domains of MILITARY INVASION, RAPE and BUSINESS DEAL share common facets with the abstract container concept, complementing and expanding the spectrum of neural stimuli.

(16) NEUROSIS IS A MILITARY INVASION

a. She paid the bill and left the hotel, defeated (from Lessing, 2010, p.31).

b. [...] she came face to face with her own craziness which might attack her in the broadest valleys [...] (from Lessing, 2010, p.34).

(17) NEUROSIS IS A BUSINESS DEAL

a. He sounded indifferent about it. It was as if he were paying her, she thought: *paying her off* – yes, that was it (from Lessing, 2010, p.44).

b. The demons were not here. They had gone forever, because she was buying her freedom from them (from Lessing, 2010, p.56).

(18) NEUROSIS IS A RAPE

[...] he wants *to get into me and to take me over* (from Lessing, 2010, p.28).

These metaphors show the main heroine as a container. They awaken associations with self-deficiency, helplessness, dependence, instability or any other associations that are based on individual experiences of the reader.

Obviously, the CONTAINER concept is not just responsible for the metaphoric interpretation of the described experiences, emphasizing the causes and fundamental manifestations of the illness, but it is aimed at the creation of the reader’s definite emotional perception of the text. Consequently, the CONTAINER metaphor activates the personal specifics of the reader’s perception, depending on his/her understanding of the notion of container (confined space). Hence the difference in perception and understanding of the novel and the accelerated probability to match the reader’s current concerns. The writer’s genius is in the subconscious construction of the sequence of conceptual stimuli, which gradually leads the reader to the fulfilment of her pragmatic aims.

6. Results and discussion

In the results of the cognitive-pragmatic analysis of the novel *To Room Nineteen* by Doris Lessing, it was found that the most significant pragmatic aims achieved in the process of literary communication were: to raise the problems faced by women in a patriarchal society, and to intensify the manipulative influence on the reader. Among the main cognitive means used by the writer to achieve her pragmatic aims are the implicitly verbalized concept NEUROSIS, the CONTAINER concept used to metaphorically interpret the described events and some other relevant concepts and metaphoric constructions used to specify the major ones.

Based on the analysis of the cognitive mechanisms enabling the fulfilment of the writer’s pragmatic aims in the novel *To Room Nineteen*, the findings show that a major role can be attributed to the implicit verbalization of the key linking concept NEUROSIS, thus corresponding to the debated illness of Susan Rawlings. In order to reconstruct the concept NEUROSIS in the novel, conceptual markers were singled out in various medical definitions, according to the relevant term “neurosis”. The research showed that in the novel *To Room Nineteen* the concept is actualized through the conceptual markers representing the causes of the probable illness (Susan Rawlings’s irreconcilability with her husband’s infidelity and her suppressed inner desires) and its symptoms (frustration and anxiety, phobias, depression, avoidance behaviours, bipolar I disorder and somatic conditions).

The writer’s major pragmatic aim in implicating the concept neurosis leads the reader to the estimation of a woman’s role in a man’s world. Using this cognitive means, she violates a number of maxims of conversation enumerated by Verschueren (such as do not say less or more than is required, say only what you believe to be true, be relevant (Verschueren, 2015, p.796)). It makes the reader generate the extra meaning of the imaginary illness and consequently to detect 1) firstly, that the heroine’s obviously incorrect understanding of life circumstances was created by social restrictions, 2)

secondly, her inadequate behaviour was caused by suppression of her inner desires for self identification.

This investigation shows that the implication of the concept NEUROSIS enables the fulfilment of the author's pragmatic aim to provide greater manipulative influence on the reader. It creates the basis for the implementation of psychological influence, ensuring the reader's engagement in message creation, preserving reader's trust regardless of the transferring of inaccurate information, etc. The implication of the concept NEUROSIS participates in the reader's neural simulation through nomination of somatisms, retrieval of memories from previous painful experiences, the activation of the "mirroring" phenomenon, etc.

In the process of analysis, it was determined that another cognitive means of establishing the writer's pragmatic aims in the novel is metaphoric modelling. It, to the greater extent, clarifies the writer's subconscious predictions about the sequence of abstract cognitive stimuli.

The key textual metaphor implicitly integrated into the title of the novel *To Room Nineteen* is the CONTAINER metaphor mediating most of the metaphorical expressions in the text. The usage of the notion of a container in another container and the two-faced interpretation of the container (as a protector or restrictor of freedom and independence) enables the writer to model: 1) firstly, the perception of a woman as a possessor of her individuality (a small container) in a patriarchal society (a large container) full of restrictions and aggression; 2) secondly, her place at home and in the hotel room number nineteen (medium containers) which provide a temporary protection, shelter from the outside world (see *Fig. 1*). Consequently, such metaphoric interpretation is responsible for the successful fulfilment of the writer's major pragmatic aim – to raise the problem of a woman living in a patriarchal world.

Metaphoric modelling intensifies the writer's manipulation of the reader's perception through shading and highlighting of the appropriate facets. It provides psychological influence through creation of the proper associations and effective imaginative perception through the establishment of specific images. Cognitive metaphorization implements activation of the reader's neural activity by creating imaginative simulation of his/her body in action and involving personal cognitive experiences.

Using metaphoric modelling the writer enables the reader to experience the contradictory feelings and emotions of Susan Rawlings; she leads the reader in the process of literary communication minimizing the chances of misinterpretation. Pertaining to the neural theory of metaphor (Gallese and Lakoff, 2005; Lakoff, 2009), in literary communication Doris Lessing manipulates the reader's attitudes and emotions by selecting the proper source domain CONTAINER, which consequently activates in the reader's mind the same neurons as the target domain. To specify the abstract domain of CONTAINER the writer uses the other source domains such as PRISON, REFUGE and COLONY. To complement and expand the spectrum of neural stimuli, she uses such clichéd metaphors as NEUROSIS IS A MILITARY INVASION, NEUROSIS IS A BUSINESS DEAL and NEUROSIS IS A RAPE. They have common facets with the concepts FREEDOM or INDEPENDENCE and show Susan as a CONTAINER.

These findings prove that the writer predicted and planned sensory input grounded in her cognitive experience manipulating the reader's cognitive process of language comprehension and hence their neural reaction in the process of literary communication. This research proves that the process of manipulation is based not on the use of the implicit concept and cognitive metaphoric models, but rather on how to make these cognitive means provide the fulfilment of the determined pragmatic aims in the process of literary communication.

We can presuppose that the use of the reconstructed cognitive metaphors and implicated concept gives the writer the opportunity to avoid impeding the reader's identification and absorption, and on the contrary broadens the range of stimuli to make the readers find themselves in the given plot. It gives the writer an opportunity to create a contradiction of feelings and emotions and enables the reader to select those facets that are closer to them. This enforces the greater influence on the reader, even if the pragmatic aim of illustrating the problems of women in a patriarchal society is not achieved.

7. Conclusion

This study built on cognitive pragmatic analysis of the novel *To Room Nineteen* and specified the role of cognitive means, notably the use of implicit verbalization of the concept and cognitive metaphors in the fulfilment of the writer's pragmatic aims, i.e. to raise the problem of woman in a patriarchal society and to provide greater manipulative influence on the reader.

As the research shows, literary communication varies the scope of cognitive pragmatics. This enables us to further our understanding of literary communication while answering the question: How do skilful authors help readers to create corresponding cognate images?

Thus, we argue in conclusion that the integrity of pragmatics and cognitive linguistics within the framework of cognitive pragmatics allows us to look into the problem of literary communication from the perspective of both addresser (writer) and addressee (reader), taking into account the cognitive-pragmatic factors which influence the creation of the message by the writer as well as its interpretation by the reader.

Furthermore, novel technologies and approaches provide opportunities for successive investigations using parallel recordings of neural reactions and activity of readers during specific points in the process of literary communication.

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