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NARRATIVE TENSION
WITHIN THE FRAMEWORK OF COGNITIVE MODELING
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H. Leshchenko. Narrative tension within the framework of cognitive modeling. This paper discusses cognitive linguistic foundations of narrative tension, defined as a particular way of story arrangement aimed at getting the reader's immediate cognitive response, accompanied by intense excitement exposed through the emotional states of fearful apprehension (suspense), curiosity and surprise. Narrative tension, as a part of the general interpretation program possessed by a literary text, is incorporated into its narrative structure. Since research on narrative tension is still being launched, numerous aspects of its evoking and maintaining remain undisclosed so far.

In this paper I propose an authentic methodology for cognitive modeling of narrative structure. Being a part of cognitive linguistic analysis of narrative tension incorporated in a narrative structure, cognitive modeling helps to conceptualize the complicated nature of the narrative proper, as well as to unify the principles of its studying.

Key words: cognitive modeling, cognitive proto-structures of narrative, narrative tension, narrative phases, narrative structure, thematic macrostructures.

Г. Лещенко. Наративна напруженість у світлі когнітивного моделювання. У статті розглянуто лінгвокогнітивні засади наративної напруженості, потрактованої як особливий спосіб побудови історії, що викликає безпосередню когнітивну реакцію читача, супроводжувану емоційними реакціями саспенсу, зацікавленості або збентеженості. Наративна напруженість, як частина загальної програми інтерпретації художнього твору, вбудована у його наративну структуру. Оскільки вивчення наративної напруженості лише розпочинається, багато аспектів, пов'язаних із її виникненням і утримуванням, залишаються недослідженими.

У статті запропоновано методику когнітивного моделювання наративної структури художнього тексту. Як частина загальної програми інтерпретації наративної напруженості, вбудованої у структуру наративу, когнітивне моделювання дозволяє, з одного боку, висвітлити складну сутність аналізованого феномена, а з іншого – уніфікувати принципи його аналізу.

Ключові слова: когнітивне моделювання, когнітивні протоструктури наративу, наративна напруженість, наративна структура, наративні фази, тематичні макроструктури.

А. Лещенко. Нарративная напряженность в свете когнитивного моделирования. В статье рассмотрены лингвокогнитивные основания нарративной напряженности, определяемой как особый способ построения истории, который вызывает непосредственную когнитивную реакцию читателя, сопровождаемую эмоциональными реакциями саспенса, любопытства или замешательства. Нарративная напряженность, как часть общей программы интерпретации художественного произведения, встроена в его нарративную структуру. Поскольку изучение нарративной напряженности только начинается, многочисленные аспекты, связанные со спецификой ее возникновения и удержания, остаются неисследованными.

В статье предложена методика когнитивного моделирования нарративной структуры художественного текста. Как часть общей программы интерпретации нарративной напряженности, встроенной в структуру нарратива, когнитивное моделирование позволяет, с одной стороны, прояснить сущность анализируемого феномена, а с другой – унифицировать принципы его анализа.

1. Introduction

The present paper discusses cognitive linguistic foundations of narrative tension, resulted from the author's strategy of text building aimed to arouse, maintain, and intensify the reader's interest to the text.

The paper reviews some central insights on narrative tension that come from the domain of cognitive narratology, which 'posits mental processes of perception and understanding and relies on models that are derived from how people deal with texts, foregrounding the conceptual schemata that operate in people`s mind' [Fludernik & Olsen 2011: 8]. From this standpoint, the reading process is viewed as 'a complex mental operation: the mind sifts through information old and new, recognizes patterns, activates memory structures, and establishes, strengthens or realigns mental network connections' [Reichle 2009: 16]. Therefore, the narrative itself is considered as not only a telling, but as a repository of mental representations, i.e. mental structures which reconstruct the actual world in a human`s mind and implement the individual`s knowledge about the world and the feelings he experiences while learning it [Shtern 1998: 214–215].

Given the applicability of cognitive approaches to studying narrative texts, with narrative tension embedded, this paper aims to develop a new methodology for building cognitive models of the narrative structure, as well as to reveal the complex mechanism of narrative tension inducing. Although this methodology is mostly based on the analysis of plot-oriented literary texts, the suggested principles of cognitive modeling of narrative structure can also be applied to narrative texts of different genres and forms.

2. The notion of 'tension' in linguistic studies

In modern linguistics, **tension** is defined in different ways: as an attribute of language structures (Admoni 1969; Yeltsova 2006), as a property of communicative units of speech (Myshkina 1998), as a text category, manifested by means of multilevel (mainly lexical and syntactic) lingual units (Yudina 1990), as a phenomenon of language, literature and art (Fill 2003) etc.

Unlike Eastern European studies, in which tension is perceived as belonging to the text proper, in Western linguistics, the notion of tension is mostly associated with the receptive-textual phenomenon of reader interest to the text / narrative (Ryan 2005; Phelan 2006; Herman & Vervaek 2009; Kuijpers 2014). Therefore, narrative tension is viewed from two perspectives – text-oriented and reader-oriented ones. From the text-oriented perspective, tension is a result of narrative organization evoking the reader`s intellectual and emotional feedback, determined by the *narrative past (retrospection / curiosity),* the *narrative future (prospection / suspense)* and the *narrative present (recognition / surprise)* (Brewer & Lichtenstein 1982; Dove 1989; Baroni 2016). From the reader-oriented perspective, tension is the reader`s psychological response to the development of fictional / factual events. This response is formed by the interaction of three major constituents: *uncertainty, expectation / anticipation* and *investment / engagement* (Gerrig 1994; Carroll 1996; Cupchick 1996; Wulff 1996; Zillmann 1996).

Critical studying of the reviewed literature enabled me to combine both approaches and further define **narrative tension** as a particular way of story arrangement aimed at getting the reader's immediate cognitive response, accompanied by intense excitement exposed through the emotional states of fearful apprehension (suspense), curiosity and surprise. Narrative tension, as a part of the general 'interpretation program possessed by a literary text' [Vorobyova 2013: 44], is incorporated into its narrative structure. The description of such a program requires a new methodology for linguistic analysis of narrative tension, developed in the cognitive framework. The

suggested analysis comprises two stages: (1) cognitive modeling of a narrative structure with the incorporated program of narrative tension, and (2) analysis of textual descriptions.

3. Narrative structure as a key notion in cognitive narratology

Cognitive narrative theory, or cognitive narratology, focuses on the mental representations and the cognitive structures that underlie narrative texts, both the actual texts and the reader`s perception are being investigated. Therefore, the text proper is conceptualized in two perspectives: as a sequence of verbalized events (Bremond 1973; Larivaille 1974; Todorov 1981; Adam 2011) and as an inter-correlation of these events within the global theme of the narrative (Propp 1928; Greimas 1996; Tan 1996; Kintsch 1998). The key notion employed in both traditions − *referential* and *hierarchical* − is **narrative structure**, which is, respectively, studied in two ways: either as a narrative sequence of the events (formal aspect), or as a thematic situational model (content aspect). As Michael Bamberg and Virginia Marchman argue, these two traditions are not commonly found together (Labov & Waletzky`s 1967 is an exception to this rule), despite the awareness that there is a complimentary simultaneous process of *binding* and *unfolding* between "local-level cohesive ties" and "global-level hierarchy" of the narrative organization [Bamberg & Marchman 1991: 279]. The authors insist on bridging the linguistic form and conceptual structuring function, emphasizing a need for a comprehensive, coherent description of the narrative structure, embracing both formal and content peculiarities of its organization.

Following this claim, I consider **the universal cognitive model of narrative structure** to be an appropriate methodological tool for further investigations. This paper tends to describe its conceptual parameters and highlight some issues of its modification. The structural principles of this model are supposed to correlate with the general criteria of narrativity, as well as to meet the requirements of a particular genre. Evidently, the reader (as an implied agency) is also taken into account, when building the model. Being an initial stage of an authentic methodology for cognitive linguistic analysis of narrative tension, cognitive modeling of narrative structure is based on the fundamental theoretical studies in the field of narratology (Sternberg 2003a, 2003b; Ryan 2005; Herman 2009; Fludernik 2011).

4. Theoretical grounds for cognitive linguistic analysis of narrative tension

Accomplished studying of critical reviews on the issues of narrative structure, allowed me to formulate the fundamental principles for cognitive modeling, employed for cognitive linguistic analysis of narrative tension:

- The structure of the narrative unfolds along the horizontal and vertical axes. The horizontal, syntagmatic axis demonstrates, on the one hand, the process of verbalization (speech generating with the help of lingual means), and, on the other hand, the reference process (the development of the events narrated). The vertical axis of the narrative represents the thematic hierarchy of narrative events, as well as their subordination to the global narrative theme (Bamberg & Marchman 1991).

- The global narrative theme is dependent on genre peculiarities. It is presented by thematic structure that regulates the reader`s expectations for the development of narrative events (Tan 1996). The thematic structure of the global topic hierarchically includes macro- and microstructures. Microstructures that determine the propositional-semantic content of textual descriptions are united within the macrostructure, which is subordinate to the global structure (Kintsch 1998). Macrostructure is *a situational model*, i.e. a model of a text situation (Dijk & Kintsch 1983). This hierarchy forms the semantic underpinning of the text, or the text base (Kintsch 1998).

- *Narrative sequences* that are cyclically reproduced in the text (Todorov 1981; Adam 2011) are conceptualized as a sort of macrostructures, which combine the propositional content of microstructures. These 'cycles' represented by a set of *narrative phases* 'Orientation – Complication – Evaluation – Resolution – Coda' (Labov 1972), objectify a certain thematic unity. Within the narrative structure, those sequences are united by combining, embedding and interweaving

(Todorov 1981). The whole text can contain several narratives, one of which is dominant, and the other is additional (Scott 2013).

- The narrative structure is characterized by built-in narrative tension (Scott 2013), evoked by 'narrative probabilities', conceived as 'bifurcation points' (Bremond 1973) in one or another narrative phase.

- The components of the reader`s tension are his / her predictable emotional responses of suspense, curiosity and surprise (Brewer & Lichtenstein 1982), attending prospection, retrospection and recognition (Sternberg 2003a, 2003b), being cognitive operations of text processing.

- Narrative projection into the reader `s mind is performed due to latent actional triggers (Sternberg 2003a), implanted in the surface representation of the text (Kintsch 1998).

All these claims lay the foundation of suggested methodology for cognitive modeling of narrative structure.

In my research, the minimal unit of formal and content segmentation of the narrative is represented by **narrative episode**. Although the definition of episode is not uniform, most scholars employ the notion elaborated by Van Dijk, when discussing the episodic structure of newsstories: 'Roughly speaking, paragraphs or *episodes* are characterized as coherent sequences of sentences of a discourse, linguistically marked for beginning and / or end, and further defined in terms of some kind of "thematic unity" – for instance, in terms of identical participants, time, location or global event or action' [Dijk 1982: 177].

Narrative episodes combined within the larger structural and compositional clusters, constitute narrative phases of Orientation, Complication, Evaluation, Resolution and Coda (except for Resume, correlated with the title). Any of these narrative phases may comprise one or more narrative episodes. The sequence of these phases, in which Complication and Evaluation can iterate time and again, forms a skeleton of the general cognitive structure of a narrative text, presented by its cognitive model. The building blocks of this model are represented by cognitive proto-structures of narrative – prospection, retrospection, and recognition.

5. Cognitive Proto-Structures of the Narrative: major issues
Cognitive Proto-Structures of the Narrative (CPSN) are complex conceptual schemas which demonstrate (1) the sequence of narrative phases, (2) their thematic (conceptual) representation in terms of interrelated argument slots, and (3) the story's reader's response to the narrative time. This response consolidates a CPSN as a discrete coherent whole. With vectors of the narrative time in view, the CPSN are identified as **prospection** (the response WHAT WILL HAPPEN?), **retrospection** (the response WHAT HAPPENED?), and **recognition** (the response WHAT IS HAPPENING?).

(1) In CPSN, the syntagmatics of narrative phases represented by the sequence 'Orientation – Complication – Evaluation – Resolution – Coda' is enabled by the repetition of Complications and Evaluations between the initial Orientation and the final Resolution / Coda.

(2) The thematic development of the narrative phases constituting the CPSN presupposes a macro-theme associated with a certain narrative event, with its participants are its *actants*. The actants of the macro-theme, united by some ACTION, form a thematic macrostructure, with its constituents are *argument slots*, provided in terms of Semantics of Lingual Networks (Zhabotynska 2013).

(3) In CPSN, the reader`s response to the *narrative time* is represented by an *intellectual component* (prospection, retrospection, recognition), accompanied by an appropriate *emotional component* (suspense, curiosity, surprise).

In **prospective CPSN** (graphically, its components are hexagonal), in Complication the argument slots of the thematic macrostructure are filled, as a rule, with the specific information, or their content is specified during the plot movement. The only unfilled slot, up to Resolution, is OUTCOME supposing either a positive or a negative solution to the conflict and inducing tension

and anxiety, or suspense. It is the process of filling this slot that serves a guarantee of retaining the reader`s interest to the narrative: WHAT WILL HAPPEN? (Fig. 1).
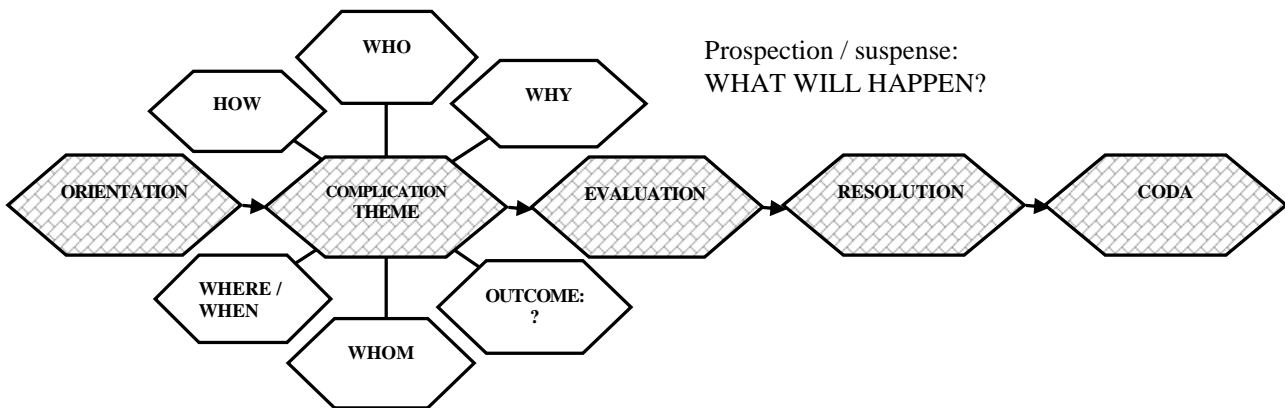

Figure 1. CPSN: prospection

Retrospective CPSN (graphically, its components are oval) demonstrates the uncertainty associated with the information deficit experienced by the reader. Thus, in thematic macrostructures of the narrative sequence, one or more slots appear to be unfilled up to Resolution, evoking the reader`s intense curiosity: WHAT HAPPENED? The induced tension is relieved in Resolution, where the initial set of roles is changing in some way, and is specified by means of gradually incoming story information, the narrative theme remains unchanged (Fig. 2).
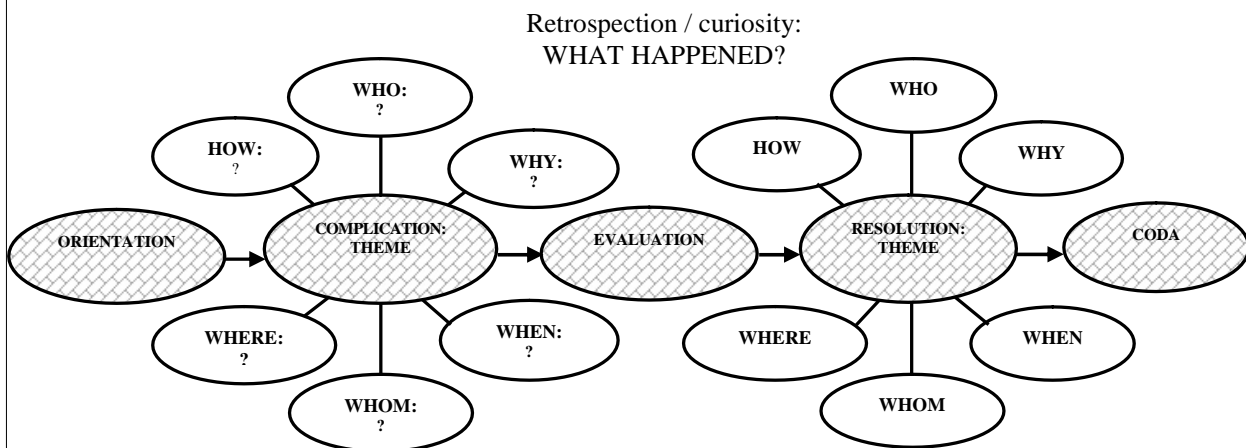

Figure 2. CPSN: retrospection

In **recognitive CPSN** (graphically, its components are rectangular), the mistaken interpretation of the data available, accomplished by the reader, generates in his mind the false thematic macrostructure in Complication (Theme 1). Then the reader`s further awareness of his own mental miscalculations is fixed in Resolution, whereas the information concerning with the narrative events is organized within the framework of an absolutely different thematic macrostructure (Theme 2). While data processing, the reader experiences some difficulties that makes him feel a sort of surprise: WHAT IS HAPPENING? That cognitive-emotional confusion is removed in Resolution, where narrative events are reinterpreted in a proper way: Theme 1 → Theme 2 (Fig. 3).

Recognition / surprise:
WHAT IS HAPPENING?

| WHO | | WHO |

| HOW | WHY | HOW | WHY |

| ORIENTATION | COMPLICATION: THEME 1 | EVALUATION | RESOLUTION: THEME 2 | CODA |

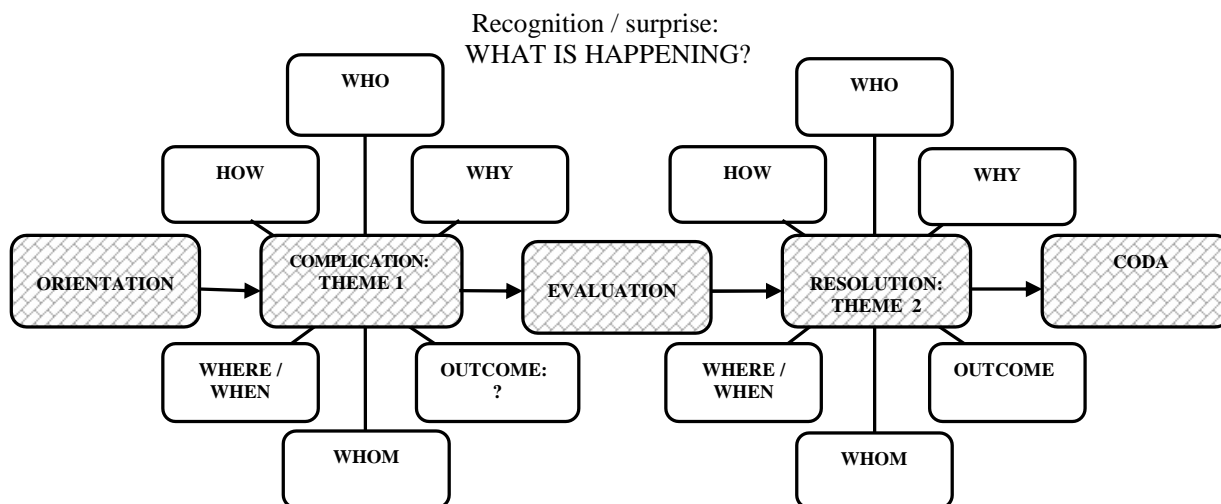| WHERE / WHEN | OUTCOME: ? | WHERE / WHEN | OUTCOME |

| WHOM | | WHOM |

Figure 3. CPSN: recognition

These CPSN – prospective, retrospective, and recognitive – build up cognitive models of the narrative structure inherent in particular texts. Such models are divided into **simplexes** and **complexes**. Cognitive simplexes are constituted by one of the three CPSN. Cognitive complexes, including two and more CPSN, demonstrate different ways of their combining (addition and inclusion), and are accordingly split into *additive, inclusive,* and *additive-inclusive* (see more details in [Leshchenko 2017]).

Based on CPSN, cognitive models of narrative structure meet the requirements of 'integrity': they demonstrate formal arrangement of the text through its *narrative scheme* and simultaneously introduce its *semantic organization* by means of interrelated thematic macrostructures, being reconstructed in narrative phases. With all apparent diversity, which reflects the peculiarities of specific narrative texts, their cognitive models are built on the identical principles and reproduce the unified cognitive proto-structures of the narrative.

6. The methodology for cognitive modeling of narrative structure

As I stated above, the suggested framework of cognitive linguistic study of narrative tension includes two stages: (1) cognitive modeling of narrative structure, and (2) analysis of textual descriptions. Since my paper focuses on cognitive modeling of the narrative, I tend to concentrate on the procedure itself, omitting the issue of verbal manifestation of the interpretation program of narrative tension.

Thus, the procedure of building cognitive models of narrative structure includes the following steps:

1)   distinguishing the number of narrative episodes (NE) and fixing their correlation with the narrative phases (NP);

2)   determining the thematic unfolding of NP in terms of argument slots;

3)   representing the cognitive model of the story`s narrative structure with the help of conceptual graphics, a story`s transcript is supplemented.

For the demonstration of the elaborated method, Agatha Christie`s short story 'The Million Dollar Bond Robbery' (1) was taken.

The Million Dollar Bond Robbery

A – Philip Ridgeway, B – Mr. Vavasour, C – Mr. Shaw, D – Esmee Farquhar, E – Mr. Ventnor, F – Hercule Poirot. Narrative schema: 10 NE, 7 NP, 1 CPSN: {Orientation /1/ – Complication /2−4/ – Evaluation /5–6/ – Complication /7/ – Evaluation /8/ – Resolution /9/ – Coda /10/}$_{Retrospection}$ (Fig. 4).

Transcript

- O r i e n t a t i o n   (1): **NE-1. Newspaper information**. Poirot and Hastings discuss the newspaper information about the disappearance of one million dollar bonds on board the Olympia (*'Well, look at this last coup, the million dollars` worth of Liberty Bonds which the London and Scottish Bank were sending to New York, and which disappeared in such a remarkable manner on board the Olympia'*) [CRIME: THEFT. OBJECT: BONDS. PLACE OF CRIME: BOARD 'OLYMPIA'. <u>WHO IS THE CRIMINAL? HOW WERE THE BONDS STOLEN? – curiosity</u>].

- C o m p l i c a t i o n   (2 − 4): **NE-2. Miss Esmee Farquhar`s visit.** The young lady asks Poirot to investigate this theft, as her fiancée, Philip Ridgeway, appeared to become the main suspect of the crime (*'I am referring to the theft of Liberty Bonds on the Olympia.' <...> You see, Monsieur Poirot, I am engaged to Mr. Philip Ridgeway.'– 'Aha! and Mr Philip Ridgeway –'Was in charge of the bonds when they were stolen. Of course no actual blame can attach to him, it was not his fault in any way. Nevertheless, he is half distraught over the matter..'*) [ESMEE FARQUHAR: CLIENT. PHILIP RIDGEWAY: VICTIM. <u>WHO IS THE CRIMINAL?– curiosity</u>]. The bonds were handed to Mr. Ridgeway and sealed in his presence. On the way to New York the bonds vanished. Incredibly, but a few bonds were offered for sale before the Olympia`s arrival (*They were counted, enclosed in a package, and sealed in his presence, and he then locked the package at once in his portmanteau.' <...>'A portmanteau with an ordinary lock?' – 'No, Mr. Shaw insisted on a special lock being fitted to it by Hubbs`s. Philip, as I say, placed the package at the bottom of the trunk. It was stolen just a few hours before reaching New York. A rigorous search of the whole ship was made, but without result. The bonds seemed literally to have vanished into thin air.' – Poirot made a grimace. 'But they did not vanish absolutely, since I gather that they were sold in small parcels within half an hour of the docking of the Olympia!'*) [MR. VAVASOUR: CO-VICTIM-1. MR. SHAW: CO-VICTIM-2. <u>WHO IS THE CRIMINAL? HOW DID HE OPEN THE PORTMANTEAU? HOW DID HE TAKE THE BONDS AWAY? – curiosity</u>]. **NE-3. Questioning Philip Ridgeway.** Poirot and Hastings meet with Mr. Ridgeway. When narrating, Philip draws the listeners` attention to a strange thing: at first the robber tried to break the lock, but then he opened the valise with a key. Poirot pricks up his ears (*'My cabin trunk was half out from under the bunk  and all scratched and cut about where they`d tried to force the lock.' – 'That`s so. They tried to force it, but couldn`t. And, in the end, they must have got it unlocked somehow or other.' – 'Curious,' said Poirot, his eyes beginning to flicker with the green light I knew so well. 'Very curious! They waste much, much time trying to prise it open, and then − sapristi! – they find that they have the key all the time −for each of Hubbs`s locks are unique.' – 'That`s just why they couldn`t have had the key. It never left me day or night.' 'You are sure of that?' – 'I can swear to it, and besides, if they had had the key or a duplicate, why should they waste time trying to force an obviously unforceable lock!'<...> 'Very well, the bonds were stolen from the trunk. What did the thief do with them? How did he manage to get ashore with them?'*) [<u>HOW DID THE CRIMINAL OPEN THE PORTMANTEAU? HOW DID HE TAKE THE BONDS AWAY? – curiosity</u>]. **NE-4. Questioning Mr. Vavasour and Mr. Shaw.** The detective questions the bank directors and comes to know that each of them also has a key to the portmanteau. (*'As to the keys, Mr. Ridgeway had one, and the other two are held by my colleague and myself'*) [<u>WHO IS THE CRIMINAL: RIDGEWAY, VAVASOUR, SHAW? – curiosity</u>].

THE MILLION DOLLAR BOND ROBERY

NE-1. Newspaper information.
NE-2. Miss Esmee Farquhar`s visit.
NE-3. Questioning Philip Ridgeway.
NE-4. Questioning Mr. Vavasour and Mr. Schaw.
NE-5. Discussion.

NE-6. At the train.
NE-7. Questioning the stewards.
NE-8. The letter to the police.
NE-9. Reconstruction of the crime.
NE-10. Esmee Farquhar`s arrival.

A – Philip Ridgeway   D – Esmee Farquhar
B – Mr. Vavasour   E – Mr. Ventnor
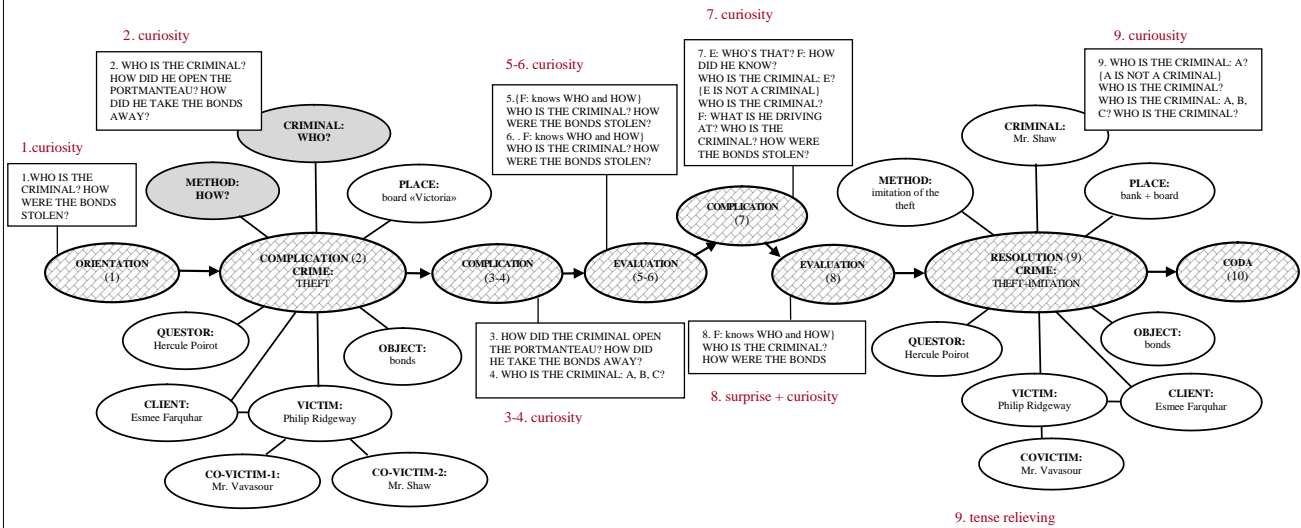C – Mr. Shaw   F – Hercule Poirot

Fig. 4. 'The Million Dollar Bond Robbery': cognitive model (Retrospection)

- E v a l u a t i o n (5–6) : **NE-5. Discussion.** On leaving the bank, Poirot declares, that he has already unraveled the case, and the only thing he needs is to question the board staff. (*'I am disappointed,' said Poirot, as we emerged into the street. – 'You hoped to discover more? They are such stodgy old men.' – 'It is not their stodginess which disappoints me, mon ami. I do not expect to find in a Bank manager a "keen financier with an eagle glance" as your favorite works of fiction put it. No, I am disappointed in the case – it is too easy!' – 'Easy?' – 'Yes, do you not find it almost childishly simple?' – 'You know who stole the bonds?' – 'I do. <...>' What are you waiting for?' – 'For the Olympia. She is due on her return trip from New York on Tuesday'*). [POIROT: KNOWS WHO IS THE CRIMINAL AND HOW THE BONDS WERE STOLEN. <u>WHO IS THE CRIMINAL? HOW WERE THE BONDS STOLEN? – curiosity</u>]. **NE-6. At the train**. On the way to the port, Hastings tries to find out the criminal`s name, but Poirot refuses to reveal his secret (*Tuesday saw us speeding to Liverpool in a first-class carriage of the L.& N.W.R. Poirot had obstinately refused to enlighten me as to his suspicions – or certainties. He contented himself with expressing surprise that I, too, was not equally au fait with the situation. I disdained to argue, and entrenched my curiosity behind a rampart of pretended indifference*). [POIROT: KNOWS WHO IS THE CRIMINAL AND HOW THE BONDS WERE STOLEN. <u>WHO IS THE CRIMINAL? HOW WERE THE BONDS STOLEN? – curiosity</u>].

- C o m p l i c a t i o n (7) : **NE-7. Questioning the stewards.** On Olympia board Poirot asks about one Mr. Ventnor who occupied the cabin next to that of Philip Ridgeway. This question puzzles Hastings greatly. (*'An elderly gentleman, wearing glasses. A great invalid, hardly moved out of his cabin.' The description appeared to tally with one Mr. Ventnor who had occupied the cabin C 24 which was next to that of Philip Ridgeway. Although unable to see how Poirot had deduced Mr. Ventnor`s existence and personal appearance, I was keenly excited*') [<u>VENTNOR: WHO`S THAT? POIROT: HOW DID HE KNOW? – curiosity</u>]. Hastings assumes, that being that mysterious criminal, Mr. Ventnor got off the first, but the steward denies. Poirot makes a grin (*'Tell me,' I cried, 'was this gentleman one of the first to land when you got to New York?' The steward shook his head. 'No, indeed, sir, he was one of the last off the boat. 'I retired crestfallen, and observed Poirot grinning at me*) [<u>WHO IS THE CRIMINAL: VENTNOR? VENTNOR IS NOT A CRIMINAL. WHO IS THE CRIMINAL? – curiosity</u>]. Irritatingly, Hastings announces that the evidence obtained totally ruins Poirot`s theory, but the detective looks completely satisfied. (*'It`s all very well,' I remarked heatedly, 'but that last answer must have damped your precious theory, grin as you please!' – 'As usual, you see nothing, Hastings. That last answer is, on the contrary, the coping-stone of my theory.' I flung up my hands in despair. 'I give it up'*) [<u>POIROT: WHAT IS HE DRIVING AT? – surprise. WHO IS THE CRIMINAL? HOW WERE THE BONDS STOLEN? – curiosity</u>].

- E v a l u a t i o n (8) : **NE-8. The letter to the police.** At the train Poirot writes a letter to the police, in which he identifies the criminal and explains the details of the crime. (*When we were in the train, speeding towards London, Poirot wrote busily for a few minutes, sealing up the result in an envelope. – 'This is for the good Inspector McNeil'*) [POIROT: KNOWS WHO IS THE CRIMINAL AND HOW THE BONDS WERE STOLEN. <u>WHO IS THE CRIMINAL? HOW WERE THE BONDS STOLEN? – curiosity</u>].

- R e s o l u t i o n (9) : **NE-9. Reconstruction of the crime**. At the restaurant, waiting for Esmee Farquhar, Hastings presupposes that the criminal is Philip Ridgeway, but Poirot is laughing at his friend. (*'What about Ridgeway?' – 'The habit of incoherence is growing upon you, Hastings. <...> If Ridgeway had been the thief – which was perfectly possible – the case would have been charming; a piece of neat methodical work.'*) [<u>WHO IS THE CRIMINAL: RIDGEWAY?</u> RIDGEWAY IS NOT A CRIMINAL. <u>WHO IS THE CRIMINAL? – curiosity</u>]. Then Poirot

reconstructs the crime: it was an imitation of the theft, as the bonds had been stolen much earlier. The criminal`s partner arrived in New York on another board beforehand, that's why a few bonds appeared at the stock-exchange. The criminal himself was following Mr. Ridgeway, lying in hiding. Just before the arrival, he imitated the robbery and returned to London [METHOD OF CRIME: imitation]. The number of suspects is reduced to three persons who have an access to the bonds. (*It would be an easy matter for any of the three men present to have prepared a duplicate package which could be substituted for the genuine one*) [WHO IS THE CRIMINAL: RIDGEWAY, VAVASOUR, SHAW? – curiosity]. On hearing it, Hastings can`t suppress his impatience. (*'But who – which was he?'*) [WHO IS THE CRIMINAL? – curiosity]. Poirot, then, deliberately drags out his answer and at last names the criminal (*'The man who had a duplicate key, the man who ordered the lock, the man who has not been severely ill with bronchitis at his home in the country – enfin, that 'stodgy' old man, Mr Shaw!'*) [WHO IS THE CRIMINAL? – curiosity. CRIMINAL: MR. SHAW].

- C o d a (1 0): **NE-10. Esmee Farquhar`s arrival.** Miss Farquhar enters the lounge-room. Poirot leads her to the table.

The short story 'The Million Dollar Bond Robbery' is a typical classical detective, the thematic centre of which is crime detection. In the initial macrostructure in Complication the theme CRIME is interconnected with the following argument slots: OBJECT, VICTIM, CO-VICTIM-1, CO-VICTIM-2, PLACE, QUESTOR, CLIENT, CRIMINAL (?) and METHOD (?). The latter two slots are entropic, open, i.e. lacking the necessary data, so graphically they are darkened. Since the plot movement can influence the final thematic macrostructure in Resolution, there registered some changes: the theme CRIME (theft → theft + imitation) and the slot PLACE (board → bank + board) are both modified; the slot CO-VICTIM-2 is not represented because of changing the actor B`s role (CO-VICTIM-2 → CRIMINAL), the slots CRIMINAL and METHOD are filled with relevant information, entropy is eliminated. As an emotive component of this model, curiosity, which is characteristic to Retrospection, is fixed in each narrative phase, being combined with surprise in NE-7.

According to the principles of cognitive linguistic analysis of narrative tension [Leshchenko 2017: 145–168], cognitive modeling of the story`s structure presupposes further analysis of its textual descriptions, serving as cognitive and emotional triggers of narrative tension.

7. Conclusion

Understanding the narrative as a result of the cognitive-emotional activity rather than as a set of different qualities of verbal texts, allows researchers to examine narrative properties, irrespectively of their individual generic and medial realizations. Therefore, cognitive modeling of the narrative structure is viewed as the method which helps to conceptualize the complicated nature of the narrative proper and to unify the principles of its analysis.

The innovative structural branch of cognitive narratology advanced in this publication, aims to relate the narrative as a linguistic macro-sign with particular mental (cognitive) structures in the speakers' minds. This methodology developed for cognitive modeling of narrative structure contributes to further exploring the field of cognitive narratology, which is new to Ukraine. The results of my research can be applied to the wide range of verbal narratives (literary and cinematic narratives, comics, audio plays etc.), as well as non-verbal narratives (music, dance, computer games etc.).

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