The Role of Perspective Schematic System in Meaning Construction in Khushwant Singh's *Train to Pakistan*

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Nabaz Ismael Hamad
Language and Translation Center, Salahaddin University-Erbil
Nabaz.hamad@su.edu.krd

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Abstract

The paper examines Perspective Schematic System as one of the five constituting concept structuring categories to find out what is the role of this system in meaning construction process, especially at sentence level. It also attempts to know why, when and how the speakers resort to the components of this system in discourse. The study data is taken from Khushwant Singh's *Train to Pakistan* novel and analysed within Talmy's perspective schematic system model via using introspection method. The analysis showed that this system is pervasive in present and past tenses sentences, and compound, aspectually completed and progressive sentences. Also in organising the structure of the content meanings provided by the open-class subsystem, the majority of the sentences inevitably require this system to construct their meaning. The study has concluded that all the categories of this system are expressed by closed-class subsystem, grammar. The study has also come to the conclusion that this system categories are resorted to when speakers would like to or have to select how to mentally conceptualise and scan a scene or the referent entity in terms of location, distance, mode and direction of viewing among category member options. And then depicted it in language via closed-class subsystem for a situationally and contextually intended purpose.

Keywords: *Cognitive semantics, perspective system, closed-class subsystem, referent entity, scene conceptualisation.*

1.Theoretical Prerequisite

1.1 Literature Review

Entities are referred to and/or scenes and situations are described by linguistic units. These entities and scenes are objects and events, or can be subjective experiences including feeling, joy and reacting. Following Talmy (2000a) that the language user's conceptual system is reflected in the user's way of language to convey entities and scenes. This conceptual system called as cognitive representation that is manifested in language in two inescapably complementary subsystems of conceptual structuring and conceptual content. These subsystems provide the structure and the content for a scene respectively, and are equally important but have very different dimensions to the scene that they construct together (Evans and Green, 2006, p.192).

According to Talmy (2000a), certain schematic categories patterned by the notions that are grammatically specified. These categories make groups together and form the system of concept structuring, this concept structuring system known as *schematics systems*. There are five schematic systems: *Configurational structure*, that is concerned with the objects in space and time and their relations. *Perspective*, which is location or path of the point at which one places one's "mental eye" to regard a scene. *Attentional* is related to patterns in which different data are fore-and Backgrounded. *Force dynamics* deals with the relations between entities such as opposition, overcoming, helping and hindering, causing and preventing. and *Cognitive state*, which is very extensive one and sub-divides into other schematic systems, but it is mainly about volition and intention, the criterial attributes of a sentient agent. In content,

each schematic system is somewhat independent of the others as each can add a different conceptual dimension to those of other schematic systems. Besides, they coordinate and connect to each other by grammatical forms (pp.40-41). Thus, prior being expressed via language, a scene is structured based on the collaboration of all the schematic systems. Each of the schematic systems contributes to a different structural aspect of the scene, resulting in the overall delineation of the scene's skeletal framework.

After a referent entity is specified by the closed-class forms of configurational schematic system, Perspective schematic system becomes responsible for establishing a conceptual perspective point from which that entity is viewed. Perspective schematic system is mostly related to visual sensory modality and directs where someone places mental eyes or to look out at the structured scene or event (Talmy, 2006 p.258). Therefore, a viewpoint is established by the perspective schematic system from which participants and scenes can be viewed. This perspective schematic system comprises of a number of schematic categories that find reflexes in the semantic system of a given language (ibid:68-76). These schematic categories include: the location of a perspective point within a "referent scene", the distance of a perspective point from the regarded scene (distal, medial, proximal); perspectival mode, including motility, meaning whether the perspective point is stationary or moving, and mode proper, that is synoptic versus sequential viewing; and direction of viewing, which is "sighting" in a particular direction (spatially or temporally) from an established perspective point.

For further generalising Talmy's perspective schematic system, Croft and Cruse (2004, p.58) argue that perspective is essential for spatial descriptions and depends on the speaker's relative situation and viewpoint. But they also refer to spatiotemporal domains in perspective that is based on knowledge and belief. Here the cognitive characteristic of perspective is related to the philosophical notion of situatedness in the world proposed by Heidegger (1962, p. 79-80). Thus, being-in-the-world means to be in a particular location, where this location is construed widely to cover epistemic, temporal, spatial and cultural contexts.

Regarding the previous studies on Perspective Schematic System, Huhn, et al., (2009, pp.130-131) account is the only study that briefly refers to the benefits of perspective in narrative texts like stories. They state that such schematic system helps to account the processes and sub-processes involved in conceptualisation. It also helps the analyst to discover how narrative texts can represent relatively statically or dynamically scanned scenes. In narratives, scenes can also be viewed from certain spatial and temporal directions, and viewpoints on scenes are possible to be distal, medial, or proximal, which is ranged from being far away to being up close. Furthermore, each such distance increment, can carry a default expectation about the degree of granularity (or level of detail) of the scene conceptualisation. What this implies is that, closer perspectives on scenes usually yield finer-grained (=more granular, more detailed) representations; while more distant perspectives normally yield coarser-grained (=less granular, less detailed) representations.

1.2 The Study Observations and Contributions

Based on the literature and previous studies review, a number of observations have been made that have become the foundations for the present study contributions.

The first observation is that the literature of Perspective is substantially left with no elaboration, especially in relation to pure semantic studies. All the schematic systems, including perspective, lack of literature due to their high complexities and abstractness along other reasons.

Another observation is that if there are any studies, they will be inadequate as they only tackle the schematic systems within other linguistic levels such as a small portion of the

system is discussed in pragmatic within deixis. Thus, there is a barely or almost no reference to its cognitive semantics aspects.

It is also observed that Perspective Schematic System has not been applied on any pieces of literary or non-literary data for further falsification or verification of the model. Even those few sources that have mentioned it, they have repetitively re-cited Talmy's own examples.

The last observation is that although *Train to Pakistan* novel has an international reputation in term of its rich linguistic structures and literary content, it has not been studied under any semantic theories and models.

1.3 The Problem

The problem of Perspective Schematic System or Perspective is two-sided. One side is that this schematic system has always only been mentioned as one of the five schematic systems of concept structuring. The other side, depending on the observations made, is that it has only been partially investigated within cognitive grammar and/or syntax and linguistics frames. While its semantic aspects, functions and loads are essential and crucial which have not been focussed and completely relegated. These pave the way for the rise of these questions:

1. What is the actual role and contribution of Perspective Schematic System to meaning construction phenomenon at sentential and discourse level?
2. When and how is this Schematic System resorted to by language users?

1.4 The Aims

The first and foremost aim is to specify and accentuate the actual role and contribution of Perspective Schematic System to meaning construction processes.

The second aim is to identify the situations and contexts in which speakers conceptually need or resort to the use of such schematic system categories before being represented linguistically.

1.5 The Hypotheses

The first hypothesis is that Perspective Schematic System is essentially one of the five concept structuring schematic systems. Thus, perspective must firstly be mentally prompted on their semantic basis as primary blocks of constructing meaning only from which they are extended to fulfil their grammatical and /or syntactic function(s).

The second hypothesis is that Perspective Schematic System categories enable speakers to follow and conform their mental view perception, especially in the state of descriptions and concomitantly reflected verbally via language.

1.6 Methodology

1.6.1 Data Description and Selection

The study data is collected from Khushwant Singh's most well-known novel, *Train to Pakistan,* written in 1956 inspired by the Partition of India in 1947. It is a historical novel whose original language is English and it is one of the most popular books in the history of Indian literature. Khushwant Singh is one of India's distinguished men of letters with an international reputation as he was a novelist, short-story writer, historian, essayist, journalist and editor. He is also one of the key founders to establish Indian writing in English as a versatile genius. He produced some of the most provocative and admired English-language fiction and nonfiction works in post-World War II India, for which he was given several national and international wards. In Train to Pakistan, instead of depicting the Partition in terms of only the political events surrounding it, Singh digs into a deep local focus, providing a human dimension which brings to the event a sense of reality, descriptive, horror, humour, and believability based on real-time incidents.

1.6.2 Adopted Model

The paper adopts Talmy's (2000) Perspective Schematic System model which is the establishment of a conceptual perspective point from which an entity is cognitively regarded. In Talmy's view, the grammar, known as 'closed-class subsystem' of a sentence is responsible for the conceptual structure representation, while the lexical, known as 'open-class subsystem' of that sentence contribute to the content representation. These two subsystems have inseparably complementary functions and form the conceptual system of language. Across languages, the conceptual structuring system of language is divided into five schematic systems (ibid:21).

One of these schematic systems is Perspective that specifies the perspective from which a scene is viewed. This system covers a number of schematic categories that relate to the spatial or temporal perspective point from which a scene is viewed, the distance of the perspective point from the entity viewed, the change of perspective point over time and the path it follows with change, and the viewing direction from the perspective point to the regarded entity. Further, Perspective Schematic System is mostly characterized in visual terms as, in effect, pertaining to where one places one's 'mental eyes to 'look out' upon a referent structure (ibid:68).

1.6.3 Method

The study uses *Linguistic Introspection Analysis* method, known as *Introspection*, proposed by Talmy (2000, pp.4-7), as cognitive semantics studies centre their research on conceptual organisation, thus, on the content experienced in consciousness. In cognitive semantics, the primary object of the study is to qualitatively deal with mental phenomena as these phenomena occur in awareness. Therefore, cognitive semantics is a branch of phenomenology, especially conceptual content one and its structure in language. Then, *Introspection* is the only method that can access the phenomenological content and structure of consciousness.

Introspection method is justified in much the same way as the methods settled on by any science. In any scientific method, the researcher has to go to where the study data can be found. For instance, when a researcher's specialty is geology, this researcher must go and explore the earth. Similarly, if a researcher's area of study is linguistic meaning, they must go to where meaning is located, which is conscious experience. In the case of such subjective data, ``going" to their location consists of introspection.

Introspection method has already been used as a necessary component in most of linguistic studies, even apart from semantics. Including the linguistic studies on syntax, grammar, pragmatics, psycholinguistics, discourse analysis all finally depend on a tissue of judgments made by individuals as to the grammaticality or the logical-inferential properties of sentences. Such judgments are purely the product of introspection. Overall, most of human theories, particularly psychological-related ones originally rooted from and yet rest on a presumption of some form of consciousness or the efficacy of introspection, whether stated or not. Thus, along with the other generally accepted methods, the use of introspection must be recognized as the most appropriate and arguably necessary method in cognitive science studies.

1.6.4 Procedure

A manual procedure is followed to conduct qualitative study. For this reason, the *Train to Pakistan* novel is read thrice to understand it, next observing and highlighting the structures under study, then extracting and analysing the examples under Perspective Schematic System model via Introspection method.

2.The Application of Perspective Schematic System to the Analysis of *Train to Pakistan*

There are four schematic categories that form perspective schematic system, all of which are exemplified from the novel and analysed. These schematic categories include: Perspectival Location, Perspectival Distance, Perspectival Mode and Direction of Viewing.

2.1 Perspectival Location

This schematic category is about specifying the spatial positioning of the perspective point within a larger frame. Both lexical and grammatical forms can play roles in the location specification that where a perspective point must be within a referent scene (Talmy, 2000a, p. 68). This schematic category is in parallel to the notion of deixis in pragmatics as deixis specifies the position of the perspective point based on the speaker's present location. For instance, an object can be said to move towards or away from the speaker's location by the lexical forms of *here* and *there* in English. On the perspectival location schematic category, take these examples:

(1) *The door opened and shut gently, and a small dark figure slid into the room.*
(Train to Pakistan, p.58)

(2) *A small dark figure opened door and shut it gently and slid into the room.*

Here the narrator describes a situation where a prostitute girl enters Hukum Chand's room, who is the magistrate and deputy commissioner, to have entertainment. The narrator (the speaker henceforth) narrates this piece of discourse in the form of sentence (1) as this sentence induces the reader to locate their perspective point inside the room. The speaker did not say the sentence in the form of example (2), because the second way would incline towards an external perspectival location or perhaps to a non-specific perspectival location.

The cognitive mechanism at work here is the combination of a rule of English language with geometric knowledge. An obvious general rule in English language is that if the initiator of an event is visible, it must be included in the clause expressing the event, while the initiator must be omitted when it is not visible. Under this mechanism, in sentence (1) no initiator of the door's opening and shutting is mentioned, thus no initiator must have been visible. But in the second clause of sentence (1) there is an apparent initiator, a small dark figure, moved from outside to inside Hukum Chand's room. The only way that the entering initiator, a small dark figure, could not be visible to an observer during the door's opening and shutting is if that observer located inside Hukum Chand's room.

In sentence (2), on the contrary, the initiator, a small dark figure, is mentioned, thus must be visible. The only possibility for a door-opening and shutting initiator who moves from the outside to the inside can be visible to an observational perspective point is if that perspective point is outside. An index of the capability of English language speakers' cognitive processing is the rapidity with which a reader of sentence (1) can combine an English visibility principle, geometric understanding, and real-world knowledge to yield a clear sense of interior perspectived location. Zubin and Hewitt's (1995) notion of deictic centre extends this basic concept of perspective to include any location within a referent scene to which an addressee or reader is directed to project his/her imaginal perspective point by linguistic lexical forms.

What is more, the perspective point location is encoded by the closed-class subsystem, grammar. In sentence (1) *the door* is the subject of the sentence, which is the theme that is a passive entity whose state or location is being described. The verb *open* is an intransitive verb and requires no object. While in sentence (2), *a small dark figure* is the subject, which is an agent that is an entity intentionally does the action of opening and shutting the door. Here the verb *open* is transitive and requires an object, *the door*.

Therefore, changing the grammatical structure of the sentence, especially the subject greatly affects the listener and reader's understanding of the scene and finally where the perspective point is located. This is because if in the sentence, like in sentence (2), the subject

comes first, it corresponds to what comes to the speaker's or speaker's view first. This is the key clue to the perspective point location. Accordingly, in sentence (1) there is no mentioning of the initiator of the action, opening and shutting the door, thus one can deduce the invisibility of the initiator and can conclude that the perspective point must be located inside Hukum Chand's room. In contrast, in sentence (2) a *small dark figure* is mentioned as the initiator of the action of opening and shutting the door, so there is visibility of the initiator and it is deduced that the perspective point must be located outside, exterior to Hukum Chand's room. Croft's (2002) account is in parallel to this analysis that the way in which experience is mirrored by grammatical organisation is known as *iconicity* in cognitive semantics framework. This is how the grammatical organisation of each sentence can provide schematic information and enables language users, here readers, to specify where the perspective point is located.

2.2Perspectival Distance

This schematic category can specify perspective point of being proximal, medial and distal distance of a referent entity in relation to the speaker or hearer and can be expressed by both open-class and closed class subsystems (Talmy, 2000, p.69). Perspectival distance correlates with the schematic category of *degree of extension*. Generally, a distal perspective correlates with a reduced degree of extension, a medial perspective correlates with a median degree of extension, and a proximal perspective correlates with a magnified degree of extension (ibid:70). Consider the sentence in example (3), which is expressed by closed-class subsystem:

(3) *The men climbed up the staircase in a minute.* (Train to Pakistan, p.12)

In example (3) a dacoit named Malli, the leader and his other four gang of robbers went to Lala Ram Lal's house to murder him, who is the Mano Majra moneylender, and one of the few Hindus in the community. The gang of robbers first met two women and a boy before meeting Lala Ram Lal in the roof room. To conceptualise this scene and depict it to the readers, the speaker puts his perspective point to the scene in a way that the event referent of *climb the staircase* is essentially of bounded linear extent in the temporal dimension, *in a minute,* as the grammatical element ``in + NP extent-of-time'' manifests this temporal dimension. The speaker did not express the sentence of example (3) in the form of example (4):

(4) *During the courtyard gathering, the men climbed up the staircase at exactly mid-night.*

Because the sentence in example (4) is accompanied by a different grammatical form of ``at + NP point-of-time'', *at exactly mid-night*. Here there is a shift in the event referent towards a conceptual schematisation like a point of time, which is the point of *mid-night* within a durational time. A cognitive operation is involved in this shift of the cognised extension of the event referent in example (4), called reduction or a reduced degree of extension. This reduction in the degree of extension correlates with and implies the adoption of a distal perspective in the sentence. Therefore, having a distal perspective point of a referent entity, *climb the staircase,* means the occurrence of a conceptually larger scope of attention, apparent reduced size of entities, coarser structuring, and less detail.

Further, the speaker also avoided stating the sentence of example (3) in the form of example (5):

(5) *The men kept climbing up the staircase as we watched them.*

Again, in sentence of example (5) there is a cognitive operation of adopting a proximal perspective. This proximal perspective point is established in a way that having any external bounds must fall outside of view attention. Adopting a proximal perspective point implies the occurrence of a conceptually smaller scope of attention, apparent magnified size, finer structuring, and greater detail. Thus, to avoid depicting and presenting the scene and the event referent, *climb the staircase*, by conceptually smaller scope of attention, magnifying the size and more detail via using a proximal perspective point, the speaker depicts the scene of the courtyard and the event referent, *climb the staircase*, with a medial perspective point. This medial perspective point is correlating with a median degree of extension, and it also enables the speaker not to conceptually depict the scene with wider scope of attention, reduced size and less detail via distal perspective point.

2.3 Perspectival Mode

This schematic category is about the mode of a perspective point whether it is in motion or in stationary. This schematic category is a dependent one as it has an intensive and inseparable interaction with perspectival distance schematic category, in which a distal perspective point is likely to correlate with stationary mode, but a proximal perspective point leans towards a motion mode. This schematic category has two main members: the *synoptic* mode and the *sequential* mode (Talmy, 2000a, p.70). As summarised by Talmy (2000a), the *synoptic* mode is 'the adoption of a stationary distal perspective point with global scope of attention', while the *sequential* mode is 'the adoption of a moving proximal perspective point with local scope of attention' (ibid:70).

Moreover, when the perspective point is not in motion but stationary, then it is in *synoptic* mode, but when the perspective point is in motion, then it is in *sequential* mode. Talmy, further, argues that the realisation of such correlations is expressed by the closed-class subsystem in English language (ibid:71). Evans and Green (2006, p. 529) add that this schematic category is specifically related to the aspectual forms within closed-class subsystem, as in:

(6) *They <u>had seen</u> a lot of things in the window of the room.*

(Train To Pakistan, p.36)

Here the speaker describes the imprisonment of Iqbal and others by the policemen. In terms of perspectival mode, the sentence in example (6) shows the perspective of a static vantage point, so the perspective mode is stationary, its member is synoptic and its perspective distance is distal. Whereas if the sentence was expressed in the form of the sentence in example (7)

(7) *They kept seeing a lot of things in the window of the room.*

Here the sentence would invoke a motion perspective, as a consequence of which the things are seen each one at a time or some of them at a time. Thus, the perspective mode would be motion/moving, its member would be sequential and a proximal perspectival point would be adopted. Therefore, perfect aspects like example (6), which is formed in past perfect, encodes a distal perspectival point of distance and a stationary perspectival mode, as in this example the event depicted is viewed as a wholly completed event. In contrast, progressive aspects like the sentence in example (7) can encode an event that is proximal in distance and in motion in mode, this is because here the event depicted is viewed as immediate and continuously in progress.

2.4 The Reverse of the Perspectival Mode Members

Talmy (2000a) states that a referent situation expressed by one of the perspectival mode members can be cognized with the opposite and reversed perspectival mode member (p.71). In the following examples the same scene can be alternatively represented by the two perspectival modes.

(8) *There are some Muslim families in the village.* (Train to Pakistan, p.8)

The sentence in example (8) is synoptic type of perspectival mode, the scene is static and the distance is distal, these make the sentence be more compatible with such a referent, *Muslim families*. The range of the underlined grammatical forms of plural number, *are*, the agreement plural, *s*, the determiner *some* that show a moderate amount of a quantity and the spatial preposition *in* in the sentence indicate the existence of multiple specification. Conversely, the same sentence could be conceptualised and expressed by sequential mode that the scene is motion and the distance is proximal, but the sentence must have replacive forms as in example (9) to those in example (8).

(9) *There is a Muslim family every now and then through the village.*

The sentence in example (9) has a set of grammatical forms of singular verb, *is*, singular agreeing noun *Muslim family*, an adverbial expression of moderate temporal dispersion, *every now and then*, and the motion preposition *through*. The speaker depicted and presented the scene in the form of example (8), because example (9) invokes a cognitive representation that the speaker has converted his perspective point and attention, or even his location. In effect, a distal stationary multiplexity of objects will be converted into a proximal moving sequential multiplexity of events consisting of conceptualized encounters a series of Muslim families in succession.

Sentences (8) and (9) both refer to the same scene, having Muslim families in the village, but totally different grammatical forms. Example (10) and (11) show the same reverse between perspectival mode members, but with having partially dissimilar grammatical forms.

(10) *Each one will give the signal to the next person as the train Passes….* (Train to Pakistan, p.96)

(11) *All of them will give the signal to each other as the train passes…*

Here example (10) is sequential and (11) is synoptic, for conceptualising the scene by the speaker and depicting it to the readers as a certain stationary spatial configuration, both sentences are possible, but the sentence of example (10) is preferred to the sentence of example (11). Although sentence of example (10) is incompatible in character, it is still considerably favoured over the synoptic mode in (11).

2.5 Perspectival Direction of Viewing

This is the last schematic category interrelated to perspectival mode within temporal domain to a sequence of events. Following Talmy (2000a, p.72), there is a joining between location of perspective points with the focus of attention, the latter is a factor from the distribution of attention schematic category. Thus, together they characterise direction of viewing as a new schematic category. The direction of viewing category is based on the conceptual possibility of *sighting* in a specific direction in which an event is viewed relative to a given perspective point. This category can be best expressed by the closed-class forms that can direct any

different perspectival modes and directions of viewing to be used in the same complex temporal referent consisting of two events happening in sequence.

2.5.1 Co-sequential Perspective Direction of Viewing

In the sequential mode, the temporal direction of the viewings can correspond to the temporal direction of the referent events (Talmy, 2000a, p.74). That is why, their corresponding relationship is named co-sequential as in:

(12) *Hindus from Pakistan were stripped of all their belongings before they were allowed to leave.* (Train to Pakistan, p.19)

In this example the speaker establishes a perspective point by closed-class forms. This perspective point temporally situated at event A, *Hindus from Pakistan were stripped of all their belongings*, then a line of viewing is directed at this event A, as a direct viewing. After that, this line of viewing is directed ahead to the other event, event B, *they were allowed to leave*, in a prospective direction. Thus, the example is from direct to prospective as schematically diagrammed in 2.1.

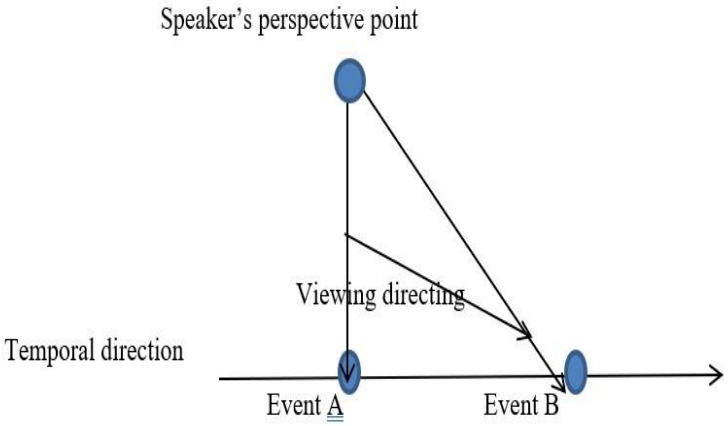

Figure 2.1 Direct to Prospective of Events A and B in Co-sequential Perspective mode

Moreover, instead of conceptualising and depicting the sentence like in example (12), the speaker can alternatively conceptualise and express the sentence like in example (13) as somewhere else conceptualises and depicts sentence of example (14):

(13) *After Hindus were stripped of all their belongings from Pakistan, they were allowed to leave.*
(14) *After the sub-inspector left, Hukum Chand examined his tongue in the mirror.*
(Train to Pakistan, p.43)

In both of these examples, the speaker first positions his perspective point at event B, *they were allowed to leave* and *Hukum Chand examined his tongue in the mirror* respectively. Then, a line of viewing is directed to event A, *After Hindus were stripped of all their belongings from Pakistan* and *After the sub-inspector left* in retrospective direction, next this line of viewing is aimed back to event B, as shown in figure 2.2

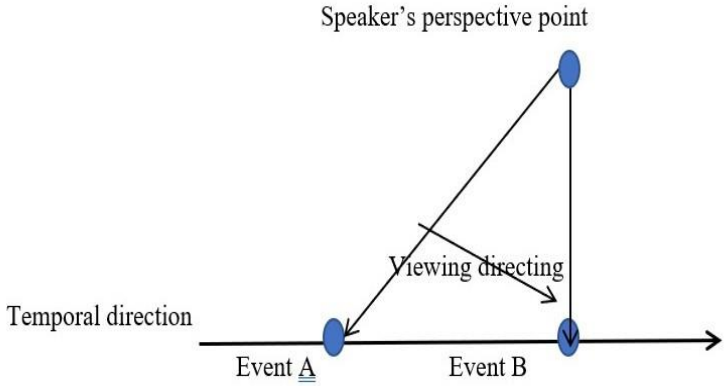

Figure 2.2 Retrospective to Direct of Events A and B in Co-sequential Perspective mode

It is observed that neither in examples of (13) and (14), nor in example (12), the location of the speaker or his perspective point does not move, but the direction of his viewing moves. It must also be noted that even the change in the order or the events, say, from *Hindus from Pakistan were stripped of all their belongings before they were allowed to leave,* to *Before they were allowed to leave, Hindus from Pakistan were stripped of all their belongings,* cannot be signal of distinguishing these examples. As in both of them, first the Hindus from Pakistan were stripped of all their belongings, then they were allowed to leave. The distinction can rather be made on the basis of direction of viewing from which the events can be viewed. Accordingly, in example (12) the speaker views the event-sequence from the perspective of the first event, event A. Such a case is called a prospective direction because the speaker locates his perspective point at the temporally earlier event, from there the speaker looks forward to the later event, B. On the contrary, in examples (13) and (14) the speaker views the event-sequence from the perspective of the second event, event B. That is why it is named a retrospective direction since the speaker locates his perspective point at the temporally later event, B, and the direction of viewing is backwards, towards the earlier event, A. All in all, the perspectival direction of viewing relies on the temporal sequence model of time.

2.5.2 Anti-sequential Perspective Direction of Viewing

The other mode in the direction of the speaker's viewing called anti-sequential, where an opposite correlation between the temporal direction of the viewings and the temporal direction of the referent events is permitted by the perspectival system in language (Talmy, 2000a, p.74), as in:

(15) *Before Hindus were allowed to leave, they were stripped of all their belongings from Pakistan.* (Train to Pakistan, p.67)

In the sentence of example (15), the speaker temporally places his perspective point at event A, *Hindus were stripped of all their belongings from Pakistan,* but the speaker's first direction of the line of viewing is on the other event, B, *Before they were allowed to leave,* which is not parallel to the temporal direction of the referent events. Then, the speaker's direction of the line of viewing aimed back to event A, *Hindus were stripped of all their belongings from Pakistan,* which is correspondingly parallel to the temporal direction of the referent events. Similarly, to the sentence of example (12), this example is called prospective to direct as diagrammed below:

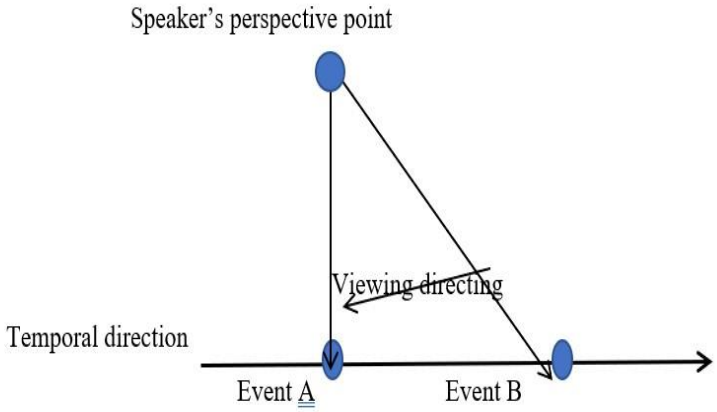

Figure 2.3 Prospective to Direct of Events A and B in Anti-sequential Perspective mode

The direction of line of viewings can also be retrospective within anti-sequential perspective mode as in example (16):

(16) *Hindus were allowed to leave, after they were stripped of all their belongings from Pakistan.*

Here the speaker temporally locates his perspective point on event B, *Hindus were allowed to leave,* equally his first direction of the line of viewing is also on the same event, B. So, the speaker's perspective point location and his first direction of the line of viewing are against the temporal direction of the referent events. Then, the speaker's direction of the line of viewing aimed back to event A, *they were stripped of all their belongings from Pakistan.* This example is called direct to retrospective as diagrammed below:

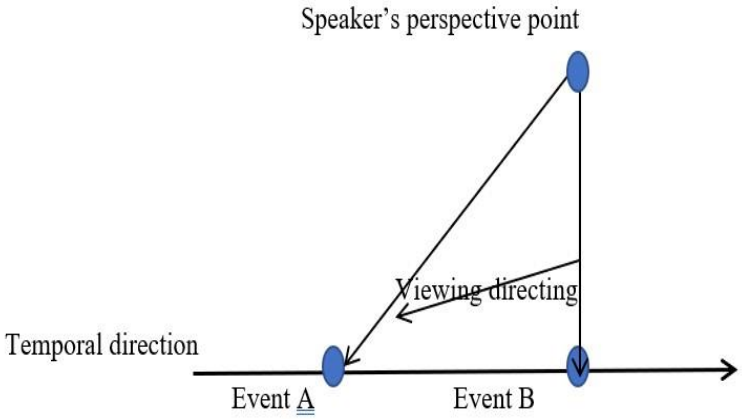

Figure 2.4 Direct to Retrospective of Events A and B in Anti-sequential Perspective mode

2.6 Discussion

In Location Category, the speaker conceptualises and depicts the scene in the form of sentence (1) since there is no mentioning of the initiator of the action, *opening and shutting the door*. Thus, listeners and readers can deduce the invisibility of the initiator and can conclude that the perspective point must be located inside Hukum Chand's room. Choosing this member in location category serves the speakers need and reality. Contrarily, the speaker avoided conceptualising and depicting that scene in the form of sentence (2) as this would mean there is an apparent initiator of the action of opening and shutting the door. So, the visibility of the initiator makes listeners and readers deduce that the perspective point must located outside, exterior to Hukum Chand's room.

Similarly for Distance Category, the form of example (4) is avoided by the speaker as it means the adoption of distal perspective that conceptually covers larger scope of attention, apparent reduced size of entities, coarser structuring, and less detail. In the same vein, the form of example (5) is disfavoured by the speaker as well, as it implies adopting a proximal perspective point that includes the occurrence of a conceptually smaller scope of attention, apparent magnified size, finer structuring, and greater detail. Therefore, the speaker resorted to the form of example (3) in which the medial perspective point most competently matches the needs of the speaker to conceptualise the scenes in his mind and depict to the readers in a reasonably unbiased and fairly objective way. This is because putting his perspective point at a medial distance allows the speaker to have a medium, average and usual scope of attention, size and detail to the scene and the event referent. This gives more closeness and authenticity to the scenes being narrated and the event referent being referred to.

Further, in Mode Category the speaker prefers to conceptualise and depict the scene in the form of example (6) to example (7), since the former indicates that the perspective mode is stationary, its member is synoptic and its perspective distance is distal. The sentence is formed in past perfect which encodes that the event depicted is viewed as a wholly completed event. Whereas if the speaker conceptualised and depicted the scene in the form of the latter example, it would not only mean perspective mode is moving, its member is sequential and its perspective distance is proximal, but the progressive aspect would also encode that the event depicted is viewed as immediate and continuously in progress. Such a latter is neither what actually happens at a conceptual level of the speaker's mind, nor it matches the reliability of his narration, and thus, the former case, which is example (6) is prioritised and implemented in the mode category as the actual conceptualisation and depiction of the speaker.

The same category member selection process was seen in the Direction of Viewings as the last Category. One of the selections is that to conceptualise and depict the scene in his mind, the speaker chooses to temporally position his perspective point at an even, A, along directing his line of viewing at the same event, then in prospective order extending his line of viewing to other event, B, as in example (12). While in example (14) the speaker selects to put his perspective point and line of viewing on event B, from there moving back to event A in retrospective order. The other selection is that these two examples had already been selected to conceptualise and depict the scenes over their counterpart examples of (15) and (16) respectively.

Conclusion

It is concluded that in English language all the schematic categories of perspective, location, distance, mode and direction of viewings are expressed by the closed-class subsystem with a prevalent and broad scope of application. That is to say, perspective schematic system is an indispensable essence in the meaning construction of each and every sentence, since sentences have to be conceptually positioned in spatial or temporal or mode or direction of viewing, or a combination of two or three or altogether of the categories within discourse. Just then, this conceptual structuring made by perspective reflected and realised in language.

It is also realised that the perspective schematic system categories are resorted to when speakers would like to or have to select how to conceptually scan and depict a scene in terms of location, distance, mode and direction of viewing among category member options, and then present it via closed-class subsystem. This is because each perspective schematic system category has more than a member, these members give the category a plastic-like feature that each member of each category is needed and resorted to by the speaker to serve a situation-based specific purpose.

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ڕۆڵی سیستەمی هێڵکاری دید لە ڕۆنانی واتا لە ڕۆمانی *شەمەندەفەرێک بۆ پاکستان*-ی خوشوانت سینگ دا

نەبەز ئیسماعیل حمد
سەنتەری زمان و وەرگێڕان، زانکۆی سەلاحەددین-هەولێر
nabazismael@yahoo.com

پوختە

ئەم توێژینەوەیەلە سیستەمی هێڵکاری دید دەکۆڵێتەوە کە یەکێکە لەو پێنج پۆلە پێکهاتەی ڕۆنانی بیر تا ڕۆڵی ئەم سیستەمە لە پڕۆسەی ڕۆنانی مانا دا بخاتەڕوو، بەتایبەتی ڕۆنانی مانا لە ئاستی ڕستەدا. توێژینەوەکە هەوڵیش دەدات کە ئەوە دیاریبکات کە لە چ کاتێک و چۆن لەبەرچی قسەکەران پەنا بۆ بەشەکانی ئەم سیستەمە دەبەن لە قسەکردن دا. داتای توێژینەوەکە لە ڕۆمانی شەمەندەفەرێک بۆ پاکستان-ی خوشوانت سینگەوە وەرگیراوە و بە میتۆدی لەخۆڕامان لەژێر ڕۆشنایی مۆدێلی سیستەمی هێڵکاری دید-ی تیۆری مانا ڕۆنانی لیۆنارد تاڵمی شیکراوەتەوە. شیکاریکردنەکە ئەوەی نیشاندا کە بەهۆی بەربڵاوی ئەم سیستەمە لە ڕستە ڕێزمانییەکانی دەمکاتی ڕانەبردوو، ڕابردوو، ڕانەبردووی تەواو و ڕانەبردووی بەردەوام و ڕستەی لێکدراو، هەروەها لەبەرئەوەی ناوەڕۆکی بیر لەڕێگەی وشەی پۆل کراوە ڕۆدەنرێن، بەشێوەیەکی ناچاری و بێ دەربازبوونی لێی مانا ڕۆنان پێویستی بەم سیستەمەیە. توێژینەوەکە گەیشتە ئەو دەرئەنجامەی کە هەموو پۆلەکانی ئەم سیستەمە بریتین لە ڕێزمان. هەروەها گەیشتە ئەو دەرئەنجامەی کە قسەکەران پەنا بۆ پۆلەکانی سیستەمی هێڵکاری دید دەبەن کاتێک دەیانەوێت یان پێویستیانە لە بڕیاری ئەوە بدەن کە چۆن لە مێشکیان دا بیرەکەیان ڕۆبنێن، چۆن دیمەنێک یان شتێک، سکان بکەن لەڕووی شوێن، ماوە و دووری و ئاڕاستەی تێڕوانین، دواتر ئەو مانای ناو ئەو بیرە ڕۆنراوە بە زمان لەڕێگەی سیستەمی لاوەکی پۆل داخراو-ڕێزمان-دەربخەن بۆ دۆخێک یان ڕەوشێک کە مەبەستیان بووە.

وشە سەرەکییەکان: واتاسازی هۆشەکی، سیستەمی دید، سیستەمی لاوەکی-داخراو، تەنی ئامازەبۆکراو، دیمەن وێناکردن.

دور نظام التخطيط المنظوري في بناء المعنى في *قطار إلى باكستان* لخوشوانت سينغ

نەبەز ئیسماعیل حمد
مركز للغات و الترجمه، جامعة صلاح الدين-أربيل
nabazismael@yahoo.com

ملخص

تفحص البحث نظام المنظور التخطيطي كواحد من خمس فئات لهيكلة المفاهيم لمعرفة ما هو دور هذا النظام في عملية البناء ، خاصة على مستوى الجملة. كما تحاول معرفة لماذا ومتى وكيف يلجأ المتحدثون إلى مكونات هذا النظام في الخطاب. تم أخذ بيانات الدراسة من رواية "قطار إلى باكستان" لكوشوانت سينغ وتم تحليلها ضمن نموذج النظام التخطيطي لمنظور تالمي باستخدام طريقة الاستبطان. أظهر التحليل أنه نظرًا لانتشار هذا النظام في جمل الأزمنة الحالية والماضية ، والجمل المركبة ، المكتملة جانبياً والمتدرجة ، وكذلك تنظيم بنية معاني المحتوى التي يوفرها النظام الفرعي للطبقة المفتوحة ، فإن غالبية الجمل تتطلب حتمًا هذا النظام لبناء معناها. خلصت الدراسة إلى أن جميع فئات هذا النظام يتم التعبير عنها من خلال نظام فرعي مغلق ، قواعد. توصلت الدراسة أيضًا إلى استنتاج مفاده أنه يتم اللجوء إلى فئات النظام التخطيطي للمنظور عندما يرغب المتحدثون أو يضطرون إلى تحديد كيفية تصور مشهد أو الكيان المرجعي ومسح ضوئي له من حيث الموقع والمسافة والوضع واتجاه المشاهدة. من بين خيارات أعضاء الفئة ، ثم وصفها بلغة عبر نظام فرعي مغلق من أجل غرض مقصود من حيث الظرف والسياق.

الكلمات الأساسية: الدلالات المعرفية، نظام المنظور، النظام الفرعي للفئة المغلقة، الكيان المرجعي، تصور المشهد.