

UDC 80

IRSTI 16.21.55

<https://doi.org/10.48371/PHILS.2026.2.81.018>

THE COGNITIVE MODEL OF THE GASTIC SPACE OF THE STORY "THE SIREN" BY A.P. CHEKHOV

*Mussabekova A.A.¹, Zhumagulova B.S.², Nurzhakyp Ye. E.³

^{*1,2,3}Kazakh National Pedagogical University named after Abai
Almaty, Kazakhstan

Abstract. The paper offers a cognitive-linguistic reading of A. P. Chekhov's short story "The Siren", focusing on how food imagery participates in the creation of literary meaning. The relevance of the work is determined by the increasing interest of modern linguistics in literary text as a cognitive structure and by the need to clarify how gastic imagery shapes the conceptual and communicative space of fiction. The aim of the research is to construct a cognitive model of the gastic space in "The Siren" and to describe the mechanisms by which verbalized food experience affects characterization, plot dynamics, and speech interaction. The study combines cognitive-linguistic and literary-analytical approaches. The methodological framework is based on continuous sampling of gastic units, semantic classification and grouping of food- and drink-related vocabulary, selected elements of quantitative lexical analysis aimed at identifying the most prominent semantic clusters, contextual and interpretive analysis, discourse analysis of dialogic fragments, and cognitive modeling structured around four components: subject, action, object, and attribute. Special emphasis is placed on imagination as a cognitive mechanism that activates multisensory perception (taste, smell, hearing, bodily sensation). The results indicate that the gastic space in "The Siren" is not an auxiliary descriptive layer, but a key cognitive-semantic structure that organizes the artistic world of the story. Food imagery exposes the characters' physical condition, social attitudes, and emotional states, while gastic metaphors and sensory markers generate comic effect and sharpen the satirical critique of gluttony, lack of willpower, and irresponsibility. The scientific contribution of the article is to extend the possibilities of cognitive literary analysis and to propose a model that can be applied to other texts in which food imagery has conceptual and pragmatic weight. The practical significance lies in the potential use of the findings in courses on cognitive linguistics, literary interpretation, stylistics, and discourse analysis.

Keywords: cognitive linguistics, cognitive model, gastic units, eating behavior, speech interaction, A.P. Chekhov, Siren, gastic concept

Introduction

In recent years, linguists have increasingly approached literary texts as intricate cognitive systems. Within this framework, cognitive linguistics, which

explores how language and thinking are interrelated, offers tools for a deeper understanding of how literary works are produced and received. A particularly fruitful line of inquiry is the analysis of conceptual models that structure a literary text. This perspective makes it possible to uncover the author's intended design embedded in the work and to clarify how specific concepts guide and shape the reader's interpretation. In A. P. Chekhov's short story "The Siren", food imagery plays a crucial role in this respect, constituting a key element in the semantic and communicative organization of the text.

Although food imagery has attracted increasing attention in linguistic and literary research, the cognitive processes by which alimentary images shape the semantic, communicative, and pragmatic organization of a literary text are still not fully accounted for. In particular, A. P. Chekhov's short story "The Siren" has not been analyzed on the basis of an integrated cognitive model that would bring together lexical, sensory, communicative, and characterological dimensions of food representation within a unified analytical framework. It is this lacuna that defines the research problem tackled in the present article.

In this article, the term *gastic* is used as a working analytical notion adopted from the Russian tradition of nonverbal semiotics. It is not presented as a commonly accepted term in mainstream English-language scholarship, but serves here to describe food-related communicative behavior, alimentary imagery, and their cultural and interpretive dimensions. In this sense, the concept is rooted in G. E. Kreidlin's classification of nonverbal sign systems, where *gastics* is identified as one of the subsystems of nonverbal communication [1]. In line with this usage, the term *gastic space* is introduced in the article as an author's analytical construct that designates the network of food-related images, lexical items, sensory cues, and communicative patterns structuring the semantic and cognitive organization of Chekhov's story.

This study sets out to build a cognitive model of the *gastic space* in A. P. Chekhov's short story "The Siren" and to clarify how food imagery operates in the shaping of characters, the unfolding of the plot, and the organization of speech interaction in the text. In line with this goal, several specific tasks are defined: to single out and systematize the *gastic units* present in the story; to examine how they are structured in terms of the cognitive components subject, action, object, and attribute; to assess the part played by imagination in triggering multisensory perception; to describe how *gastic metaphors* and sensory signals contribute to comic and satirical effects; and, finally, to propose a cognitive model of the story's *gastic space*.

In its theoretical dimension, this article builds on several interrelated research traditions. To begin with, it draws on cognitive linguistics, which regards conceptual organization and metaphor as key mechanisms in the creation of meaning. In this context, the seminal works of G. Lakoff and M. Johnson, along with subsequent elaborations of conceptual metaphor theory by Z. Kövecses, are

particularly significant, as they demonstrate how abstract meanings are grounded in embodied and culturally conditioned experience. In addition, the study is shaped by approaches in cognitive poetics and literary cognition that treat the literary text as a conceptual construct, where recurring images and lexical groupings actively influence the reader's understanding. From this standpoint, cognitive modeling offers an effective means of reconstructing the semantic structure of a fictional work and of pinpointing the principal conceptual centers that organize its artistic universe [2; 3].

Another key background for this article is research on food-related language and culinary naming. Recent work has explored the lexical-semantic structure of food names, culinary terms, food-service signage, and the linguocultural meanings attached to dish names and practices of hospitality. These studies show that food vocabulary functions not only as a means of naming, but also as a culturally marked, socially significant, and communicatively active resource. However, most of this research concentrates on naming patterns, lexical classifications, or linguocultural commentary, while the cognitive-semantic role of food imagery in shaping the structure of a literary text has been much less systematically investigated. It is this gap that the present article seeks to bridge by introducing the notion of gastic space and modeling it cognitively in Chekhov's "The Siren" [13].

The study rests on the theoretical and methodological principles of cognitive linguistics, cognitive poetics, lexical semantics, discourse analysis, and nonverbal semiotics. It proceeds from the premise that a literary text can be viewed as a cognitive formation in which food-related imagery serves not simply as a descriptive embellishment, but as a significant semantic and communicative device. The article's originality lies in applying a cognitive model of gastic space to Chekhov's short story "The Siren", which makes it possible to bring together lexical, sensory, pragmatic, and characterological aspects of food representation within a single analytical framework.

The relevance of this study stems from the growing tendency to view literary text as a cognitive structure and from the need to explicate the role of food imagery in generating artistic meaning. The suggested approach extends the methodological toolkit of cognitive literary analysis and promotes a more nuanced understanding of the cultural, psychological, and communicative facets of food representation in fictional narratives.

Material and methods

The study uses the electronic edition of A. P. Chekhov's story "The Siren" as its primary material [5]. To identify the semantic core of the story's gastic units, an online resource was employed (<https://advego.com/text/seo>) [6]. A continuous sampling procedure was applied to compile a list of gastic units, and a classification procedure was used to group lexical items in the thematic field

“food.” SEO analysis yielded 111 gastic units, including not only names of foods but also their properties, utensils, locations, methods of preparation, and related elements.

The study relies on a set of mutually reinforcing methods. First, all gastic units in the story were identified using the technique of continuous sampling. Next, the extracted lexical material was subjected to semantic classification, which allowed it to be arranged into thematic groups connected with food, beverages, tableware, cooking, serving, and sensory description. Then, contextual analysis was carried out to determine how these units operate in particular episodes of the story and how they interact with character portrayal, plot progression, and dialogue. Finally, interpretive analysis was used to uncover the cognitive and artistic functions of food imagery in the overall structure of the text.

The research also makes use of elements of quantitative lexical analysis, as the frequency of gastic units was considered in determining the most salient semantic clusters. Dialogic passages were analyzed using discourse analysis, which helped to clarify the pragmatic function of food-related utterances in communicative interaction and persuasive impact. At the final stage, cognitive modeling was employed: the identified units were arranged according to four basic components – subject, action, object, and attribute. This made it possible to reconstruct the gastic space as a cognitive-semantic framework of the story.

In sum, the study relies on an integrated set of lexical-semantic, contextual, discourse, interpretive, and cognitive methods, which together provide clearer analytical procedures and enhance the reliability of the results.

Results and discussion

SEO analysis was applied to identify the keywords in fragments containing gastic units. The cognitive model rests on four core components: subject, action, object, and attribute. Below, we examine how these components are realized in the story.

SUBJECT – The primary subject is the first-person narrator (“I”), from whose perspective the story is told. Other subjects include the characters: the congress chairman drafting the document; Judge Milkin, noted as a philosopher; Secretary Zhilin; the assistant prosecutor; and the German suffering from gastric catarrh.

ACTION – This component is progressively realized through the dialogue involving the main character, the secretary, and the other figures in the story.

The story opens with the court secretary, after the hearing, enticingly recounting the act of eating. The participants have assembled in the conference hall following one of the sessions of the N-th World Congress.

ACTION / PLOT DETAIL – While the chairman is occupied, the congress secretary launches into instructions on how to satisfy hunger properly. He recommends starting with a glass of vodka, sipped slowly, accompanied

The cognitive model of the gastic space of the story «The Siren» by ...

by herring, salted ginger, and kulebyaki. Then, he says, one should have hot cabbage soup and enjoy a homemade casserole, taking a glass of vodka before each course. His mouth-watering account causes the chairman – busy drafting his “dissenting opinion” – to ruin a sixth sheet and abandon the task; the assistant prosecutor, afflicted with stomach catarrh, bolts off to lunch. Several officials, unable to endure the vivid descriptions, hurry home to eat.

This element of the story’s cognitive model is revealed through the dialogic interaction of the main character – the secretary Zhilin – with the other participants in the speech event.

Let us examine the protagonist’s speech segments in Table 1.

Table 1. Zhilin’s speech strategies, their pragmatic roles, and the responses of his listeners

Communicative move	Function in interaction	Typical reaction of the audience
Lowering volume; inclusive “we”-framing	Builds group alignment, normalizes hunger as shared state	Murmured assent; supportive remarks
Tender self-address / personalized appeal	Creates intimacy, reduces distance to Chair	Partial resistance from Chair; requests to keep voice down
Incremental sensory detailing of food	Multisensory priming; appetite induction	Distraction from paperwork; impulse to leave for lunch
Repetition and parallel constructions	Rhythmic persuasion; mnemonic effect	Growing involvement; scattered supportive interjections
Medicalizing counter-arguments (“it’s not illness...”)	Neutralizes objections; reframes constraints	Hesitation yields to compliance (“maybe it’s tasty...”)
Whisper → half-whisper → sotto voce progression	Maintains speech presence without overt conflict	Continued listening; delayed but decisive exits
Escalation to vivid imagery (“crispy / tender” frames)	Peaks sensory simulation; triggers action	Abrupt decisions to eat; abandonment of tasks

Not only what the protagonist says is of interest, but also how he says it. The table presents a detailed step-by-step breakdown of the secretary’s delivery, by which he deftly steers the interaction: low voice → half-whisper → low voice → inspired → whisper → low voice →! (exclamation) → whisper → barely audible whisper → quiet speech. His speaking turns are supported by the honorary justice of the peace and, by the end, by the prosecutor; they are suppressed by the prosecutor and by the philosopher Milkin; nevertheless, the main character skillfully remains within the communicative process. As A. Tezembayev notes, the third person in speech communication influences the interaction of the principal participants; he is “between the desire and unwillingness to engage in speech communication,” and “the verbal reactions of the third party consist of the dialogue of the main participants” [3]. In this component, the action is conveyed

through verbs: (1) different degrees of intensity of eating – eat 3, have a snack 4, have lunch 1, ate herring with onion and mustard sauce, etc.; (2) the cooking process – (salt) salted ginger, drying, cooking, pickling, pickling mushrooms; (3) the sequence of eating, etc.

OBJECT – this component is widely represented in the story and is the most complete, as it includes all items with the meaning of “food and drink,” as well as those intended for eating and drinking, as shown in Table 2.

Table 2. Object (lexical field “food and drink”) in A.P. Chekhov’s “The Siren”: categories and frequencies

Category	Total mentions	Items with counts
Named dishes	27	kulebyaka (6); soup (3); roast (3); appetizer (2); fish soup (2); borscht (2); cabbage soup (2); casserole (2); snack (1); liver (1); ham (1); sausage (1); pickle (1)
Poultry & game (incl. eggs/offal)	20	duck (6); goose (3); turkey (2); snipe (1); egg (1); giblets (2); partridge (1); quail (1); kidney (1); bird (1); ostrich (1)
Fish & roe	14	fish (4); caviar (2); herring (1); herrings (1); crucian carp (1); sterlet (1); walleye (1); small fish (1); carp (1); burbot (1)
Vegetables, herbs & condiments	17	onion (5); potato (2); horseradish (1); lemon (1); radish (1); ginger (1); mushrooms (2); beetroot (1); carrot (1); cabbage (1); asparagus (1)
Dairy	3	sour cream (2); milk (1)
Fats	3	oil (2); fat (1)
Meat (non-poultry)	2	pig (1); piglet (1)
Tableware	8	decanter (2); shot glass (3); cup (1); saucepan (1); baking tray (1)
Furniture	3	table (2); sofa (1)
Place	2	kitchen (2)
Means	2	hunting (2)
Drinks	2	vodka (1); champagne (1)
Spices/seasoning markers	6	salt (1); spice (1); parsley (1); dill (1); roots (1); herbs (1)
Partitive units	3	piece (3)
Sauces	3	sauce (2); gravy (1)
Table-setting elements	2	napkin (1); silver (1)

This category map demonstrates the text’s tight clustering of references to dishes, implements, and serving settings, maintaining a rich multisensory backdrop that supports persuasion and drives the scene’s comic build-up [5].

ATTRIBUTE – adjectival marking falls into three groups: gustatory valence (fatty, juicy, sour, sweet; at times bitter), texture/appearance (soft, “pot-bellied” vessels, fresh), and atmospheric framing (homemade, “Provençal”). Taken

together, these create a sensory palette that also carries social-emotional coding: comfort and warmth (homemade), loss of composure (wolfish/rough cues), and ambivalent affects (sourness/bitterness). Thus, the feature layer is not ornament, but a motor of characterization and comic tone.

Audio channel. The story modulates volume – whisper, half-whisper, muted voice – alongside affective cues (sighs, mutters, sudden bursts), threading these with pragmatic acts (addressing, reiterating, apologizing, resuming). This sonic framework manages turns and sustains the secretary’s presence even amid pushback, as lowered volume in a tight space paradoxically sharpens attention. The volume gradient works like a persuasive rhythm, aligning listeners’ breathing and thought pace with the culinary scenes. Vocal affect–audible strain, deliberate self-control, brief flare-ups – signals the group’s drift from institutional discipline toward bodily appetite. In sum, voice quality operates as an interface for the encounter: dampening overt conflict while amplifying insinuation, until concentrated attention tips into action (they leave to eat) [5].

Visual channel. Facial cues are rendered through taste-based metaphors: “sweetness” codes positive emotion, “sourness” signals irritation, and “brutalized” features mark a drift toward instinctual conduct. This cross-modal tagging both compresses judgment into a single visual sign and satirizes bureaucratic propriety by exposing appetitive drives behind official façades. Minute gestures – pressed lips, a vacant stare, sudden liveliness – serve as progress markers of suggestion, pinpointing the shift from mulling to resolve. The visual plane thus acts as a social barometer, tracking the slackening of rank boundaries as hunger reshapes priorities. This sight-taste linkage provides a stable frame for comic unmasking, where institutional gravitas gives way to ordinary appetites [5].

Bodily sensations. Physiological markers – stomach “sparks,” spreading warmth, drowsiness – present hunger as bodily momentum rather than pure thought. The narrative links these sensations to a staged “meal routine,” so the body anticipates courses before any explicit choice is made. By pairing interoceptive signals with culinary scripts, the text shows imagination mobilizing the body – readiness to move, salivation, shifts in posture – to prefigure action. As events progress, physical comfort competes with professional obligations, and homeostatic pull quietly outvotes task focus. The ensuing behavior – dropping paperwork, redirecting attention to lunch – thus reads as normal rather than aberrant, because appetite has been framed as the fitting response to the situation.

Smell. Olfactory cues – onion crackle, the bouquet of roast, the deliberate absence of muddy fish notes – carry strong affect and co-trigger taste and sight, thickening the scene’s sensory field. Smell is timed tactically: aromas surface at key beats to punctuate speech and renew attention without raising the volume. The narration encodes preference orders – what should smell, when, and at what intensity – thus modeling culturally learned norms of proper cuisine and timing. By escorting listeners through desired bouquets while sidestepping off-

odors, scent becomes a guide that steers them toward the intended choice. In sum, olfaction forms the affective hinge between verbal images and uptake in behavior.

Taste. Taste lexemes encode valuation (pleasure vs. aversion) and double as status signals via named pairings, techniques, and serving rites. Preferences for specific combinations or textures index familiarity with culinary capital, aligning with education, class, or professional circles. As taste recurs as judgment – savory/proper vs. coarse/unworthy – it operates as a semantic tool applied to persons and deeds, not just dishes. This tool shifts in-group authority: those who “know how to taste” gain temporary rhetorical advantage over colleagues tied to procedure. Cumulatively, taste underpins the scene’s comic-satirical logic, where appetite arbitrates value and exposes the brittleness of bureaucratic self-display.

An increasing body of research focuses on food-related lexis and on how food and drink are represented in language. Food is a popular topic across fields: in biology, it is an indispensable human need; in culture and cuisine, it is an element of the soul and the essence of the nation; in linguistics, it is a compelling subject that attracts many researchers [8]. When describing features of the Swiss variety of French, the authors found that the largest number of Helvetisms can be assigned to the lexico-semantic group “food,” which is linked to the originality and diversity of the national cuisine [9]. Researchers also examine the naming of public catering establishments: studies identify major trends in the linguistic repertoire of signage, allowing discussion of promising communicative practices in this area [10]; the translation of national dishes into other languages – for example, the name of the Czech dish “chlupatý knedlík” is analyzed from linguacultural and linguistic perspectives [11]; and individual concepts – for instance, the basic semantic and symbolic meanings of the concept “hospitality” are revealed through lexicographic sources, examples from fiction, and data from an associative experiment [12]. As V. A. Ermolaev notes, nutrition as an everyday phenomenon requires investigation in all its aspects, since it characterizes society: the more developed a society is, the more complex and differentiated nutrition becomes, and a particular culture of consumption emerges [13]. Considering nutrition as culture, it is necessary to note that in modern society there is a certain predetermination of a specific food strategy whose presence dictates an individual’s behavior in society and serves as an internal regulator of personal conduct. From this standpoint, researchers turn to the works of Anton Chekhov. Chekhov’s prose reveals a playful element, especially evident in his early short stories: “playing with literary traditions, reader’s expectation, language play, etc.” [14]. This defines Chekhov’s poetics, where a detail, hint, or phrase becomes a device for creating subtext and expressing the author’s position.

In the writer's stories, this function is also carried out by the odorous and "taste" characteristics of a character or an object. In Chekhov's early stories, the characters "think with their stomachs" and perceive the world exclusively through them. In "The Siren" (1887), food serves as an indicator of a character's depersonalization. The session of the World Congress of Judges continues with Zhilin describing a variety of dishes: "Young onions smell the most when they start to roast, you know, and they sizzle, you scoundrel, all over the house..." [15]. In this description, the onion is personified; lively qualities are attributed to it ("hisses"), by which the character seeks to draw the listeners' attention to his words. Thus, gustatory units and gustatory metaphors are an additional means of describing characters, their relationships, the process of eating, and the interaction of characters in the text.

Conclusion

This article examines Anton Chekhov's short story "The Siren" from the perspective of gastics, understood as a branch of nonverbal semiotics that focuses on food-related communicative behavior and its cultural and interpretive meanings. This approach makes it possible to interpret the language of nonverbal communication by means of gastic units, with strong potential for revealing the main characters' traits, ideas, financial situation, and philosophical outlook. Using a cognitive analysis algorithm, we developed a cognitive model of the work's gastic system.

The cognitive model of gastics in A. Chekhov's "The Siren" comprises the basic components. Subject component: the characters' utterances are directed toward revealing the meaning embedded in the story's title. Lexemes with the seme "sound" display: sound volume – whisper, barely audible whisper, in a low voice, speak lower, growled, grunted, sighed, roared; emotional coloring – growled, grunted, sighed, roared, angrily, sadly smiling, crying voice, contemptuous grimace; functional role – said, repeated, apologized, continued, asked, wanted to say something. To influence the communicants, the main character in the first remark mentions the lexeme appetite five times and uses diminutive suffixes when naming food: a decanter and a snack, a piglet with horseradish, a silver cup, fresh parsley with dill, ham and sausages, a partridge or a couple perepelochek, etc. The protagonist's verbal influence on the communicants operates through a basic cognitive process – imagination.

By means of his imagination, Zhilin influenced the other characters' eating behavior.

–Action component: comprises the imagined process of eating and the eating algorithm.

–Object component: contains gastic units naming food, dishes, drinks (alcoholic and non-alcoholic), furniture, serving items, mealtime, etc.

–Feature component: enables the creation of various meanings – forming a sensory picture, characterizing a character, creating an atmosphere of comfort, etc.

The additional components underpinning the text’s gastic model are identified – extensive use of the auditory and visual channels, bodily sensations, smell, and taste.

The presented cognitive model of Anton Chekhov’s “The Siren” demonstrates the important role of gastic units in creating a comic effect to ridicule human vices – neglect of official duties, irresponsibility, gluttony – and the ease of manipulating human eating behavior.

Exploring a work’s semantic space and its reflection in a cognitive grammar model is of interest not only to cognitive linguistics but also to several related disciplines.

REFERENCES

[1] Kreidlin G.E. *Neverbal’naya semiotika: Yazyk tela i estestvennyi yazyk* (Nonverbal semiotics: Body language and natural language). – Moscow: Novoe literaturnoe obozrenie, 2002. – 581 s. [in Rus.]

[2] Lakoff G., Johnson M. *Metaphors We Live By*. – Chicago: University of Chicago Press, 1980. – 256 p.

[3] Kövecses Z. *Metaphor: A Practical Introduction*. – Oxford: Oxford University Press, 2010. – 375 p.

[4] Muratova A.M., Kenzhekanova K.K. Features of pragmatic adaptation in translations of Abish Kekilbayev’s story “Ballad of Forgotten Years” from Kazakh into Russian and English // *Bulletin of KazUMOiMYa. Philological Series*. – 2025. – No. 3(78). – Pp. 571-590. – DOI: 10.48371/PHILS.2025.3.78.033

[5] Chekhov A.P. *Sirena (The Siren)*. <https://ilibrary.ru/text/1187/p.1/index.html> 20.06.2025 [in Rus.]

[6] *Semanticheskii analiz teksta istio (Semantic analysis of the text istio)*. https://istio.com/ru/text/analyz#google_vignette 20.06.2025 [in Rus.]

[7] Tezekbaev A. *Rol’ tret’ego litsa v khudozhestvennom tekste: pragmalingvisticheskii aspekt (The role of the third person in a fiction text: pragmalinguistic aspect)* // *Yazyk i literatura: teoriya i praktika*. – 2023. – № 4. – S. 34-44. DOI: 10.52301/2957-5567-2023-4-36-48 [in Rus.]

[8] Tolibjonova S. *The formation of modern food names, semantic structure of culinary language* // *Foreign Languages and Literature*. – 2024. – Vol. 2. – I02. – Pp. 66-73.

[9] Abdiyeva G., Maimakova A., Yerzhanova F., Tsoy A., Togzhanova L. *About lexical-semantic aspects (A propos des caractéristiques lexico-sémantiques)* // *XLinguae*. – 2022. – Vol. 15(4). – P. 29-53. DOI: 10.18355/XL.2022.15.04.06

[10] Atabekova A. *Multilingual views of food service signage* // *XLinguae*. – 2024. – Vol. 17(2). – P. 29-53. DOI: 10.18355/XL.2024.17.02.03

[11] Kalita I. *Notes on the Life of Words. “Hairy (shaggy)” Dumplings* //

XLinguae. – 2016. – Vol. 9(3). – P. 2-24. DOI: 10.18355/XL.2016.09.03.2-24

[12] Onalbayeva A., Zhumagulova B., Toktarova T., Aliyeva D., Kadyrov Zh., Yesmatova M. Linguocultural Aspects of the Concept of “Qonaqjailylyq” (Hospitality) // Forum for Linguistic Studies. – 2024. – Vol. 6(6). – P. 1123-1137. DOI: 10.30564/fls.v6i6.7694

[13] Ermolaev V.A. Kul'turologicheskie strategii v sfere pitaniya (Culturological strategies in the field of nutrition) // Vestnik kul'tury i iskusstv. – 2023. – No. 2(74). – S. 65-73. [in Rus.]

[14] Gudimova Ya.V. Poetika rasskaza A.P. Chekhova «Sirena» (Poetics of A.P. Chekhov's story “The Siren”) // Vestnik magistratury. – 2013. – No. 4(19). – S. 40-41. [in Rus.]

[15] Borisova I.M., Basharkina O.O. Gastronomicheskaya tematika v rasskazakh A.P. Chekhova (Gastronomic themes in the stories of A.P. Chekhov) // Yazyk. Kul'tura. Mediakommunikatsiya. – 2021. <https://lcmjournal.susu.ru/index.php/lcm/article/view/13> 20.06.2025 [in Rus.]

А.П. ЧЕХОВТЫҢ «СИРЕНА» ӘНГІМЕСІНІҢ ГАСТИКАЛЫҚ КЕҢІСТІГІНІҢ КОГНИТИВТІ МОДЕЛІ

* Мусабекова А.А.¹, Жұмағұлова Б.С.², Нуржакып Е.Е.³

*^{1,2,3} Абай атындағы Қазақ ұлттық педагогикалық университеті
Алматы, Қазақстан

Андатпа. Бұл мақалада А.П. Чеховтың «Сирена» әңгімесінің когнитивті-лингвистикалық талдауы ұсынылады, онда тағам бейнелерінің әдеби мағынаны жасаудағы рөліне баса назар аударылады. Бұл зерттеудің өзектілігі қазіргі заманғы лингвистикада әдеби мәтінге когнитивтік құрылым ретіндегі қызығушылықтың артуынан және гастрономиялық бейнелердің көркем әдебиеттің тұжырымдамалық және коммуникативтік кеңістігін қалай қалыптастыратынын нақтылау қажеттілігінен туындайды. Зерттеудің мақсаты - «Сиренадағы» гастрономиялық кеңістіктің когнитивтік моделін құру және вербалданған тағам тәжірибелерінің кейіпкерлерге, сюжет динамикасына және вербалды өзара әрекеттесуге әсер ету механизмдерін сипаттау. Зерттеу когнитивті-лингвистикалық және әдеби аналитикалық тәсілдерді біріктіреді. Әдістемелік негіз гастрономиялық бірліктерді үздіксіз іріктеуге, тағам мен сусынға қатысты сөздік қорын семантикалық жіктеуге және топтастыруға, ең айқын семантикалық кластерлерді анықтауға бағытталған сандық лексикалық талдаудың жеке элементтеріне, контекстік және интерпретациялық талдауға, диалогтық фрагменттердің дискурстық талдауына және төрт компонент: субъект, әрекет, объект және атрибут айналасында құрылымдалған когнитивті модельдеуге негізделген. Көпсенсорлық қабылдауды (дәм, иіс, есту және дене сезімдері) белсендіретін когнитивтік механизм ретінде қиялға ерекше назар аударылады. Нәтижелер

«Сирендегі» тамақтану кеңістігінің көмекші сипаттамалық қабат емес, әңгіменің көркемдік әлемін ұйымдастыратын негізгі когнитивті-семантикалық құрылым екенін көрсетеді. Тамақ бейнелері кейіпкерлердің физикалық жағдайын, әлеуметтік көзқарастарын және эмоционалдық жағдайын ашады, ал гастрономиялық метафоралар мен сенсорлық белгілер күлкілі әсер тудырады және ашкөздіктің, ерік-жігердің жоқтығының және жауапсыздықтың сатиралық сын-пікірлерін күшейтеді. Мақаланың ғылыми үлесі когнитивті әдеби талдау мүмкіндіктерін кеңейтуде және тамақ бейнелерінің тұжырымдамалық және прагматикалық маңызы бар басқа мәтіндерге қолданылатын модельді ұсынуда жатыр. Оның практикалық маңыздылығы зерттеу нәтижелерін когнитивті лингвистика, әдеби интерпретация, стилистика және дискурс талдауы курстарында қолдану мүмкіндігінде жатыр.

Тірек сөздер: когнитивті лингвистика, когнитивті модель, гастикалық бірліктер, тамақтану тәртібі, сөйлеу әрекеттесуі, А.П. Чехов, Сирена, гастикалық тұжырымдама

КОГНИТИВНАЯ МОДЕЛЬ ГАСТИЧЕСКОГО ПРОСТРАНСТВА РАССКАЗА «СИРЕНА» А.П. ЧЕХОВА

*Мусабекова А.А.¹, Жумагулова Б.С.², Нуржакып Е.Е.³

*^{1,2,3}Казахский национальный педагогический университет имени Абая
Алматы, Казахстан

Аннотация. В статье предлагается когнитивно-лингвистический анализ рассказа А. П. Чехова «Сирена», с акцентом на роль образов еды в создании литературного смысла. Актуальность работы определяется растущим интересом современной лингвистики к литературному тексту как когнитивной структуре и необходимостью прояснить, как гастрономические образы формируют концептуальное и коммуникативное пространство художественной литературы. Цель исследования – построить когнитивную модель гастрономического пространства в «Сирене» и описать механизмы, посредством которых вербализованный опыт, связанный с едой, влияет на характеристику персонажей, динамику сюжета и речевое взаимодействие. В исследовании сочетаются когнитивно-лингвистический и литературно-аналитический подходы. Методологическая основа базируется на непрерывной выборке гастрономических единиц, семантической классификации и группировке лексики, связанной с едой и напитками, отдельных элементах количественного лексического анализа, направленного на выявление наиболее выраженных семантических кластеров, контекстном и интерпретативном анализе, дискурсивном анализе диалогических фрагментов и когнитивном моделировании, структурированном вокруг четырех компонентов: субъект, действие, объект

и атрибут. Особое внимание уделяется воображению как когнитивному механизму, активирующему мультисенсорное восприятие (вкус, запах, слух, телесные ощущения). Результаты показывают, что пищевое пространство в «Сирене» — это не вспомогательный описательный слой, а ключевая когнитивно-семантическая структура, организующая художественный мир повествования. Образы еды раскрывают физическое состояние персонажей, их социальные установки и эмоциональное состояние, в то время как гастрономические метафоры и сенсорные маркеры создают комический эффект и усиливают сатирическую критику обжорства, отсутствия силы воли и безответственности. Научный вклад статьи заключается в расширении возможностей когнитивного литературного анализа и предложении модели, применимой к другим текстам, в которых образы еды имеют концептуальное и прагматическое значение. Практическая значимость состоит в потенциальном использовании полученных результатов в курсах по когнитивной лингвистике, литературной интерпретации, стилистике и дискурсивному анализу.

Ключевые слова: когнитивная лингвистика, когнитивная модель, гастические единицы, пищевое поведение, речевое взаимодействие, А.П. Чехов, Сирена, гастический концепт

Мақала түсті / Статья поступила / Received: 17.11.2025.

Жариялауға қабылданды / Принята к публикации / Accepted: 25.06.2026.

Информация об авторах:

Мусабекова Айгерим Алтынбековна – PhD докторант, Казахский национальный университет имени Абая, Алматы, Казахстан, e-mail: musai_90@mail.ru <https://orcid.org/0009-0001-4650-6272>

Жумагулова Бакиткуль Сакеновна – доктор филологических наук, профессор Казахского национального университета имени Абая, Алматы, Казахстан, e-mail: bakitgul@inbox.ru, <https://orcid.org/0000-0002-9422-427X>

Нуржакып Енлик Ермековна – PhD докторант, Казахский национальный университет имени Абая, Алматы, Казахстан, e-mail: ardabi_aa@mail.ru <https://orcid.org/0009-0007-3838-8994>

Авторлар туралы мәлімет:

Мусабекова Айгерим Алтынбековна – Абай атындағы Қазақ ұлттық педагогикалық университетінің PhD докторанты, Алматы Қазақстан, e-mail: musai_90@mail.ru <https://orcid.org/0009-0001-4650-6272>

Жумагулова Бакиткуль Сакеновна – Абай атындағы Қазақ ұлттық педагогикалық университетінің профессоры, филология ғылымдарының докторы, Алматы Қазақстан, e-mail: bakitgul@inbox.ru, <https://orcid.org/0000-0002-9422-427X>

Mussabekova A.A., Zhumagulova B.S., Nurzhakyp Ye. E.

Нұржақып Еңлік Ермекқызы – Абай атындағы Қазақ ұлттық педагогикалық университетінің PhD докторанты, Алматы Қазақстан, e-mail: ardabi.aa@mail.ru <https://orcid.org/0009-0007-3838-8994>

Information about the authors:

Mussabekova Aigerim Altynbekovna – PhD Doctoral Student of Abai Kazakh National Pedagogical University, Almaty Kazakhstan, e-mail: musai_90@mail.ru <https://orcid.org/0009-0001-4650-6272>

Zhumagulova Bakitgul Sakenovna – Doctor of Philological Sciences, Professor of Abai Kazakh National Pedagogical University, Almaty Kazakhstan, e-mail: bakitgul@inbox.ru, <https://orcid.org/0000-0002-9422-427X>

Nurzhakyp Yenglik Ermekkyzy – PhD student of Abai Kazakh National Pedagogical University, Almaty Kazakhstan, e-mail: ardabi.aa@mail.ru <https://orcid.org/0009-0007-3838-8994>