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IMAGE SCHEMAS AND DOWNGRADING IN JANETTE TURNER HOSPITAL'S SHORT STORY "HERE AND NOW"

Due to the fact that embodiment determines the way in which we interact with the outside world and cognitively structure external inputs, image schemas play an essential role in our understanding of literary texts (ZUNSHINE 2015). In his study, *Cognitive Poetics: An Introduction* (2002), Peter Stockwell defines the basic tenets of cognitive poetics and hypothesizes that literary texts which pose a challenge for analysis express a higher degree of aberration from our sense of reality in terms of schematic structures. He explains that on a scale of informativity, such texts contain second- and third-order informativity which represent unusual or highly unlikely things and events that disrupt existing schema information, compared to first-order informativity which preserves or reinforces the existing schemas. In order to integrate second- and third- order occurrences into a person's existing knowledge, the processes of downgrading need to be employed. Thus, a text can either be downgraded backwards, by searching for textual cues and information in the previously read excerpts, or forward by searching for an explanation for the encountered anomaly. This paper will try to offer an insightful cognitive reading of Janette Turner Hospital's short story "Here and Now" (1989) in an attempt to demonstrate how image schemas and downgrading serve a vital role in understanding a literary text.

Key words: cognitive poetics, image schemas, downgrading, Janette Turner Hospital

1. Defining Cognitive Poetics

In his book, *Cognitive Poetics: An Introduction* (2002), Peter Stockwell proposes that the gap between reading and understanding literature can be bridged by implementing the concepts from the domain of cognitive linguistics. By relating various cognitive theories to literary texts, Stockwell aims to bridge the gap between literary studies and the study of language and mind. Furthermore, similar to Semino and Culpeper (2002) and Gavins and Steen (2003), he emphasizes that context is "a crucial notion of cognitive poetics" (STOCKWEL 2002:2). Stockwell explains this by stating that some responses to a literary text are considered appropriate and acceptable and some irrelevant and inadequate based on the context of the text. Namely, the text that the readers see is not universal or unchanging. Instead, the meaning of the lines changes depending on the setting in which the reading takes place. As Stockwell points out, "there are as many meanings as there are different contexts for the readings" (2002:3). Bearing this in mind, he claims that cognitive poetics is a progressive discipline because it gives readers a comprehensible overview of

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the text, its context, and the circumstances which surround it. These features are a result of the fact that cognitive poetics has a "linguistic dimension" (FREEMAN 2010:340), which permits the reader to perform a textual analysis of the design of a literary text. Additionally, cognitive poetics allows the reader to categorize and describe different types of information and knowledge in a structured way before connecting these useful insights to language and literature.

Moreover, Lisa Zunshine (2015) and Reuven Tsur (2007) postulate that cognitive poetics is grounded in our physiological circumstances, that is, in the unique build of our bodies. Therefore, they emphasize that embodiment plays an essential role in both concrete and abstract semantic representations. This means that embodiment affects every part of language, including our experiences, knowledge, and beliefs, as well as the way in which we comprehend literature. Thus, despite the fact that some groups experience certain phenomena or events differently due to their diverse environments and lifestyles, cognitive poetics steps in to offer "a unified explanation" of different interpretations (ZUNSHINE 2015:20). It is important to note that cognitive poetics is concerned with reading and analyzing a text through a psychological and cognitive linguistics framework, while foregrounding the main ideas from the domains of critical theory and literary philosophy. Thus, cognitive poetics does not regard literature as "a piece of data" (TSUR 2007), as it is commonly done in cognitive linguistics or cognitive psychology, for such a reading would deprive a work of its literary value. Moreover, in such an approach, the main concerns of literary criticism would be of no importance for analysis, as they would only disrupt factual information. In contrast to this former approach, cognitive poetics argues that a work needs to be set against its literary context. Stockwell relates cognitive linguistic concepts to the literary context in order to emphasize how cognitive poetics can tackle the dominant problematic areas in the literary field. An important distinction is drawn between reading and interpretation, for these two processes are taken to be completely different in their nature. Margaret Freeman (2010) explains that while interpretation is not reinforced by textual evidence, reading combines both internal factors related to the reader himself, and external factors that are characteristic of the community to which the reader belongs. Thus, cognitive poetics is unique because it is able to take into account both of these effects on language. The communal interpretations and the individual ones are integrated into a whole, and the focus is no longer on minimal differences between readings.

In conclusion, one of the benefits of performing a cognitive poetic analysis of a literary text would be for the reader to discover the presence of certain patterns that might not have been noticeable beforehand. It is for that reason that Stockwell relates theoretical features from cognitive linguistics to the literary scene. This merging is done in order to explain how certain areas of cognitive poetics can tackle "major literary issues" (STOCKWELL 2002:9). Thus, the elements that pertain to a literary reading, such as the characters, the plot, the narrative, tone, and so on, can be examined through a cognitive model that is well suited to describe the feature at hand. This paper will focus on image schemas in particular. It will exemplify how the reader is constantly required to activate, disrupt, and refresh his current schemas in order to understand and interpret a literary text. Additionally, it will focus on the process of downgrading, which represents a motivational search for a solution using one's schematic knowledge. Namely, due to the fact that certain events

and occurrences that appear in literary texts exemplify a divergence from our everyday expectations of text schemas, these unusual or highly unlikely instances need to be incorporated into our existing knowledge by downgrading. The degree of departure from our perception of reality in the world schematic structure can be measured by using a scale of informativity which will be provided in the following sections of the paper. The scale of informativity postulates that while first-order informativity preserves existing schemas, second- and third-order informativity represents a challenge to schema knowledge and causes schema disruption. In order to preserve the existing schemas and eradicate any anomalies encountered in a text, the reader is required either to downgrade "backwards" and search for clues in the previous text or to downgrade "forwards" in anticipation of what will happen next. The process of downgrading will be highlighted as a key factor in comprehending a complex literary text.

2. Image Schemas

Image schemas are abstract, special patterns that are created during a person's sensorimotor stage of development, which lasts until the second year of life (MANDLER 1992; OAKLEY 2004; MONEY-KYRLE 2018). Schemas begin to develop at this particular stage because it is at this time of life that infants start using their senses to interact with the surrounding environment. It is important to mention that schemas are not images but mental structures which offer a foundation for other cognitive processes (LAKOFF 1987, 1989; TURNER 1991; GIBBS, COLSON 1995). Mark Johnson refers to schemas as "recurring, dynamic patterns of our perceptual interactions and motor programs that give coherence and structure to our experience" (JOHNSON 1987:14). Based on this definition, it can be concluded that image schemas connect our bodily experience of objects (in time and space) with our inner conceptual world. Thus, they are fundamental and deeply rooted pre-concepts that are composed out of our sensory experiences. They are "pervasive skeletal patterns of a preconceptual nature which arise from everyday bodily and social experiences" (JOHNSON 1987; LAKOFF 1987, 1989). Image schemas are pre-conceptual because they are directly grounded in sensory experience. They occupy a relatively unique position among other concepts due to the fact that they were the first to appear during the formative years of human development. Furthermore, image schemas do not require understanding through other concepts because they form the basis of the human conceptual system (EVANS, GREEN 2018). For instance, just by virtue of human embodiment, we can comprehend a term like containment. Despite the fact that we still need to learn that in English, words such as "in" and "out" refer to this idea, the idea itself doesn't really require any further explanation or thought. Additionally, concepts such as "front" and "back" are only meaningful to beings with fronts and backs. As far as language is concerned, image schemas can be regarded as conceptual "building blocks for metaphoric and abstract thought" (HEDBLOM 2015). Namely, they supply a physical basis for the metaphorical nature of abstract concepts. Many metaphorical structures are proven to be built on the foundation of image-schemes (LAKOFF, JOHNSON 1980, 1999; LAKOFF 1987; MENDOZA 1997). The Conceptual Metaphor Theory (CMT), which was first proposed by Johnson and Lakoff (1980), claims that part of the way that conceptual structure is organized is through cross-domain mappings or correspondences between conceptual

domains. A domain is a collection of knowledge that groups related ideas. A metaphor consists of a target domain and a source domain. The target domain, which is typically abstract in nature, is the conceptual domain that is being metaphorically depicted (concepts such as emotions, causation, and perception). A source domain is a conceptual domain that is typically tangible in nature and is used to define the abstract target domain. Image schemas are important because they can give these source domains a bodily foundation. Johnson and Lakoff single out a number of basic image schemas, among which are "containment", "movement along a path", "force", "space," and so on (JOHNSON 1987).

A typical example of a "path" schema would have to consist of a starting point, an ending point, and a series of intermediate points along the way (JOHNSON 1987; GIBBS, COLSON 1995; PALMER 1996). Additionally, the path schema would be grounded in our real-life observations of movement and traveling from place to place. Therefore, a sentence like *She has gone a long way towards changing her personality*, could be described by using the path schema[2]. The agent has made a conscious effort to change her personality. Consequently, that effort is described in terms of a path. In the end, the agent, *she*, managed to fully remodel her personality and redesign her previous way of life. The underlying metaphor behind this example is LIFE IS A JOURNEY. The concrete domain "journey" is used to describe and conceptualize an abstract movement towards a different version of the person in question (the goal). Thus, "she" is conceptualized as a traveler, while her goals in life are seen as destinations. Relevant parts of the PATH schema, which constitute the source domain of the mapping, serve to structure our knowledge about changing oneself.

Ray Jackendoff (1976) warns that human language contains a conceptual dependency. This indicates that thoughts and other associations that the words generate in the minds of speakers and listeners are what matter most, not dictionary-like denotations. Therefore, both speakers and hearers rely on the structures present in their minds in order to make sense of a novel sentence or utterance. These structures, which further a person's understanding of a situation, are, in fact, schemas, or as Stockwell (2002:77) labels them, "scripts". Furthermore, he proposes that scripts should be divided into the following categories: situational scripts, which are used to make sense of frequently experienced events; personal scripts, which prescribe how a person should behave in certain social situations; and instrumental scripts, which maintain our knowledge of how to do things (STOCKWELL 2002; STEPHENS 2011; HEDBLOM 2020).

Stockwell explains that we choose which scripts apply to a particular situation based on the header that represents a script. He then proceeds to propose that, in terms of written discourse, there exist four types of headers in total: "precondition headers", "instrumental headers", "locale headers," and "internal conceptualization headers" (2002:78). Precondition headers act as preconditions for the activation of a script. Instrumental headers denote actions that are crucial for the realization of the script. Locale headers are used to designate the location where the script takes place. For example, the bar counter. And, finally, internal conceptualization headers address an action or role from the script. Additionally, Stockwell states that each script consists of slots that pertain to certain situations. However, it is important to mention that different scripts fill these slots with different information pertaining to the script at hand.

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2   Author's example

2.1. Literary schemas

This subsection will explain why image schemas play an important role in literature comprehension and enable readers to understand complex narratives, different literary genres, fictional characters, and intricate themes. It is significant to note that image schemas view knowledge structures as dynamic. They are, therefore, capable of expanding their scope and incorporating new data. Ordinarily, there are three ways in which a schema can develop and evolve. The first process is called accretion, and it is concerned with adding new facts to the already existing schema (ZUNSHINE 2015:104). The next process is called tuning (TAXLER 2011:321). Tuning involves the modification of facts within a schema. Finally, the third process, labelled restructuring, would denote the creation of novel schemas because the old ones are no longer adequate or are incompatible with newly acquired facts and information (GAVINS, STEEN 2003:129). Stockwell (2002:79) argues that the majority of everyday discourse maintains existing schemas and is "schema preserving". However, if surprising or unexpected elements are encountered in a discourse, they bring about schema disruption. Therefore, this schema disruption can either be resolved by schema accretion or by a thorough schema refreshment.

When viewing the schema theory from the literary context, there are three fields in which schemas are able to operate. Stockwell labels these fields as "world schemas", "text schemas," and "language schemas" (2002:80). Thus, world schemas encompass all schemas that are concerned with content. Text schemas illustrate our presumptions of the order in which world schemas ought to appear in terms of structure and sequencing. And finally, language schemas exemplify which forms and patterns are deemed appropriate for the appearance of the linguistic subject. Stockwell clarifies that a discourse deviation occurs when there is "a disruption in our expectations of textual structure or stylistic structure" (2002: 80). Furthermore, he makes clear that when an ordinary schema appears in a literary context, it is automatically considered from a different perspective due to the literary reading of a text. This means that each person has a clear image of what text and language schemas ought to look like in a literary work. Namely, world schemas are presupposed to appear in a certain logical order, and the language and syntax of a literary text are expected to be well-structured and sequenced, such as in real life. Thus, any divergence from a person's expectations is registered as a degree of deviation from a person's sense of reality. Stockwell introduces a scale of informativity that would measure the discrepancies between a person's perception of reality in terms of schematic structure. According to Stockwell, this scale can be illustrated in the following way:

1. **First-order informativity**: normal, unremarkable things that are schema preserving or reinforcing.
2. **Second-order informativity**: unusual or less likely things encountered in literary worlds develop schematic knowledge by accretion.
3. **Third-order informativity:** impossible or highly unlikely things represent a challenge to schema knowledge as schema disruption. This can result in schema refreshment or radical knowledge restructuring if the challenge necessitates a

whole scale paradigm shift, a change in world view.

The scale of informativity was provided in order to explain the process of downgrading, which will be crucial for the examination and analysis of the short story "Here and Now" (1989) in the following section. As downgrading is the process which enables second- and third-order occurrences to be integrated into a person's existing knowledge, it can be defined as a way of schema preservation. It represents the reader's attempt to explore and search through his existing schema knowledge for a solution or explanation for the encountered abnormality. Downgrading can be done either backwards or forwards, depending on the nature of the encountered anomaly (STOCKWELL 2002; ZUNSHINE 2015). Downgrading backwards is achieved by revisiting previously read excerpts of a literary text in order to explain a confusing or unusual occurrence. Downgrading forward is achieved by reading a text onward in an attempt to find an explanation for any unusual and irregular occurrences. It is worth noting that Stockwell claims that a special kind of downgrading is labeled as "downgrading outwards" (2002:81). This kind of downgrading requires the reader to recognize that a literary schema is in function. Therefore, he needs to acknowledge that "the alternative world" of a literary schema is in effect (ZUNSHINE 2015).

3. "Here and Now"

This section will offer a cognitive reading of Janette Hospital Turner's short story "Here and Now" (1989). Due to the story's unique composition, the reader is required to start downgrading forwards from the very beginning of the story. The story opens with the following lines: "As it happened, Alison was wearing black when the phone call came" (HOSPITAL 1989). In terms of the language schema, the reader can deduce that the subject, Alison, had received a phone call. However, in terms of the world schema, there are various disruptions. Firstly, it is unclear who this Alison is or why someone called her. Secondly, it is unclear where she was when the phone call happened. These anomalies, which are of a second order as they are unusual in the sense that the reader cannot immediately comprehend what is happening, need to be resolved by reading the story forwards in order to get a better understanding of the setting and characters presented. Therefore, schema accretion needs to occur, and new facts and information need to be added to the existing schema (STOCKWELL 2002:80).

As the story progresses, the reader is able to see what events preceded the phone call. Alison had firstly shoveled snow from her driveway. She then took a shower and got dressed in a black dress. Additionally, it is mentioned that she managed to get her car out before the ground froze over and the city ploughs tossed new snow over the drive. By now, it can be deduced that Alison's house is located within the perimeters of a city and not a remote village or forest, as our city script informs us that, in winter, city ploughs are employed to clear the roads for drivers in urban towns. The 'city ploughs' function as an instrumental header that enables the winter script to activate (ZUNSHINE 2015). Owing to the winter script and all the elements it encompasses, such as snow, blizzards, low temperatures, and iced covered ground, one can conclude that it is winter where Alison lives. Nevertheless, the reader still does not know much about the identity of this character, apart from the fact that she is female and old enough to possess a driving license. Next,

the time, day, and location are revealed to the reader, and one learns that it is "four o'clock on a winter's Sunday afternoon, Lake Ontario…" (HOSPITAL 1989). Based on this newly acquired information, the reader can draw upon his geographical knowledge and deduce that Alison is located in Ontario, which is a province in Canada, and that it is Sunday afternoon there. However, the following sentences will only perplex the reader even more: "In Brisbane, it was tomorrow already, it was dawn on Monday morning. Such phone calls are made at dawn" (HOSPITAL 1989).

Suddenly, Brisbane is evoked, and the reader has to turn to his geography schema in order to gather that Brisbane is a large city located on the Brisbane River in Queensland, Australia. Additionally, one has to activate the time-zone schema, which postulates that different countries follow a uniform standard time for social, commercial, and legal purposes and that the world is divided into twenty-four time zones in total. Plus, based on the information provided in the excerpt, the reader must infer that Canada and Australia have different time zones and that Australia is approximately sixteen hours ahead of Canada. Moreover, the contents of the phone call are still not revealed, and instead it is hinted that one ought to infer this alone based on the given clues. Up until now, the reader can only conclude that, based on the time zone knowledge, it was already Monday in Brisbane when the phone call came. Afterwards, Alison is shown to be sitting in her car just before the Faculty Club: "She sat trembling slightly, her hands on the wheel, the engine still running, and stared through the windshield at the Brisbane River" (HOSPITAL 1989).

The excerpt begins rather ordinarily. The reader sees Alison sitting in her parked car. Her hands are resting over the wheel, and the car's engine is still on. The problem arises when the object of Alison's focus is described. As the reader has gathered from the previously read excerpt, Alison is situated in her car, which is located in a faculty parking lot, somewhere in Ontario, Canada. However, according to this sentence, she is not looking at the snow-covered faculty campus in Canada but at the Brisbane River in Queensland, Australia. This incongruity represents an instance of third-order informativity. Due to the fact that it is physically impossible for Alison to be both located in Canada and Australia at the same time, this sentence represents a challenge to one's schematic knowledge, so it causes schema disruption (STOCKWELL 2002:82). Both the world schema and the text schema are violated because the described scene is not consistent with any existing pattern in the reader's mind. Stockwell explains that this disruption can be solved by performing a radical schema refreshment and subsequent knowledge restructuring (2002:83). However, due to the fact that it is completely unclear why the narrator makes such a shift in scenery and, thus, merges two different countries into one blended space, the reader is forced to continue reading the story for further clues. Additionally, it is at this point that the reader acknowledges that the literary schema is at play and that what one is experiencing is the alternative world of that literary schema (STOCKEWELL 2002:81). After this, Alison's view immediately shifts back to the faculty campus, and she observes the thin layer of ice that has formed over the ponds there. The thin ice membrane reminds her of a white fingernail, and the story shifts once again to a completely different setting: "High in the mango tree, hidden from the other children, frightened, and sucks comfort from the milk ice blocks her mother makes" (HOSPITAL 1989).

This whole sentence represents an instance of third-order informativity, for it ap-

pears to be completely displaced from the context of the story (STOCKWELL 2002:78). Firstly, the world schema is violated, for there is no mention of an explicit subject: who is hiding from the other children, who is frightened, and who is sucking the ice blocks? Secondly, due to the fact that this sentence outlines items like mango trees, milk ice blocks, and children, the reader becomes aware of the fact that the setting described cannot be the current setting of the story. Locale headers are what denote the setting in which the script applies (STOCKWELL 2002:79). The locale header here would be 'mango trees'. Now, based on the schematic knowledge of vegetation and climate zones, one can discern that mango trees can only grow in tropical climate zones with humid and hot summers. Nevertheless, this same knowledge suggests that mango trees cannot grow in Canada, where the summer lasts for only two months on average and where temperatures drop below thirty degrees Celsius in winter. This leads the reader to conclude that this event is not taking place in Canada. Moreover, based on the knowledge of word categories and adjectives in particular, one will know that the adjective 'other' is used to denote a person or thing that is different or distinct from one already mentioned or known. In this case, due to the fact that it is emphasized that someone or something is 'hidden' from 'other children', the reader will conclude that the subject here is a child. A child who is frightened and sucking on a frozen dessert made by their mother. However, the subject in the previously read passage was a female adult based on the driving script, which dictates that only people over the age of sixteen are allowed to drive cars.

As the story continues, the adult subject, Alison, is still seated in her car. She is shown to be listening to the car radio when a commentator announces that sewer caps are "popping like champagne corks" in Toronto (Hospital, 1989). Finally, the reader is able to pinpoint Alison's location. She is currently in Toronto, Canada, and it is Sunday afternoon. Once again, it is emphasized that it is still not Monday. By now, the reader is able to make a connection between the first instance when Monday and Sunday were mentioned together and their current evocation, demonstrating the fact that the process of accretion has taken place and that the reader has added new facts to the existing schema (STOCKWELL 2002:80). Therefore, one can see that a parallel is made between Canadian local time and Australian time. Next, the reader sees Alison making her way to the Faculty Club. Suddenly, another ambiguous sentence appears in the middle of a passage describing Alison's whereabouts: "Something hurts, it is important to breathe very carefully" (HOSPITAL 1989). The verb 'hurts' functions as a precondition header, which means that it behaves as a prerequisite for the activation of a script (STOCKWELL 2002:78). It activates background knowledge pertaining to injuries and afflictions. The schema, which pertains to how a human body functions and how medical emergencies are usually handled enables the reader to conclude that regulating one's respiratory rate is necessary for lowering stress levels and high blood pressure. This is directed by the personal script, which entails how a person behaves during a medical emergency.

However, the reader is still unaware of what it is that is hurting the subject. After this passage, Alison is shown to be attending a Christmas party at the faculty club. The party is described as a festive affair, and it is both a retirement celebration for a respected colleague and a sabbatical farewell for two other workmates. Although there was no explicit information explaining which function Alison occupies at the faculty, the term "sabbati-

cal", implies that Alison must be a professor. This conclusion is based on the very definition of a sabbatical, for it refers to a period of paid leave granted to a university professor. This word operates as a precondition header, which gives rise to the script pertaining to college, professors, students, and university life (STOCKWELL 2002:75). Additionally, due to the fact that it is specifically mentioned that the celebration is also a Christmas party, one can guess that it is late December in the story. At the party, Alison is expected to give a speech. However, once again, the story takes a strange turn: "Then the small talk that rises like wisps of fog will engulf her and drift up river with her, past Kenmore, past the westernmost suburbs of Brisbane, up into the Great Diving Range" (HOSPITAL 1989).

As far as the language schema is concerned, this sentence makes perfect sense. 'She' is the subject of the sentence, which undergoes the action of 'drifting up the river'. In terms of the language schema, this sentence is ambiguous, for the reader is aware that Alison is currently attending a party at the faculty club, yet the image of her body floating up river in Queensland, Australia, is suddenly introduced without context. Furthermore, this is also a violation of the text schema, for the events are not clearly sequenced in an order that is based on our experience of how the world functions (STOCKWELL 2002). When examining this sentence, one will notice that 'small talk' is equated with the notion of fog and that this fog will metaphorically encircle the subject and Alison will be drifting in a moving body of water. Once again, the reader is required to rely on the geography script and discern that Kenmore is a riverside suburb in the city of Brisbane and that the Great Diving Range is a cordillera system in eastern Australia. However, in order to understand why images of the Australian landscape are constantly reappearing throughout the story, one needs to continue reading. One of the party attendees congratulates Alison on the happy news she had received. Afterwards, it is made clear that Alison has been invited to take a sabbatical in Sydney and that she is scheduled to leave next year. She refuses to indulge in any further conversations on the matter and seems impatient to leave. At one point, Alison makes her exit and accidentally bumps into Walter, a ninety-year-old man who is a long-retired university professor. He asks Alison to stop and talk to him. Based on their conversation, the reader is led to conclude that both of them have known each other for a long time and that they are friends. Walter states that he is lonely and compares himself with Methuselah. In order to understand this reference, a person needs to draw on his religious knowledge and discover that Methuselah was a Christian biblical figure who had the longest lifespan of any canonical character. In his mind, Walter equates himself with a man who has outlived all of his contemporaries. Interestingly enough, Walter is still intellectually active for his age, as it is mentioned that he had just published another scholarly book. Walter proceeds to talk about why he is fond of Australians and their culture. It is made clear that Alison has heard his story many times already and that he is once again expressing his gratitude to the Australian troops who had saved his life during the Second World War. However, Walter makes a slight alteration to his story and says that he admires Australians because of the 'whales'. He clarifies that, as they are speaking, hundreds of whales are dying on the beaches all the way from Tasmania to Queensland. He explains that Australians are desperately trying to keep the whales alive by watering them before towing them back to sea. After telling her this story, Walter confesses that it was due to the 'whales' that he had sent his son to Australia after the war and that "he never came back"

(HOSPITAL 1989). This is the first time that Alison is informed of the fact that Walter had a son in Australia, so Walter elaborates on the topic: "School was never the place for him. It happens often, doesn't it, with the children of scholars? And after that trouble, after the penitentiary I couldn't think of a better place to give him a fresh start. I thought: Australians will make a man of him" (HOSPITAL 1989).

It is important to note that these few lines encompass a vast majority of the information that needs to be unpacked. The reader is required to draw on the school script and the parenting script in order to understand the first two sentences. School acts as a preconditional header. Based on one's knowledge of how schools function and what obligations are set before a student, such as studying, reading, attending classes, and doing one's homework, the reader can conclude that Walter's son did not enjoy taking part in these activities and that he wanted to rid himself of all the responsibilities school life implies. Furthermore, based on the parenting script, which entails how a family is supposed to function and what roles the parents and their children are supposed to perform, one can conclude that Walter, as a father, was supposed to be a guiding figure to his son. However, he saw that his son was not following in his footsteps and took a different path in life. The word "penitentiary" functions as a locale header and gives rise to the prison script. Thus, the reader infers that Walter's son was convicted of a serious crime if he ended up serving a prison sentence. The fact that Walter wanted to send him to Australia in order to give his son a new beginning can be interpreted as Walter avoiding his active parenting role. Namely, this interpretation is backed up by the fact that the reader knows that Walter was working as a university professor, which suggests that he must have devoted a lot of time and attention to his studies instead of spending time with his wife and son.

Alison carefully listens to his story, but she is "afraid that the sewer caps will not hold" (HOSPITAL 1989). This line is an obvious reference to the beginning of the story, where Alison is shown to be listening to the car radio when a commentator announces that the sewage problem in the city has worsened. However, why this sentence suddenly appears in the middle of their dialogue remains unclear for the time being. Walter continues talking and admits that he deeply regrets the fact that he had never told his son how proud he was of his "racing car driving" and of his "speed behind the wheel" (HOSPITAL 1989). Instead, Walter had only scolded him for all his shortcomings. This confession proves that Walter did not have a good relationship with his son and that a lot of things have been left unsaid between them. Additionally, 'racing cars' functions as a precondition header and initiates the script pertaining to car racing. Thus, one can assume that his son had a passion for high-speed driving. Walter explains that his death was an accident. Additionally, he makes a vague statement saying that the steep and winding roads of Queensland are dangerous, making an allusion to how he died. When Walter starts lamenting about his son again, Alison excuses herself and tells him she has to leave. Once she goes over to her car, Alison sits in it in silence and listens to the radio when a commentator announces that the sewer caps are exploding all over the city. Suddenly, Walter comes over to her car and urges her to tell him what is bothering her. It is at this moment that Alison finally reveals the contents of the phone call she had received: "'My mother' she begins again, quietly, 'died in Brisbane at 4:40 a.m. this Monday morning'" (HOSPITAL 1989).

Alison breaks down and begins to sob against Walter's shoulder, finally giving

into her emotions. The continuous mention of the sewer caps can now be interpreted as a metaphor for Alison's repressed grief and sorrow. Due to the fact that she has been suppressing her emotions and refusing to indulge in them, Alison has only been building up tension inside herself. Thus, when she finally broke down, all of her unrestrained emotions started flooding out like water from the sewerage system. Furthermore, it is made clear that the reoccurring images of Australia and its landscape are a result of the remorse Alison was feeling regarding the news of her mother's death. Based on the knowledge one has of parent-child relations, the reader can conclude that Alison grew up with her mother in Australia. Additionally, Alison's extensive knowledge of the Australian landscape only backs this claim, for throughout the story, images of Australian cities, rivers, and ranges have reemerged whenever Alison's mind wandered off. Now, the reader sees that Alison has been experiencing sudden bouts of grief throughout the story. This accounts for all the incongruous elements which seemed to have appeared out of context, such as the declaration that "something hurt" and that "such phone calls are made at dawn." (HOSPITAL 1989). Based on the reader's knowledge of death, one can conclude that the pain Alison has been experiencing was the result of the heartache and dejection she felt after having received the phone call informing her of her mother's death.

The anomaly from the beginning of the story has finally been resolved. What is peculiar about this death is the fact that due to the different time zones, which set Canada and Australia 16 hours apart, Alison's mother had actually died "in the early hours of tomorrow morning" (HOSPITAL 1989). The physical distance between the two countries can be taken as a symbol for the metaphorical distance between Alison and her mother. At one point in the story, it is mentioned that Alison is fifty-years-old. Additionally, she is shown to own a house in Toronto, where she works as a university professor. These details suggest that Alison has spent the majority of her life working on her career in Canada and was physically separated from her mother, who had remained in Brisbane. The allusion to their lack of contact was made when Walter spoke about his own son and how he regretted the fact that they had never spent enough time together. Furthermore, once Alison tells Walter the news, he immediately pictures a car plummeting off the Kuranda road, tossing and rolling until it explodes. Based on the geography script, one understands that the Kuranda road is a meandering lane that functions as a highway leading through Queensland. Namely, it is a very dangerous and steep road. Thus, this passageway is an explanation of how Walter's son lost his life.

Conclusion

This paper attempted to offer a cognitivist interpretation of the contemporary short story "Here and Now" (1989). Firstly, the basic tenants of cognitive poetics have been outlined, and it was clarified that this discipline offers a unique and detailed approach to literary analysis due to the fact that cognitive poetics takes into account the findings from various other disciplines such as cognitive linguistics, physiology, and literary criticism, and relies on them when analyzing a text. The second chapter of this paper focused on image schemas and how they operate. Special attention was given to literary schemas, as they have been chosen as a tool for analysis. Moreover, a scale of informativity was provided in order to illustrate the departure from our sense of reality in terms of schematic structure.

Additionally, the process of downgrading was selected as a means of resolving these deviations in a literary text. The third chapter of this paper focused on the short story "Here and Now" (1989). The story was segmented into smaller chunks, and each chunk was analyzed separately in order to demonstrate what sort of schematic knowledge and reasoning one needs to possess in order to make sense of a bundle of information which is encompassed in a text. Furthermore, it was indicated that downgrading is a fundamental process when it comes to performing a literary analysis of a text containing second- and third-order informativity, for it enables the reader to resolve various anomalies that appear in a text. Thus, this paper focused on revealing the intricate processes that occur in the reader's mind when reading a text containing atypical, highly unlikely, or illogical sequences of events and that disrupt a person's existing schema knowledge. The conclusion that was reached maintains that without extensive background knowledge, which has been shaped by experience, the reader would not be able to understand and interpret a piece of writing.

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SLIKOVNE ŠEME I PROCES DEGRADIRANJA U PRIPOVECI „SADA I OVDE" (1989) OD DŽENET TURNER HOSPITAL

Rezime

Zbog činjenice da specifična građa ljudskog tela određuje način na koji komuniciramo sa spoljnim svetom i kognitivno strukturiramo spoljašnje inpute, slikovne šeme igraju suštinsku ulogu u našem razumevanju književnih tekstova. U svojoj studiji *Kognitivna poetika: Uvod* (2002), Piter Stokvel definiše osnovne postavke kognitivne poetike i postavlja hipotezu da književni tekstovi koji predstavljaju izazov za analizu iskazuju viši stepen odstupanja od toga kako mi zamišljamo stvarnosti u smislu šematskih struktura. On objašnjava da na skali informativnosti takvi tekstovi sadrže informativnost drugog i trećeg reda koji predstavljaju neobične ili krajnje neverovatne stvari i događaje koji narušavaju postojeće informacione šeme, u poređenju sa informativnošću prvog reda koja čuva ili pojačava već postojeće šeme. Da bi se pojave drugog i trećeg reda integrisale u postojeće znanje osobe, potrebno je primeniti procese degradacije. Dakle, tekst se može ili degradirati unazad, traženjem tekstualnih naznaka i informacija u prethodno pročitanim odlomcima, ili unapred traženjem objašnjenja za nastalu anomaliju. Ovaj rad će ponuditi pronicljivo kognitivno tumačenje pripovetke Dženet Turner Hospital „Ovde i sada" (1989) u pokušaju da se pokaže kako slikovne šeme i degradacija imaju vitalnu ulogu u razumevanju književnog teksta.

Ključne reči: kognitivna poetika, slikovne šeme, degradacija, Dženet Turner Hospital