

COGNITIVE APPROACHES TO INTERPRETING THE AUTHOR'S POSITION THROUGH THE INTERACTION OF LITERATURE AND ART

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КОГНИТИВНЫЕ ПОДХОДЫ К ВЫЯВЛЕНИЮ АВТОРСКОЙ ПОЗИЦИИ В КОНТЕКСТЕ ИНТЕГРАЦИИ ЛИТЕРАТУРЫ И ИСКУССТВА

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ADABIYOT VA SAN'AT INTEGRATSIYASI KONTEKSTIDA MUALLIF POZITSIYASINI ANIQLASHNING KOGNITIV YONDASHUVLARI

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Tayanch so'zlar: muallif pozitsiyasi, kognitiv yondashuvlar, emotsional intellekt, adabiy tahlil, san'at integratsiyasi, qozoq adabiyoti.

Rezyume. Maqolada umumiy o'rta ta'lim maktablarida qozoq adabiyotini o'qitish jarayonida muallif pozitsiyasini anglashning kognitiv yondashuvlari adabiyot va san'atning o'zaro uyg'unligi doirasida ko'rib chiqiladi. Tadqiqot mazmuni Qozog'istonning zamonaviy ta'lim tizimidagi shaxsga yo'naltirilgan ta'lim, funksional savodxonlik va emotsional intellektni rivojlantirish talablariga bevosita bog'liq. An'anaviy mazmuniy-tuzilmaviy tahlilda o'quvchining emotsional idroki va individual interpretatsiyasi ikkinchi darajada qolib kelgani ta'kidlanib, mazkur kamchilikni bartaraf etishda san'at turlaridan kognitiv va emotsional vosita sifatida foydalanish imkoniyatlari ko'rsatib beriladi.

Ключевые слова: авторская позиция, когнитивные способы, эмоциональный интеллект, литературный анализ, интеграция искусства, казахская литература.

Резюме. В статье когнитивные подходы к распознаванию авторской позиции в процессе преподавания казахской литературы в средней школе рассматриваются в контексте взаимодействия литературы и искусства. Содержание исследования тесно связано с требованиями современной образовательной системы Казахстана, ориентированной на личностно-ориентированное обучение, развитие функциональной грамотности и эмоционального интеллекта. Отмечается, что в традиционном содержательно-структурном анализе эмоциональное восприятие и индивидуальная интерпретация учащегося зачастую оставались на периферии внимания; в преодолении данного ограничения обосновываются возможности использования видов искусства в качестве когнитивного и эмоционального инструментария.

Key words: author's stance, cognitive approaches, emotional intelligence, literary analysis, art integration, Kazakh literature.

Summary. The article examines cognitive approaches to identifying authorial stance in the teaching of Kazakh literature at the secondary school level within the framework of the integration of literature and art. The study is closely aligned with the priorities of Kazakhstan's contemporary educational system, including learner-centered instruction, the development of functional literacy, and the cultivation of emotional intelligence. It is argued that within traditional content-structural analysis, students' emotional responses and individual interpretations have often remained peripheral; in addressing this limitation, the potential of art forms as cognitive and emotional instruments is substantiated.

Introduction. In literary studies, the content-structural analysis of literary texts has long been regarded as a principal method. Although this traditional approach has contributed to enhancing learners' theoretical knowledge, it has largely overlooked their individual cognitive characteristics and emotional responses in the process of

perceiving a literary work. As a result, the memorization of ready-made interpretations has tended to prevail over a profound understanding of the author's underlying intention.

In Kazakhstan's national education system, the development of learner-centered education and functional

literacy is among the key priorities. In this context, the modernization of educational content has transformed the learner from a passive recipient of information into an active subject who engages with a literary text both emotionally and cognitively. From this perspective, the role of emotional intelligence in the perception of literary texts has become increasingly significant, while the learner's ability to establish an internal connection with the text has emerged as an important pedagogical issue.

Mastering the concept of the **author's position** in literature classes is one of the essential prerequisites for students' in-depth understanding of a literary text. In this article, the author's position is understood as the ideological and aesthetic orientation expressed in a literary text, the author's attitude toward the depicted reality of life, and the manifestation of this attitude through the artistic system of the work. Identifying the author's position requires not only logical analysis on the part of the student but also emotional perception and interpretative thinking. Therefore, there is a need to organize this process through a cognitive approach.

In current school practice, the analysis of the author's position is often conducted primarily from informational and structural perspectives, while insufficient attention is paid to students' individual perceptions and emotional responses. Moreover, the fact that visual arts and music are not taught as separate subjects in upper secondary grades limits the potential for interdisciplinary connections in literature classes. At the same time, the integration of art and literature can serve as an important cultural resource for developing a deeper understanding of literary texts and enhancing students' cognitive and interpretative abilities. This issue is one of the main factors that motivated the present study.

Cognitive approaches consider literature and art not as isolated phenomena but as interconnected outcomes of the human thinking process. From this perspective, they make it possible to understand how an author conveys ideas and the psychological state in which a literary work was created. These approaches relate the cognitive foundations of creative works to the author's mental processes and state of mind [1], [2].

In this regard, it is particularly important to use different forms of art in teaching literary texts not merely as supplementary materials but as **cognitive and aesthetic tools**. Such an approach contributes to a deeper understanding of the author's position. This interdisciplinary orientation is also consistent with the key requirements of contemporary educational policy, particularly the development of the learner's personal potential, emotional intelligence, and interpretative skills.

Literature and Methodology. Based on the relevance of the issue under consideration, the main purpose of this article is to identify the methodological potential of cognitive approaches used to facilitate the understanding of the author's position in teaching Kazakh literature at secondary school, particularly the *emotional-resonance* and *interpretative-analytical approaches*.

Discussion and Results. Literature is a form of art that artistically represents human existence and the spiritual world. Z. Kabdolov, noting that the primary material of literature is the word, characterizes it as a complex form of art capable of conveying human thoughts and emotions through aesthetic impact. According to the scholar, while

music and visual arts exert their influence through sound and color, literature represents the emotional experiences and inner reflections of the human soul through words. However, the common foundation that unites all these art forms is their capacity to influence the reader's emotional perception [3]. According to M. M. Bakhtin, although art and life are not identical, they should form an integral unity within the individual, while artistic creation serves as a means of understanding reality through a profound and dialogical approach [4].

The views of Russian scholars R. Brandesov and E.N.Ilyin, as well as the Kazakh methodologist and educator K.Bitibayeva, converge on the idea of "teaching literature as an art form." While R. Brandesov emphasizes the psychological impact of art (sensory perception) as a means of enabling students to enter into "resonance" with the author, E.N.Ilyin regards literature as "a means of shaping the individual," whereas K.Bitibayeva considers this interrelationship important for broadening students' worldview [5].

As demonstrated by R. Brandesov's theory of "emotional resonance," works of art, such as music and painting, directly affect students' senses and create the emotional background necessary for the perception of a literary text [6]. At this stage, art acts as a catalyst, reducing psychological barriers between the student and the author and bringing them into a shared emotional space. K.Bitibayeva's concept of "artistic perception" further develops this interrelationship by directing it toward logical and analytical interpretation [7]. In this context, the comparative consideration of a literary image and its corresponding image in another form of art enables students to comprehend the author's intended meaning from two complementary perspectives: both imaginatively and consciously.

Thus, the cognitive approaches to identifying the author's position proposed in this study are determined by the reader's level of emotional perception of the literary text and the depth of its logical interpretation (Table 1).

Table 1. Cognitive Approaches to Identifying the Author's Position

Method of Analysis	Emotional-Resonance Perception Approach	Interpretative-Analytical Reasoning Approach
Main Objective	To establish an emotional connection with the work and empathize with the characters.	To examine the internal logic and structure of the work.
Outcome	A profound emotional understanding and an intuitive perception of the author's world.	A reasoned conclusion and an evidence-based interpretation of the author's position.

In conclusion, the integration of literature and art enhances the level of text perception and enables students to gain a deeper understanding of the author's position and the semantic layers of a literary work.

Emotional-resonance perception is a conceptual approach based on the cognitive-emotional analysis of a

literary text. Its theoretical foundations are rooted in *reception aesthetics* (reader-response theory) and *theories of emotional intelligence* [5]. The primary purpose of this approach is to establish an aesthetic dialogue between the reader and the author [8].

In a literary work, the author leaves certain emotional codes through distinctive descriptions, metaphors, intonation, and other expressive devices. By perceiving these codes, students gain insight into the author's inner emotional experience. They recognize the moods and emotions of the characters and perceive the author's emotional mode of expression. Emotional experience develops students' internal reflection and enhances the depth of their engagement with the text [9]. From a theoretical perspective, this process consists of two stages:

Perceptual stage: perceiving the emotional background of the text through music and visual arts [10].

Apperceptive stage: comparing one's own emotional experiences with the author's position and identifying the central idea of the text. The aim is to move beyond a merely literal understanding of the text toward interpretative synthesis and the identification of its key ideas [11].

Furthermore, this mode of perception stimulates students' creative thinking and contributes to the development of their aesthetic appreciation. Thus, the emotional-resonance approach plays an important role as the initial level of cognitive perception. It enables students to approach a literary work not merely as an object of reading, but as something to be emotionally experienced and intellectually understood [12].

The author's position is not always expressed explicitly; it is often implicitly manifested through the emotional and expressive qualities of the literary work. Through the emotional-resonance approach, students can identify the author's attitude toward a character (affection, irony, compassion), the author's underlying intention, and the authorial "self" embedded in the subtext. Without such emotional resonance between the reader and the text, a comprehensive and profound perception of a literary work is hardly possible [6]. Emotional resonance is not merely a means of "understanding with the heart" what the author intends to convey; it also serves as a tool for analyzing this emotional experience at the cognitive level and drawing logical conclusions [13] (Table 2).

Table 2. Emotional-Resonance Perception Approach

Components	Description	Outcome
Sensory Impact	Music, visual imagery, smell, hearing, and listening	Emotional resonance with the text
Empathy	Relating the character's personality to one's own self and experiences	Intuitive perception and interpretation of the author's intention
Reflection	Comparing one's own feelings with the emotional atmosphere of the text	Formulating the author's position

From this perspective, the emotional-resonance approach makes it possible to perceive literature not merely as a source of information, but as an artistic world with profound spiritual and emotional impact. Such perception transforms the student from a passive recipient into an active participant and serves as an effective mechanism for developing a comprehensive understanding of the author's aesthetic world.

The emotional intensity of the works of **Oralkhan Bokei**, a prominent representative of Kazakh prose, brings the reader closer to the author's inner world and inner "self." The writer engages the reader through emotional perception and psychological impulses. The elevated romanticism characteristic of his style, expressive metaphors, and the personification of nature directly affect the reader's perception, leading them to experience existential anguish alongside the characters [14]. Through the sense of melancholy and emotional intensity evoked in the reader, Oralkhan Bokei reveals his authorial position on such themes as the search for spiritual purity, the inseparable unity of human beings and nature, and the loneliness of a sensitive individual in a harsh society, thereby expressing his distinctive reflections and worldview [15] (Table 3).

Table 3. Emotional Levels in Oralkhan Bokei's Works

Components	Emotional Characteristics	Ideological Core (the Author's Implicit Position)
Psychologism	Emotional resonance with the character's inner experiences and empathy	The individual's inner freedom transcends any External circumstances [24].
Mythologism	A sense of wonder at the mysterious and mystical awe.	Recognition of the boundlessness of the world and the elevation of spirituality above the material realm.
Landscape	Admiration for beauty or a sense of the coldness of existence.	Nature is the ultimate judge that reveals the true essence of human beings.

In conclusion, the **interpretative-analytical approach** is a key tool for developing students' reading competence. It serves as an intellectual bridge between the inner world of the subject (the student) and the object (the text). Students do not merely perceive the author's position; they process it through their own consciousness and internalize it as a "cultural code." These two approaches represent two dimensions of a unified cognitive process: one involves emotional perception, while the other involves conscious analysis. Together, they form a logical sequence leading to a deeper understanding of the text and the authorial "self" embedded within it.

Kazakh prose of the mid-twentieth century is particularly rich in psychological nuances and emotional experiences. To demonstrate the application of the two-level analysis proposed in this study, we examine Sayyn Muratbekov's novella *The Smell of Wormwood* [19].

The work evokes feelings of warmth, sorrow, and compassion in students, thereby guiding them toward an understanding of the author's position. A model lesson fragment based on this work is presented below.

Two-Level Model for Analyzing the Author's Position in *The Smell of Wormwood*

Stage I – Emotional-Resonance Perception (Emotional Level)

Objective: To engage students with the author's emotional world.

1. Auditory and Olfactory Association. The scent of wormwood is introduced into the classroom, while images of the steppe breeze and swaying wormwood are displayed on the screen. A melancholic yet hopeful *kui* is played in the background, for example, Tattimbet's *Kokeykesti* [20].

2. Emotional Question. Students are presented with an excerpt depicting Ayan telling a fairy tale. They are then asked: "If you were among the children listening to Ayan's story, what image would appear in your mind? What emotional tone would you hear in Ayan's voice – sorrow, hope, or loneliness?"

3. Point of Emotional Response. Following this emotional experience, students seek answers to the following questions: Why did the author title the work *The Smell of Wormwood*? How is this scent connected with Ayan's fate? What does the author seek to convey to the reader through Ayan?

The advantage of this approach is that students do not merely learn that Ayan is an orphan; through the scent of wormwood and Ayan's stories, they experience the author's affection and compassion for the character. This provides one of the most direct pathways to understanding the author's position.

Stage II – Interpretative-Analytical Reasoning (Cognitive Level)

Objective: To transform emotional responses into reasoned arguments through structural analysis. At this stage, the emotional impressions formed during the first stage develop into analytical interpretation.

1. Symbol Analysis. Students search the text for evidence to answer questions such as: "Why do the characters in Ayan's fairy tales always ultimately attain goodness? How is this related to the author's attitude toward life?" In our interpretation, Ayan's fairy tales represent a form of spiritual resistance – both the character's and the author's – to the harsh realities of the war years.

2. Comparison of Images: Comparative Analysis. Students complete comparative tasks such as: "Compare *The Smell of Wormwood* with works by the artist A. Kasteyev depicting rural life. What common ideological motifs can be identified?" As an example, the 1936 painting *Collective Farm Dairy Farm* by the renowned Kazakh artist Abilkhan Kasteyev may be used. "These scenes are so realistic that, for a moment, one may feel as though one

were standing amidst that pristine and captivating natural landscape..." [21], [22].

An "**Letter to the Author**" or a "**Reflective Essay**" [25] represents the logical culmination of the cognitive process proposed in this study. The outcomes of emotional-resonance perception and interpretative-analytical analysis are reflected in students' ability to articulate their own ideas in writing. When writing a letter to the author, students describe their inner emotional responses experienced while reading the work; alternatively, they may write a reflective essay based on analysis and reasoned interpretation. Drawing on their interpretative analysis of the work, students provide evidence from the text to substantiate their understanding of the author's position. A student working within this framework follows a logical progression: "**What I felt...**" – "**What I noticed...**" – "**What I understood...**"

In conclusion, the integration of these two approaches enables students to develop a holistic understanding of the literary work. First, they emotionally engage with the author's world and experience the feelings conveyed in the text. They then search the text for the sources of these emotional responses and interpret them analytically. Finally, they consciously comprehend the author's central position: "*humanity and spiritual strength are forces capable of overcoming any hardship.*"

Conclusion. The emotional-resonance perception and interpretative-analytical reasoning approaches examined in this study constitute an integrated cognitive system for identifying the author's position in literature classes. Based on the integration of literature and art, these approaches raise students' understanding of literary texts to a qualitatively new level. The analysis conducted in the course of the study led to the following conclusions:

1) Unity of emotion and cognition. Through emotional resonance, students perceive the author's "emotional code," while through interpretation they transform this emotional response into a reasoned academic argument. Works of art, in turn, contribute to revealing the symbolic nature of the literary text.

2) Development of an individual perspective. These approaches transform students into "active readers" capable of engaging in meaningful dialogue with the author. Students not only recognize the author's aesthetic ideals but also relate them to their own lives and personal experiences.

3) Cognitive development. The integration of literature and art develops students' associative thinking, critical reasoning, and interpretative competence. This provides an effective means of enhancing both functional literacy and emotional intelligence.

In conclusion, a methodology of literary analysis based on cognitive approaches can serve as an effective means of developing students' profound understanding of the author's spiritual and philosophical position while preserving the aesthetic integrity of the literary work.

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