STAGES OF CREATING A TEXT WORLD
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ABSTRACT
The Purpose of the study is to introduce a new type of dual-core concepts, mainly a dual concept, to build a hierarchy of all possible dual-core concepts, and to reveal the peculiarities of forming author’s concepts within the theory of text worlds. The method of cognitive-hermeneutic analysis was implemented along with scheming as a result of study. Main findings: peculiarities of using author’s dual concepts within the theory of text worlds. Applications of this study: the results can be used in teaching cognitive linguistics, writing course papers qualification works and in conducting further research. Novelty of this study: author’s dual concepts within the theory of text worlds were studied for the first time.

Keywords: Literary concept. Dual-core concept. Dual literary concept. Text world.

RESUMEN
El propósito del estudio es introducir un nuevo tipo de conceptos doble núcleo, principalmente un concepto dual, para construir una jerarquía de todos los conceptos doble núcleo posibles y revelar las peculiaridades de formar los conceptos de autor dentro de la teoría de los mundos del texto. El método de análisis cognitivo-hermenéutico se implementó junto con el esquema como resultado del estudio. Principales descubrimientos: peculiaridades del uso de conceptos dobles del autor dentro de la teoría de los mundos del texto. Aplicaciones de este estudio: los resultados se pueden utilizar en la enseñanza de la linguística cognitiva, la redacción de trabajos de curso y en la realización de investigaciones. Novedad de este estudio: los conceptos dobles del autor dentro de la teoría de los mundos del texto.


INTRODUCTION

Having arisen within the last decade of the twentieth century, the theory of text worlds is one of the most recent and promising directions in cognitive linguistics today. The theory studying the text itself takes into consideration the role of contextual factors. The founder of this theory is a Dutch scientist Paul Werth. The idea of the theory is the following “a text world is a conceptual space that is created by a sender and a recipient by interacting with the text” (KUSHNERUK, 2011, p.45).

In other words, a text world is created by a speaker (a writer) and a hearer (a reader), and the text acts as a mediator, while a certain conceptual space is being formed. In order for this space to be created, both sides (the speaker and the listener) have “to understand” the meaning of the text. In other words, they constantly “make an agreement” concerning the meaning and, as a result, the process is dynamic. In addition to the meaning of the text itself, the presence and nature of background knowledge of the two interaction subjects affect the process of creating a text world. At the same time, the text can be understood by each new recipient in his own way: “Meaning and understanding are not pre-determined or fixed in any way, they are continually evolving concepts negotiating on-line by all those involved in the text/discourse-world” (GAVINS, 2007, p.20).

Hence a different, individual attitude of recipients to the text read, simply whether he “likes” or “dislikes” the text read. Since two subjects are needed to create a text world then, as a rule, the listener and the speaker are united by the unity of time and space. However, there are the conditions when the participants are united only by time – a telephone conversation. In correspondence, a speaker (or a writer) and a listener (or a reader) will not be united either by time or space. Gavins defined this text world as “split” (GAVINS, 2007, p.26).

Let us look at the world of art where the phenomenon of “a text world fragmentation” is also observed. The art of theater is made up in such a way that the actors (storytellers) and spectators (listeners) are in one place and at the same time. The art of cinema, on the contrary, is a vivid example of a “split” text world, where actors and spectators are not united either by time or place. Literature, which is undoubtedly an art form, is also characterized by the phenomenon of splitting.

WORLD AND “SUBWORLD” OF TEXT

Since we are considering only written works of literature in our research, we are dealing mostly with a split text world where we act as listeners (readers). Paul Werth considers the text world together with the discursive world, which he puts in the hierarchy on a higher level, so the text world is an internal level. It is noteworthy that in written communication, due to the lack of contact between communicants, it is the text world that comes to the fore. And, finally, on the third level, basing on the text world, there is, according to P. Werth, the subworld. In his research, S.I. Kushnuruk criticizes Werth’s selection of the term “subworld” and suggests calling such a “world” as “derivative”, considering such a name to be the most acceptable for a Russian-speaking researcher (KUSHNERUK, 2011, p.47). P. Werth gives the following definition of a text world: “a conceptual scenario containing sufficient information to understand the statements with which they relate” (WERTH, 1999, p.7).

The process of a text world creating begins with defining the space-time frame. “Deictic means can indicate the participants, the setting, the temporal and spatial localization of the reported fact, etc.” (Kushnuruk, 2011: 48). Having certain limits, a text world is filled with frames, and only those frames are important and are relevant to the content. If the subjects of the text world actualize inappropriate or different frames, the discourse will not make sense. If the author implies frames that are not familiar to the reader, he (the reader) will not understand the meaning of what is written, and the text world will not be built.

There is a translation example of The Tale of Igor’s Campaign into English. The authors of the translation faced many difficulties. We will not talk about the difficulties of the vocabulary selection, verse construction and other intricacies faced by a translator, since our research is not of a translation nature. One of the first extensive works devoted to the “The Tale...” in English was a translation made at the beginning of the 20th century with an extensive introductory speech by Leonard A. Manguis. Since the English reader was not well acquainted with the historical context in which the work was created, A. Manguis supplied his translation with a historical reference telling about Ancient Rus. It is worth mentioning that even before Paul Werth formulated his theory, Leonard Manguis had understood that if he did not introduce the state of affairs (the situation in ancient Rus) to the reader to, he would not be able to immerse the reader in the atmosphere of the work. In other words, he artificially created the time frame of the text world.
The historical note also contained some information about Prince Igor, thereby designating the main character. This does not mean at all that potential English-speaking readers had no idea about the Middle Ages, but they could have not known about the events of the Middle Ages in Russia and the knowledge about those times in England would have hardly helped to build a correct text world. That means that the author and the reader, two subjects of the future textual world, agreed on the temporal and spatial frames and on the main characters of the discourse in advance, or at least made it certain that they a similar understanding of the subject of the discourse. It is worth noting, however, that Magnus did make a mistake. In an attempt to convey the atmosphere of the work, namely the Old Russian speech, the author of the translation decided to use ancient English forms of verbs and pronouns that are not in use in modern English any longer, thereby evoking in the minds of the readers the image of England of the 17th century rather than that of Kiev Rus of the 12th century (Mangus, 1915). Thus, the discourse turned out to be distorted, and the text world was incorrectly built.

Text worlds are not static. If one recipient perceives the text message in his own way, then the other may understand the same text in a completely different way. It depends on the cultural experience of a particular person. To avoid this, the author has to include in the text such elements that direct the discourse in the right direction. They can be actions, arguments, or events that describe the text world. For example, in the novel Tender is the Night, the author introduces the following description: "in the spring of 1917, when Doctor Richard Diver first arrived in Zurich, he was twenty-six years old, a fine age for a man, indeed the very acme of bachelorhood" [Fitzgerald, 1938]. In this sentence, F. Fitzgerald used several deictic means at once to designate the frames of the text world. The time frame is outlined by the chroneme "in the spring of 1917", the widest circle of readers will immediately remember the events of the First World War in Europe, which consequently will revive in their memory all the frames associated with those events.

It is possible, however, that the "images" will vary among different recipients, but the text is not a documentary, so this is quite acceptable. Then the author outlines the spatial frames: "in Zurich". It is implied that the reader will remember that Zurich is a city in Switzerland, which, in turn, was a neutral country during the Second World War and did not know the horrors of the war. And finally the description of the hero during this period: "he was twenty-six years old". The reader should immediately remember himself at this age (or imagine, if he has not yet reached it), reproducing all possible frames associated with this. Nevertheless, the author wishing to direct the reader’s thoughts in the right direction, desired by the author, and necessary following the plot, writes: "a fine age for a man, indeed the very acme of bachelorhood". So, after reading this short context, the recipient should, according to the author’s plan, imagine a calm Switzerland in the midst of Europe torn apart by the war and a young doctor Diver, whose youth happened to be during those war years.

Let us work with another example: "Baby shifted her knees about — she was a compendium of all the discontented women who had loved Byron a hundred years before, yet, in spite of the tragic affair with the guards’ officer there was something wooden and onanistic about her" [Fitzgerald, 1938]. This simple regular description of a character; nevertheless, it is intended to evoke in the mind of the reader all the information associated with single women: their appearance and behavior, outlining precisely these frames for the text world with this female character, following the text: "in Zurich in September Doctor Diver had tea with Baby Warren" [Fitzgerald, 1938]. In addition to the time and space frames, the author points to Dr. Diver’s interlocutor and in addition to the images that should have arisen mentioning the given place and time, the reader recollects those images that the reader associated with Miss Warren when she was mentioned first.

**FINAL CONSIDERATIONS**

To sum it up, a text world is a relatively new notion for linguistic science, and as we can see, the terminological base describing this phenomenon has not yet been fully formed. The concept of text worlds is a trinity of a discourse, a text world proper and a derived text world, which are in a hierarchical relationship to one another: each next comes from the previous one. The text world proper is a joint creation of a speaker, or a writer, and a listener, or a reader. Depending on the subjects of communication, the same text can be understood in different ways. This explains how the same text can be understood differently in different societies or even by different people within the same society.

The theory of text worlds makes it possible to take a fresh look at the theory of literary concepts. A literary concept is nothing more but a cognitive or lingual-cultural concept that has been represented in a literary text. Whenever the author uses a cognitive concept, he thinks it over and gives it a trait of personality. That is why it is true that "a comprehensive examination of the conceptual sphere of a work or several works of a single writer allows us to solve a number of key tasks to identify the features of the writer's idiostyle, the specifics of his
linguistic personality, represented in creations” (OGNEVA, 2017, p.196).

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