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AUTHOR'S DUAL-CORE LITERARY CONCEPTS WITHIN THE THEORY OF TEXT WORLD

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Abstract:

The article is devoted to literary concepts. The author examines the transfer of a cognitive concept into a literary concept. The existence of the author's literary concept is substantiated. The author of the article clearly distinguishes between a literary concept and an author's concept. The author interprets contextual binary, contextual paired and contextual equivalent concepts. Special attention is paid to the dual literary concept: the author points out its special nature as an exclusively contextual phenomenon. Examples from fiction are provided to illustrate all kinds of described concepts. Hierarchical relations of dual-core concepts are presented in the form of a diagram.

Keywords: author's concept, literary concept, dual-core concept, dual literary concept, text world.

Having arisen within the last decade of the twentieth century the theory of text worlds is one of the most modern 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: 45]. In other words, a text world is created by a speaker (a writer) and a hearer (a reader), and a 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" on the point of 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 a text world creating. 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 textdiscourse-world" [Gavins, 2007: 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 terms 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: 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.

Since we are considering precisely 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, 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 Werth, the subworld. In his research S.L. Kushneruk 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: 47]. 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: 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." [Kushneruk, 2011: 48]. Having got limits, a text world is filled with frames, and only those frames are important that 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 shall not talk about the difficulties of 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. Mangus. Since the English reader was not well acquainted with the historical context in which the work was created, A. Mangus supplied his translation with a historical reference telling about Ancient Rus. It is interesting that even before Paul Werth formulated his theory, Leonard Mangus understood that if he would not introduce the reader to the state of affairs (the situation in ancient Rus), 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 information about Prince Igor, thereby designating the main character. This does not mean at all that potential 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 hardly help 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 the discourse in advance, or at least clarified that they equally understand the subject of discourse. It is worth noting, however, that Mangus 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, thereby evoking in the minds of the readers the image of England of the 17th century but not of Kievan 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 perceived 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 chronema "*in the spring of 1917*", the widest circle of readers will immediately remember the events of the First World War in Europe, and, consequently, will revive in their memory all frames associated with these events.

It is possible, however, that the "images" will vary among different recipients but the text is not documentary and 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 amidst Europe torn apart by the war and a young doctor Diver, whose youth happen to be during these 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 the Dr. Diver's interlocutor and in addition to the images that should have arisen mentioning the given place and time, the reader recollects in his memory those images that the reader associated with Miss Warren at her the first mention.

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 discourse, the text world proper and the derived text world, which are in a hierarchical relationship to each other: 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.

The theory of text worlds allows to take a fresh look at the theory of literary concepts. Let us remind that a literary concept is nothing more than a cognitive or linguo-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 idiosyncrasy, the specifics of his linguistic personality, represented in creations" [Ogneva 2017: 196].

One of such author's style features is the presence of a dual literary concept within a text.

A dual literary concept is a variant of a dual core literary concept.

M. V. Pimenova proposed a classification of dual core concepts which includes the following types:

- a) a paired concept;
- b) a binary concept;
- c) an equivalent concept.

Let's briefly reveal the essence of this classification.

“A paired concept is a concept that has two cores that are in synonymous relations between each other” [Pimenova 2012: 93-99]. Vivid representatives of such concepts are concepts like A WIFE and A SPOUSE, FOOD and DISHES.

A binary concept has a structure that is similar to a pair concept with an exception that its nucleus are represented by antonyms: WINTER and SUMMER, FLOOD and DROUGHT.

An equivalent concept is slightly different from two others: their “structures completely or partially coincide, especially in their motivating or conceptual parts, and their representatives are equivalent in translation” [Pimenova 2011]. Equivalent concepts include the following concepts: FATERLAND and HOMELAND, LEBEN and LIFE, etc.

Note that all of the above concepts can be considered both cognitive and literary: being used in a literary text. At the same time, literary concepts will be somewhat different from their corresponding cognitive concepts which is due to the vision of the author. This difference can be traced primarily in the far periphery of the concept, since this part is most apt to change.

We come across literary equivalent concepts when, for example, we consider the translation of a literary text into a foreign language. For example, the nominative field of the concept (Russian concept MOTHERLAND) includes quite different from the nominative field of the concept HOMELAND or FATERLAND.

An example of an equivalent literary concept is a science fiction novel by an English writer R. Harris "Fatherland". The English writer tells about an alternative history in which the Axis countries are victorious in World War II. Events unfold in Nazi Germany. It is noteworthy that the title of the novel is not the English word homeland, which is the equivalent to the German faterland but a literal translation.

In English homeland is more like "native land". The concept of the homeland differs between the two peoples and so to prevent the German concept of FATERLAND from being replaced by the English HOMELAND, the author uses a literal translation. Having seen the title, the reader will immediately understand that we are talking about Germany. Compare the title of the novel with the Russian version: "Vaterland".

Another variant of correlating equivalent literary concepts can be observed within again the history of translations of “The Tale of Igor's Campaign” into English.

The first translation of “The Tale of Igor's Campaign” into English was a 1915 translation by Leonard A. Mangus. The translator, as we have mentioned earlier, wishing to preserve the language of the original, used English archaisms in translation: pronouns and verb forms common for the 12th century England. Reading the book the British got a picture of medieval England was and not of Kievan Rus. The preface, in which the author briefly retells the history of Kievan Rus and the events that preceded the campaign, did not help to create the necessary atmosphere.

In this example, the translator tried to precisely match the equivalent MIDDLE AGES concept to the concept (middle ages in Russian). Using the lexical units included in the nominative field of the equivalent literary concept MIDDLE AGES, the translator built this particular literary concept. The English one instead of the Russian one. This is an example of selecting of an equivalent literary concept for translation.

Nevertheless, the understanding of the dual literary dual-core concept is based on the concept of Z. D. Popova and I. A. Sternin, who propose to consider the concept structure as a field structure [Popova, Sternin 2001], where each concept has in its architectonics a core, a close core zone, close periphery and distant periphery. Following the single-core concepts, the dual-core ones have a similar architectonics: in the center there are two cores, around which the nominative fields are formed. We have previously discussed the structure of a dual literary concept more detailed (see for more info: [Danilenko, Danilenko 2017]).

Any cognitive concept having received a representation in an literary text, during the transfer process, becomes an literary concept. Another name for such a concept is an individual author's concept. The individual author's concept matches the cognitive one with the same name but at the same time acquires additional shades due to the influence of the author's perception. But such a

variant when a writer independently creates a new concept is possible. This concept exists and is understandable only within one text. This concept has to be named the individual author's literary concept.

Let us consider a general case of correlating a cognitive and an literary or individual author's concept formed on its basis. Thus, a concept WAR is one of the plot-forming concepts in the novel by Erich M. Remarque "Im Westen nichts Neues". The literary concept WAR in this novel does not differ much from the cognitive concept of WAR: the lexeme war is the core of the concept, the lexemes death, battles, wounds, etc. are in the close core zone, approximately similar lexemes are in the close and far periphery. Of course Remarque, being an eyewitness to those events, describing the events, adds a touch of personal perception, which makes the literary concept different from the cognitive one. This is an individual author's concept.

Most often Author's concepts can be found in fantastic books, where the author is not limited by the frames of the real world. Often, for the reader to be able to understand a new phenomenon, the author needs some time to "introduce" a new concept.

Let's revise a novel by an American science fiction writer Frank Herbert "Dune" in which he talks about a world in the future when people freely travel between planets. The key concept in this novel is substance "the spice". The author devotes considerable amount of text for explaining this phenomenon. He tells where this powder is mined, how difficult it is to mine and how high its cost is, and which is the most important, about its usage. It is vital for the interstellar travel pilots. The events of the novel represent political and military struggle for the possession of Dune - the only planet where "the spice" is being extracted.

The notion "the spice" by all means can be called a concept. It has all the necessary features: it has a core, expressed by the lexeme spice, a nucleus zone, a close and far periphery. Moreover, this concept acts as a plot-forming concept in the novel. Without the context this concept does not exist, there is no cognitive concept that would correspond to it. Thus it is an individual author's literary concept.

Let's turn to dual-core concepts. As M.V. Pimenova has pointed out in her research, the nuclei of a paired concept are in synonymous relations. Paired dual-core concepts are LIFE-BEING, DEATH-END and many others, having been implemented in a literary text, they become literary concepts with the same cores "life" and "being", "death" and "end", close core zones, close and, possibly, the far periphery. Note, however, that being transformed in the mind of an author they will acquire additional shades which will be reflected in the nominative field by the presence of new nominees or by the absence of some nominees in contradiction to the cognitive concept.

The same is true for the binary dual-core concept. Such concepts the cores of which are represented by antonyms being represented in an literary text, turn into literary binary dual-core concepts: LIGHT-DARKNESS, LIFE-DEATH.

However, such propositions and oppositions are well-known and fixed in the language, their relations between each other arise from their denotative meaning and do not require any context. But there are also occasional or author's synonyms or antonyms. They are contextual, their polarity is not fixed in the language and arises only from the context. "A writer can reveal opposite qualities in various concepts and, on this basis, contrast them in speech" [Myshkovaya 2011: 97].

In the collection of short stories by Isaac Asimov "I, Robot", two literary concepts MAN and ROBOT are central ones. As the story goes it becomes clear that these are not just two plot-forming concepts but two opposed literary concepts:

"Robbie was on[^] a machine, just a nasty old machine" [Asimov 2004: [http](#)]. "N[^] if we managed to convince her that Robbie was nothing more than a mess of steel and copper in the form of sheets and wires with electricity its juice of "life", how long would her longings last" [Asimov 2004: [http](#)]/

Tis way we get a contextual binary concept that does not have a corresponding cognitive binary concept, since the concepts "HUMAN" and "ROBOT" are not antonyms out of the context.

A similar phenomenon of creating an author's paired concept can be observed in a book of a German writer Max Zimmering "Die Jagd nach dem Stiefel". This children story tells about struggle between German communists against a new idea of nationalism during the Weimar Republic. The two concepts NATIONALISM and WAR are being shown as synonyms throughout the narration:

„Frielich gab es auch dort viele Millionen Menschen, die gegen den Faschismus und den Krieg waren“ [Zimmering 1981: 68] - Of course, there were many people who opposed fascism and war. (here and further author's translation)

"Hitler - das ist der Krieg!" warnten die deutschen Kommunisten ihr Volk" [Zimmering 1981: 68] - "Hitler is war!" - warned German communists their people.

Despite the general negative connotation of both concepts they are not synonymous and only within this story they are identified.

A contextual paired concept or contextual binary concept are two-core literary concepts. The connection between the cores arises as a result of contextual opposition (paired) or identification (binary) of the concepts that are not in either synonymous or antonymic relations out of a context.

It is important to mention that contextual synonymy or antonymy has to be manifested not at the level of individual lexical units but at the level of concepts. Concepts must be identified or opposed. Let us compare the author's antonymy in the novel "Drei Kameraden" by E.M. Remark expressed at the lexical level, with the examples discussed earlier:

"Der Schnaps macht dich bosartig, mich - menschlich" [Remarque: http] - Schnapps makes you evil, me - human.

"Beharrlichkeit und Fleiß sind besser als Zuchtlosigkeit und Genie" [Remarque: http] - Persistence and hard work are better than promiscuity and genius.

"Huren sind ja das Hdrteste und Sentimentalste zugleich" [Remarque: http] - Prostitutes are both the rudest and the most sentimental.

In the last example the antonymy is achieved by attributing two characteristics to one group of people (see for more details: [Kudinova 2016]).

According to the definition of a dual literary concept that it is formed exclusively within one context and under its influence, outside the context it splits into two independent single-core concepts, we can outline a conclusion about the author's nature of a dual concept. In a novel by E.M. Remark "Der Weg zuruck", two concepts VETERAN and COWARD are combined into a semantic pair. The story in the novel ends with the time of emerging of Nazism in Germany. The idea of "revenge" for the First World War arises in society. The idea that the reason for the defeat was the cowardice and the inability of the soldiers to fight was being expressed among citizens more and more often. It were the veterans of the First World War that were "guilty" of not being able to win. A veteran and a traitor were then linked together.

The author develops this idea in his next novel "Drei Kameraden", where the place of the main characters in society to a certain extent is determined by the fact that they are veterans, which meant "guilty". These concepts in the society of that time are not described as similar. A veteran is not the same as a coward but the fact that Robert Lokamp was a veteran of the First World War also made him a coward in the eyes of the younger generation. The dual literary concept VETERAN-COWARD is formed only within these novels, but does not have a corresponding cognitive concept.

A vivid example of an author's dual concept can be found in another novel by Erich M. Remarque "Der schwarze Obelisk". This novel by a German classic is full of contradictions. One of the main characters of the novel is Genevieve Tergoven. She is a patient of a clinic for the mentally ill where the main hero moonlights playing the organ in a church. The girl suffers from personality splitting. During his visits Ludwig Bodmer (the main character) often communicates with her. Genevieve's second personality, Isabella, has romantic feelings for Ludwig. During long conversations, Ludwig comes to the understanding that he is also in love, although he considers it wrong.

Two concepts - LOVE and SICKNESS - form one dual literary concept at the moment of Genevieve's recovery. The cause of her mental disorder is eliminated, and Isabella's personality is completely repressed along with all the memories during the illness. Illness passes and love passes also. The romantic feelings of both heroes are due to illness. When it goes away the feeling of love also goes away.

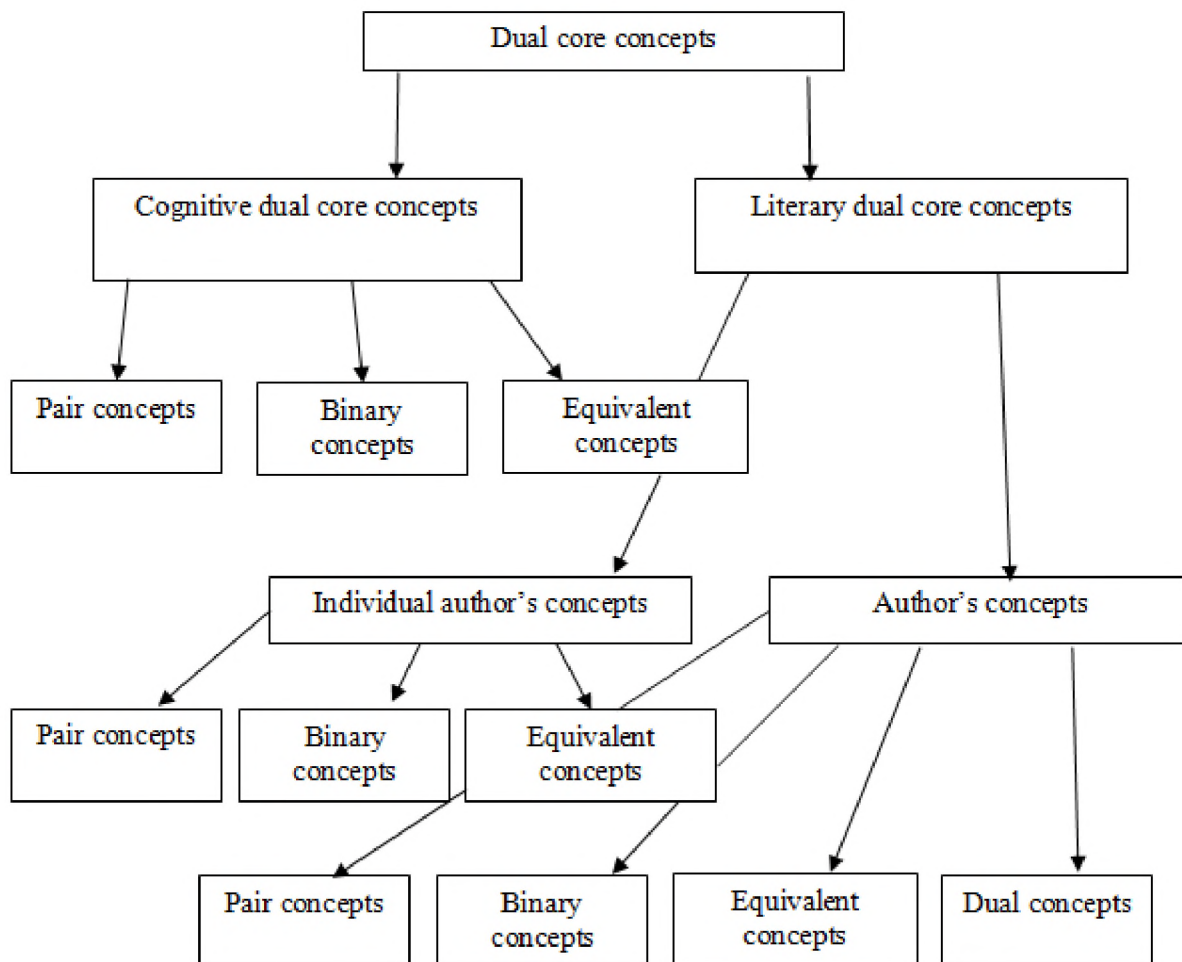
A significant part of the plot is built on the relationship between Genevieve and Ludwig hence the dual literary concept of LOVE-DISEASE is one of the plot-forming literary concepts. Without the plot of this novel there is no connection between the concepts of LOVE and DISEASE.

If a paired and a binary dual-core concept can be both cognitive and literary, then a dual one is exclusively a literary concept. It is the result of the author's interpretation of two cognitive concepts by giving them additional shades and creating new connections. Each dual concept is an exclusively author's creation for the realization of which a context is needed.

The whole variety of relations between dual-core concepts can be represented in the form of a diagram (Fig. 1). In it dual-core concepts with corresponding cognitive / literary concepts are highlighted. The author's dual-core concepts do not have a color highlighting which indicates the absence of a corresponding cognitive concept.

In addition, the group of author's concepts includes a dual literary concept that can be realized exclusively in the context as an author's one.

Figure 1.



Summing it up, let's outline the main features of the author's dual-core literary concepts. Unlike individually author's dual-core concepts, which have corresponding cognitive concepts, author's concepts are realized only within the context. Paired, binary and equivalent literary author's

concepts have the same architectonics as paired, binary and equivalent literary or corresponding cognitive concepts. Dual literary concepts have unique architectonics and cannot be realized without context.

Within the theory of text worlds which implies mutual author's-listener's agreement on the meaning of the text, author's concepts especially dual literary concepts require additional text space to be presented by the author. If the author does not explain the new concept to the reader the text world can't be created.

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