COGNITIVE TEXT ATTRACTORS AS MEANS OF CREATING A TEXT WORLD (BASED ON THE NOVEL BY T. KENNELLY *THE DAUGHTERS OF MARS*)

ATRATIVOS DE TEXTO COGNITIVO COMO MEIO DE CRIAR UM MUNDO DE TEXTO (COM BASE NO NOVEL DE T. KENNELLY, AS FILHAS DE MARTE)

ATRACTORES COGNITIVOS DE TEXTO COMO MEDIOS DE CREAR UN MUNDO DE TEXTO (BASADO EN LA NOVELA DE T.KENNELLY LAS HIJAS DE MARTE)

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ABSTRACT: The theory of text worlds is one of the most prominent and rapidly developing research fields in modern cognitive linguistics. Nowadays nearly all newly postulated theories dealing with the literary text, literary concepts or concept sphere of a literary text try to deploy their ideas along with the text worlds theory. The theory of text attractors is not an exception. The study examines the concept of cognitive text attractors within the framework of the theory of text worlds, emphasizing the importance of the roles of the reader and the recipient in the process of creating a text world. The idea of different perceptions of various text attractors by readers and recipients in the process of creating a text world is expressed. The author analyses the existing classification of text cognitive attractors and broadens it with new types of text cognitive attractors identified in literary text under study: the text olfactory cognitive attractors and the text thematic cognitive attractors. With the help of contexts from a literary text, it is substantiated that, being subjected to the genre features of a literary text constructing, any type of cognitive text attractor can be thematically conditioned.

KEYWORDS: Text world. Text cognitive attractors. Literary text. Concept sphere. Nomination.

RESUMO: *A teoria dos mundos textuais é um dos campos de pesquisa mais proeminentes e em rápido desenvolvimento da linguística cognitiva moderna. Hoje em dia, quase todas as teorias postuladas recentemente que tratam do texto literário, dos conceitos literários ou da esfera conceitual de um texto literário tentam implantar suas ideias junto com a teoria dos*

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mundos do texto. A teoria dos atratores de texto não é uma exceção. O estudo examina o conceito de atratores cognitivos de texto no âmbito da teoria dos mundos textuais, enfatizando a importância dos papéis do leitor e do destinatário no processo de criação de um mundo textual. A ideia de diferentes percepções de vários atratores de texto por leitores e destinatários no processo de criação de um mundo de texto é expressa. O autor analisa a classificação existente de atratores cognitivos textuais e a amplia com novos tipos de atratores cognitivos textuais identificados no texto literário em estudo: os atratores cognitivos olfativos de texto e os atratores cognitivos temáticos de texto. Com o auxílio de contextos de um texto literário, constata-se que, estando sujeito às características de gênero de uma construção de um texto literário, qualquer tipo de atrator de texto cognitivo pode ser tematicamente condicionado.

PALAVRAS-CHAVE: *Mundo do texto. Atratores cognitivos do texto. Texto literário. Esfera conceitual. Nomeação.*

RESUMEN: *La teoría de los mundos del texto es uno de los campos de investigación más prominentes y de rápido desarrollo en la lingüística cognitiva moderna. Hoy en día, casi todas las teorías recién postuladas que se ocupan del texto literario, los conceptos literarios o la esfera conceptual de un texto literario intentan desplegar sus ideas junto con la teoría de los mundos del texto. La teoría de los atractores de texto no es una excepción. El estudio examina el concepto de atractores de texto cognitivo en el marco de la teoría de los mundos del texto, enfatizando la importancia de los roles del lector y el receptor en el proceso de creación de un mundo del texto. Se expresa la idea de diferentes percepciones de varios atractores de texto por parte de lectores y destinatarios en el proceso de creación de un mundo de texto. El autor analiza la clasificación existente de atractores cognitivos del texto y la amplía con nuevos tipos de atractores cognitivos del texto identificados en el texto literario en estudio: los atractores cognitivos olfativos del texto y los atractores cognitivos temáticos del texto. Con la ayuda de contextos de un texto literario, se corrobora que, al estar sujeto a las características de género de una construcción de texto literario, cualquier tipo de atractor de texto cognitivo puede ser condicionado temáticamente.*

PALABRAS CLAVE: *Mundo textual. Atractores cognitivos textuales. Texto literario. Esfera conceptual. Nominación.*

Introduction

Each literary text is a reflection of the worldview of its author, in it "the author conceptual picture of the world is being verbalized while the features of the linguistic personality are directly proportional to the features of their picture of the world" (Popova, 2013; 95). The conceptual sphere of a work of literature is part of the individual author picture of the world.

Since a literary text was created for its further perception by the reader, its conceptual sphere, according to the theory of text worlds, should be available for understanding by the recipient. A text world is "the context, scenario or type of reality that is awoken in our minds during reading" (Semino, 1997; 1). S. L. Kushneruk defines the text world as " conceptual

space created by a sender and a recipient, interacting through a text" (Kushneruk, 2011; 45). The key position of the text world theory is the joint activity of a writer and a reader within the creation of a text world. This interaction is mediated by the text (Werth 1999).

The individual author's conceptual sphere of a writer differs from the individual conceptosphere of a reader, hence, it is necessary that, when possible, the concepts activated in the mind of the recipient be as close as possible to the literary concepts of the text. E. A. Eremenko defined the literary concept as "a unit of individual consciousness of the author's conceptual sphere, verbalized in a single text of the writer's work" (Eremenko, 2006; 122). E. V. Sergeeva gives the following definition of a literary concept: "mental unit which has also passed semosis and is perceived as an invariant meaning of an associative-semantic field but which is present in the individual consciousness of a literary text creator" (Sergeeva, 2006; 98). In case literary concepts turn out to be incoherent to the recipient, the text understanding will be difficult or even impossible. The text world will not be created or will be distorted.

The accuracy of this understanding largely depends on the key elements of the conceptual sphere of a literary text – text attractors. E. A. Ogneva gives the following definition to text attractors: "dominant semantic markers, through which the readers' attention is attracted and retained to the plot of a literary work" (Ogneva, 2018; 87).

Just as the text world is not static and changes depending on the recipient so the textual cognitive attractors in the same text can be expressed by different lexical units, which "is due to the formation of cognitive nodes at the intersection of the projection of the readers' worldview model and the writer worldview model" (Ogneva, 2018, 87).

Previously conducted research has shown that cognitive attractors are found in various parts of a literary text and can be divided into the following types:
1. text proxemic cognitive attractor;
2. text temporal cognitive attractor;
3. text landscape cognitive attractor;
4. text emotive cognitive attractor;
5. text character cognitive attractor;
6. text collocative cognitive attractor;
7. text light cognitive attractor;
8. text plot cognitive attractor (Ogneva, 2018; 87).

Our study made it possible to broaden this classification with two more types of textual cognitive attractors: a text olfactory cognitive attractor and a text thematic cognitive attractor.

The text olfactory cognitive attractor includes various descriptions of smells. The textual thematic cognitive attractor includes vocabulary within the nominative field of a certain thematic topic: military, medical, sport, etc.

As mentioned above, cognitive attractors are made to attract and then retain the reader's attention to the literary work. Creating a literary text, the writer deliberately includes certain cognitive attractors in it, having the intention to attract the audience with the chosen topic. At the same time, one should distinguish between two types of audience: an addressee and a recipient. "The addressee is the reader whom the sender had in mind when creating the text by the sender, the one to whom the sender has aimed his/her message, whom he/she had in mind, while the recipient is the actual reader, who the sender may not have known about" (Schmid, 2003; 24).

Having a certain audience – addressees as his goal, the author fills his/her text with certain cognitive text attractors, which, according to his/her intention, should be perceived by this audience. However, when the text is read not by the target audience (by the addressees), but rather by "random" recipients, these cognitive attractors may not be perceived as such. Nevertheless, the recipient can also find the text interesting by finding totally different textual cognitive attractors: lexical units that even the author might not have intended as attractors.

A classic example of the audience's subdivision into addressees and recipients can be found when reading a children book to a kid by an adult. In this case, the addressee is a child and the recipient is an adult. At the same time, each of them may consider the text interesting, but for different reasons, basing on different cognitive text attractors.

By the nature of cognitive text dominants, we can judge the author intention to attract a certain audience: the more thematically diverse text attractors are, the larger audience the writer hopes to attract.

To illustrate this idea let's consider a few contexts from Thomas Kenellie's *The Daughters of Mars*. Thomas Keneally is a contemporary Australian writer working in the genre of historical novel. The novel analyzed in the present paper is a modern interpretation of the events of the First World War. The writer harmoniously fits the fictional characters into a historically accurate context. We have deliberately chosen a contemporary novel since the commercial success of a contemporary literary work largely depends on a size of the audience reading it.

Thomas Kenelli uses a technique with two main characters in the novel at the same time - Sally and Naomi - two sisters who took part in the First World War as volunteer nurses. Within the narration, they get separated, and we see two vectors of the story development

which allows the writer to fill the novel with a large number of events and therefore with a larger number of attractors: "While Naomi's story becomes increasingly a narrative of rebellion against the army and its rigid principles, the horrors of the Western Front, where Australian nurses were relocated in 2016, are depicted in *The Daughters of Mars* from Sally's point of view" (Branach-Kallas, 2017; 420).

Judging by the title of the novel, *The Daughters of Mars*, it turns to be obvious that one of the main cognitive attractors is a military text attractor which is understood as a set of words and phrases of a military theme.

The military text attractor is represented by the largest number of corresponding lexical units in the novel under consideration. E. g.:

"*To Sally and Honora's station was carried a craggy-looking young man whose features seemed to draw in on themselves. Under an opened uniform jacket – put on him as if to shield him from nighttime cold – the upper body was bare and his wound in bandages. The orderlies moved him with genial roughness onto a hospital cot. The stench of soured and recent blood, the exhalation of the wound and of excrement and of his fouled remnants of uniform puzzled Sally*" (Keneally 2012).

In the text above we have managed to detect the following text attractors nominees:

- text proxemic cognitive attractor nominees: *station, hospital cot;*
- text emotive cognitive attractor nominee: *puzzled*;
- text character cognitive attractor nominee: *a craggy-looking young man whose features seemed to draw in on themselves;*
- text olfactory cognitive attractor nominee: *stench;*
- text attractor of military realities nominees: *uniform jacket, wound in bandages, soured and recent blood, fouled remnants of uniform.*

In the context under consideration, in addition to the military realities which form the basis of the military text attractor, the nominees for the proxemic, character and olfactory text attractors are also included in the nominative field of the military attractor. Sally and Honora's medical post is a military nurse's post on a hospital ship, a young man with a craggy-looking face looks like this because of a wound and an unpleasant smell comes from an untreated wound received in a battle.

Let us consider another context from the same novel but from the story told about Naomi, the second sister: "*The last contact was the best. She felt the pressure of his arms and the potential pressure and mass of his body. The only way to deal with this pleasure was –*

when it ended – to give him a small and playful push. He vanished into the cab, and she saw him go. He looked at her through the near-opaque oval rear window of the taxi. Mist consumed the vehicle but then she was held in place by its receding sound" (Keneally 2012)

During the war, Naomi meets Lieutenant Ian Kiernan, and having an affair, they have opportunities to meet between battles.

In the context under consideration we detected:

• text proxemic cognitive attractor nominees: *vanished into the cab, mist consumed the vehicle, she was held in place;*

• text emotive cognitive attractor nominees: *the last contact was the best;*

• the text character cognitive attractor nominees are represented by pronouns *he* and *she* but it is clear from the text that they are the main characters Naomi and her beloved Ian;

• text light cognitive attractor nominees: *near-opaque window*, *mist;*

• text sensory cognitive attractor nominee: *the last contact*, *she felt the pressure of his arms and the potential pressure and mass of his body.*

In this context, all the identified cognitive text attractors build a context-plot model that reveals the love theme. After hugging with Ian, Naomi keeps standing still even after the taxi taking her beloved away is no longer visible, listening to the noise of the engine, and Ian keeps looking at Naomi through the turbid glass through which one can hardly see anything. Both lovers do not want to part.

Let us consider another context from the same novel, which is significantly different from the previous ones:

"Amputations occurred at times on the Archimedes – in spite of the rocking of the sea – and when an over hopeful surgeon ashore had cut the limb off below the knee of another man brought onboard, the sutures were cut and the stench of the wound competed with the chloroform. A new and graver amputation must be done above the knee. With the big strap tourniquet around the thigh, Fellowes's lancet went cutting decisively through fascia – vastus lateralis and hamstring and quadriceps. A good flap left. And the wound irrigated and sutured up around a rubber pipe. And then the bandaging. Here was a surgeon!" (Keneally 2012)

In this context, the following nominees for cognitive attractors were revealed:

• text proxemic cognitive attractor nominee: *on the Archimedes* (it is a hospital ship in the novel);

- text character cognitive attractor nominees: *overhopeful surgeon*, *surgeon;*

- text olfactory cognitive attractor nominee: a*stench of the wound*;

- medical attractor nominees: *amputation, cut the limb off, knee, sutures, wound, chloroform, strap tourniquet, thigh, lancet, fascia, vastus lateralis (latin), hamstring, quadriceps, bandaging, surgeon.*

Thus, in the context under study, the medical attractor nominees prevail. In addition, all other nominees identified in this context are also relate to medical topics. Hense it is obvious that the last considered context forms an exclusively medical plot and is intended to attract readers interested in the topic of medicine. The medical term used by the author in Latin enhance the effect.

All the three contexts ("*To Sally and Honora's station was carried a craggy-looking young man whose features seemed to draw in on themselves…*", "*The last contact was the best. She felt the pressure of his arms and the potential pressure and mass of his body…*", "*Amputations occurred at times on the Archimedes – in spite of the rocking of the sea…*") are combined into one common narrative of the novel. Thus, text cognitive attractors included in the semantic field of a certain topic can form thematic attractor plots within one literary text. Different text thematic attractors become the starting point for the formation of interest among different groups of readers interested in different topics.

Another important thing should be noted: any cognitive text attractors can additionally reveal a certain topic being under the genre features of text construction, for example, a text proxemic attractor can reveal a military plot story or a love plot.

Basing our research on the classification of text cognitive attractors proposed by E.A. Ogneva, we supplemented this classification with two more types of text attractors: text olfactory cognitive attractor and text thematic cognitive attractor.

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