TEXT AS WORLD

Edited by

Olga Kulchytska and Ella Mintsys

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Рецензенти:

Бистров Яків Володимирович,
доктор філологічних наук, професор,
завідувач кафедри англійської філології
Прикарпатського національного університету імені Василя Стефаника

Цегельська Марина Валеріївна,
кандидат філологічних наук, доцент,
доцент кафедри англійської мови з методикою викладання
Криворізького державного педагогічного університету

Кульчицька О. О.
Мінцис Е. Є.

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У першій частині посібника стисло викладені положення теорії світу тексту, динамічної когнітивної моделі, розробленої П. Уертом і Дж. Ґевінс, яка дозволяє читачу вибудовувати ментальні репрезентації (художнього) дискурсу. Приділяється увага таким положенням теорії, як світ дискурсу і світ тексту, будівельні елементи світу тексту, елементи на позначення якісних характеристик персонажів та об"єктів, судження, що сприяють функціональному розгортанню пропозицій, переключення світів (зміна дейктичних координат, фокалізація наративу, модальні світи), гіпотетичність.

У другій частині посібника наводяться приклади інтерпретації художнього дискурсу з точки зору теорії світу тексту – проєкти, здійснені студентами четвертого курсу спеціальності 035 Філологія, спеціалізації 035.041 Германські мови та літератури (переклад включно), перша – англійська Прикарпатського національного університету імені Василя Стефаника.

Посібник призначається для вільного розповсюдження серед студентів і викладачів закладів вищої освіти.

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INTRODUCTION

Understanding and interpretation of literary discourse is a complex cognitive process that requires linguistic, philological, cultural knowledge, attention to detail, the ability to see connection between ideas, to make inferences and conclusions. Moreover, it requires imagination. It is not the imagination that takes a reader away from the text into the domain of fantasies for which there are no evidences in the text itself. It is the imagination that helps a reader to penetrate the world of the text and take their bearings in it, for a good discourse contains everything a reader needs to understand what it is about.

Finding one‟s orientation in the text world is akin to the same process in the real physical world. The first things a reader has to know are time-zone, location, who is responsible for an action, what objects surround them. Additional information about their attributes also helps. Text is further developed through the description of actions, events, and various processes. Working out it all enables a reader to understand and interpret a particular discourse.

Text World Theory by Paul Werth (1999) and Joanna Gavins (2007) is concerned with how readers conceptualise the above discourse elements, with world-switches, with expressions of attitude, and more.

Both Werth and Gavins state that Text World Theory is applicable to various types of discourses, literary and non-literary alike. In our opinion, reception of text as world is especially effective in the analysis of fictional literature.

PART 1
BASIC NOTIONS OF TEXT WORLD THEORY

1.1 DISCOURSE PRODUCTION AND RECEPTION

1.1.1 Discourse and discourse-world

In linguistics **discourse** is defined as natural language, either spoken or written. It has unity; it is meaningful and used with a particular purpose in various social contexts (Fetzer, 2014, pp. 35–63; Collins Online Dictionary, n.d.; Merriam-Webster, n.d.).

Werth (1999, p. 83) defines the **discourse world** as the situational context in which the speech event occurs. The discourse world contains at least two participants (a speaker and a hearer or a writer and a reader) and everything they can see, hear, etc. According to Gavins (2007, pp. 9–10), the **discourse-world** (alternative spelling of "discourse world") is the immediate situation of communication. Like Werth, she also points out a necessary condition for the existence of a discourse-world: minimally one speaker or one writer and one or more recipients of discourse, and the objects which surround them. Gavins states that not only the language but personal and cultural knowledge of the participants in the discourse-world are an important factor in communication.

While communicating with one another, people construct representations of discourse in their minds. These representations help them understand what is being said; that is, to establish connection between the language and the ideas expressed through it (Gavins, 2007, pp. 6, 10).

1.1.2 Text-world

Werth (1999, p. 7) states that people model conceptual world upon physical world. First of all, it concerns mental representations of places and directions. A person‟s immediate physical world is perceived through their senses; their mental maps help them to discover their position in this physical world. There are several factors in building up humans' mental maps: (a) things perceived through their senses (that is, what people see, hear, etc. around them); (b) persons‟ memory of similar occasions; (c) their knowledge of similar situations; (d) conclusions they make on having connected (a), (b), and (c). The same, but less direct, process occurs when (a), (b), or (c), or all of them together are replaced by an oral/written description of places and directions.

Werth (1999, p. 7) suggests that building up mental constructs, which he calls **text worlds**, helps people to understand complex utterances that they hear or read and to use complex utterances in order to express particular notions when speaking or writing. He explains that text worlds are "conceptual scenarios" that correspond to particular utterances; they contain information which is necessary to make sense of these utterances.

According to Gavins (2007, p. 10), while communicating in the discourse-world, human beings build mental representations of the discourse, which are known as **text-worlds**; these mental representations help people conceptualise (form an idea in their mind) and understand the language used. Text-worlds, especially those of literary works, typically contain "living, breathing, thinking characters", who perform complex physical and mental activities in the material environment.

The construction of mental representations (worlds) in the mind enables a reader to understand literary (and non-literary) texts; such worlds greatly depend on the linguistic cues (components from all linguistic levels) and the context of the text (Gavins & Lahey, 2016, p. 1).

Thus, text-worlds are cognitive constructs that come from the "creative interaction of writer, reader, text and context" (Wales, 2014, p. 422).

1.2. BUILDING TEXT-WORLDS

1.2.1 World-building elements

World-building elements (**world-builders**) are deictic markers in a text. **Deixes** is a reference to a particular time and place in an utterance; it also indicates the speaker and his/her addressee(s). Speakers or writers use **deictic markers** (pronouns, time and place adverbs) to refer to themselves and other persons in their environment. Deictic markers are also used to indicate actions in relation to the present (Hatch, 1992;).

World-building elements set the temporal and spatial parameters, specify enactors and objects that are present in the text-world (Gavins & Lahey, 2016, p. 4). (In Gavins‟s terminology "enactors" is synonymous to "characters").

According to Gavins (2007, pp. 36–37), one of the primary functions of the world-building elements is to set the spatial parameters of the text-world. It means that the discourse is located in a particular place, real or imagined.

Examples of deictic terms that give a reader an idea of the space in which discourse is situated are:

➢   locatives: *in Manchester, at the bottom of the stairs, abroad*;
➢   spatial adverbs or adverbial phrases: *here, there, behind, outside, over there;*
➢   demonstratives: *this*, *that*, *these*, *those*;
➢   verbs of motion: *come, go, approach*, *go away*.

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Gavins (2007, p. 37) also points out that some phrases, for example, *putting the past behind you*, *the coming year*, *looking forwards*, *back in the early days*, show that people understand past events as being behind them, future events as being in front of them, current events as being at the same physical place as a reader or hearer is.

There are world-builders that set the temporal parameters of the text-world (Gavins 2007, p. 37); for example:

➢ locatives: *in the 20th century, three years ago, in future months*;

➢ temporal adverbs: *today, yesterday, tomorrow*;

➢ changes in tense: compare, for example, *I'm still thinking about it, but not as often as I used to*.

Gavins (2007, pp. 37–38) discusses two more world-building elements that help a reader to produce a mental representation of discourse. These are names of objects and entities (enactors, characters, living beings). Elements that name enactors give a reader information about the characters in a particular text-world AND about the personal and social relationships between them. The examples from *Lethal White*, a novel by Robert Galbraith (2018) show how a form of address is used to express social distance between the communicators and their attitude to one another. The same person, Minister for Culture Jasper Chiswell is referred to as *Minister*, *Mr. Chiswell*, *Chiswell*, *Jasper Chiswell*, *Jasper*, *my husband*, *m'father-in-law*, *Papa*, *my father, Dad*.

Besides, personal pronouns (*I, he, you, it,* etc.), definite articles and definite references indicate entities and objects that are present in a text-world. For example, *Rattenbury* is the name of *the Norfolk terrier* that belonged to Jasper Chiswell (Galbraith, 2018).

To illustrate the above theoretical framework, Gavins (2007, pp. 38–39) gives a transcription of a section of *pPod,* a guide to the men‟s toilets in Leicester

Square in London (NYKRIS, 2004, the web page is currently not available). The guide was made by an internet company specializing in downloadable MP3 files. Its aim is to provide information about public toilets in the part of London that is popular among tourists. We reproduce the content of the section below.

*

A guide speaks as he goes down the steps to enter the toilet; he looks around and says it is quite modern. He describes the big loos and automatic hand driers, whose presence, in his opinion, is always a good sign. The urinal area is a bit smelly. There are baby changing facilities. The guide says it‟s a new thing; he wants to have a quick look, but they are locked. The sinks look a little bit dirty, but at least they are functioning; the cubicles are a bit smelly but operational. There is also a locked attendant‟s office. The guide‟s conclusion is that generally the toilet is nottoo bad.

*

Our version of Gavins‟s (2007, p. 40, Figure 3.2) original diagram of the text-world under discussion and its **world-building elements** is presented below:

- ➢ **time-zone:** is implied as present
- ➢ **spatial parameters:** Leicester Square, men‟s toilets
- ➢ **the objects described by the guide:** steps, loos, hand driers, urinal area, baby changing facilities, sinks, attendant‟s office
- ➢ **the enactor:** male guide

Gavins (2007, p. 40–41) explains several important features of this text-world representation. First, it is the summary only of the world-building elements in the audio text. Second, the use of present-tense verb forms (the guide describes what he sees around him) creates a present time setting, which is a common feature of present-tense discourses. It means that listeners who are not within the spatial and temporal boundaries of the text-world (that is, people who listen to the guide before they actually visit the toilet) have to form an idea of a new environment –

to shift themselves away from their current here and now. This mental shift into a different environment is part of reading literary pieces. A reader can be deeply immersed in a particular text-world; the process is known as projection. Text-worlds like the one above or those in novels and stories can be presented from someone else‟s point of view: from the perspective of the guide in Leicester Square or the narrator in a piece of fiction. Listeners or readers feel as if they are there with the guide or the narrator of a story. Third, the Leicester Square toilets example also shows how the guide himself becomes an enactor. He exists both as the author of discourse in the discourse-world and the character in his own text-world.

To illustrate the concept of enactors, especially in complex text-world structures in fiction, Gavins (2007, pp. 41–42) provides an extract from Audrey Niffenegger‟s novel *The Time Traveler's Wife* (2005). It is a story about an adventuresome librarian Henry DeTamble, a Chrono-Displaced Person, who is able to travel through time. In the following extract Henry, who in 1990 is twenty seven, travels backwards to 1973 to meet his nine-year-old self near the Art Institute in Chicago. The story is told by the twenty-seven-year-old Henry. The extract below is a paraphrased version of Niffenegger‟s (2005, pp. 50–51) original text.

*

It is Thursday, 7 June, 1973. Young Henry has come from next Wednesday; older Henry, from 1990. They have got a long afternoon and evening – loads of time to frivol away, so they have come to one of the best art museums in the world, where the older Henry is going to give the young one a lesson of stealing from careless people who do not watch their pockets in crowded public places. The boy is nervous, he has never done it before; he thinks maybe he can persuade the man to just look at the art. Older Henry says no: the boy needs to know ways to survive. The boy suggests begging. The man says begging is unpleasant,

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tiresome, and they can take you to a police station. He instructs the boy, once they are inside, to pretend they do not know each other. The boy has to stay away from him, but watch him closely. If he manages to steal something, he is going to pass it to the boy, who should not drop it, but put it in his own pocket as quickly as possible. The boy agrees, but he does not sound too happy. It looks like he is more interested in seeing St. George [a famous 15th century painting of Saint George slaying the dragon by Bernat Martorell] than in pickpocketing. The man has no objections to going to see St. George. So they cross Michigan Avenue and weave their way between students and housewives busking in the sun on the steps of the Art Institute. As they go by, the boy pats one of the bronze lions that stand guard outside the museum. The man feels somewhat bad about what he is going to do. On the one hand, he has to teach his younger self how to survive. Young Henry has to know how to pickpocket, steal from shops, fight, pick locks, climb trees, drive, housebreak, dumpster dive, and how to use things like Venetian blinds or garbage can lids as unconventional weapons. The man gives a sigh. Somebody has got to do it.

*

Henry is one character, but there are two enactors – Henry who is twenty seven years old and Henry who is nine years old – because, as stated by Gavins (2007, p. 41), enactors are different versions of the same character. In this novel, the two enactors are separate persons who have different experience of reality and different first-hand knowledge.

1.2.2 Relational processes

To illustrate the concept of **relational processes**, Gavins (2007, pp. 42–43) returns to the example of the *pPod* guide (NYKRIS, 2004; the web page is currently not available). For readers‛ convenience, we reproduce the content of the example again (see the next page).

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A guide speaks as he goes down the steps to enter the toilet; he looks around and says it is quite modern. He describes the big loos and automatic hand driers, whose presence, in his opinion, is always a good sign. The urinal area is a bit smelly. There are baby changing facilities. The guide says it's a new thing; he wants to have a quick look, but they are locked. The sinks look a little bit dirty, but at least they are functioning; the cubicles are a bit smelly but operational. There is also a locked attendant's office. The guide's conclusion is that generally the toilet is not too bad.

*

The guide provides additional information about the objects in the men's toilet. Our version of Gavins's (2007, p. 43, Figure 3.3) original diagram of the **world-building elements** in the text-world under discussion is presented below.

World-building elements and their attributes:

➢ loos (are described as) → quite modern, very big, operational
➢ hand driers (their presence is said to be a) → good sign
➢ urinal area (is described as) → bit smelly, lots of space
➢ baby changing facilities (is said to be) → locked
➢ sinks (are described as) → bit dirty, functioning
➢ attendant''s office (is said to be) → locked

Gavins (2007, p. 43) uses horizontal arrows to signify what are called **relational processes**. The three types of relational processes are: **intensive**, **possessive**, and **circumstantial**. They specify relationship between two or more elements:

➢ intensive relational processes: *x is y*;
➢ possessive relational processes: *x has y*;
➢ circumstantial relational processes: *x is on/at/with y*.

1.2.3 Function-advancing propositions

Function-advancing propositions describe events, actions or states; in other words, they tell the story (Gavins & Lahey, 2016, p. 4).

To illustrate the concept of function-advancing propositions, Gavins (2007, pp. 54–56) uses the transcript of an extract from a live radio commentary on a football match (BBC Radio Five Live, 2005, December 27; the web page is currently not available) between Stevenage Borough and Northampton Town in Sixfields Stadium, Northampton, England. It is a replay of the second round of the 2006 FA Cup competition. The transcript starts with the opening seconds of the game; the commentator sets the scene for the listeners in this part of the match. Also, the text-world contains a number of enactors, objects, relational processes, and a function-advancing proposition. Gavins points out that the commentator refers to the home team Northampton Town as "the Cobblers", which is their familiar nickname. It implies that there is a closer social relationship between the team, the fans, and the commentator than between him and the other team. On the next page, see our version of Gavins"s (2007, p. 55, Figure 4.1) original diagram of the text-world under discussion.

Gavins uses horizontal arrows to signify relational processes; a vertical arrow indicates Stevenage Borough"s action: the commentator says they kick off in the direction of the Dave Bowen Stand (a stand in Sixfields Stadium,   Northampton named after a famous ex-Northampton Town player and   manager   Dave Bowen (Pink, 2021)).

Gavins (2007, p. 56) states that typically, if the writer describes an action, the Actor – the one performing an action – is an animate entity. Actions are subdivided into intention processes and supervention processes. **Intention processes** are actions which result from an Actor"s will; in other words, they are deliberate; for example, Stevenage Borough kick-off. **Supervention processes** are not deliberate; they may be called accidental. Had the commentator said that

the referee fell over, it would be a supervention process because Darren Deadman could hardly wish to fall over. If a speaker or writer describes an event, the Actor is typically an inanimate object (Gavins, 2007, p. 56). Had the commentator said that the ball hit the goal post, it would be an **event process**, the Actor (the ball) being an inanimate object.

These types of processes are function-advancing propositions (Gavins, 2007, p. 56).

Text-world (world-building elements, their attributes, and a function advancing proposition):

> ➢ **predominant time-zone:** present
> ➢ **spatial parameters:** Sixfields stadium described as → cold, modern, home of the Cobblers, eleven seasons old
> ➢ **enactors:** commentator
>> Darren Deadman identified as → referee
>> Northampton Town described as → the Cobblers, league two, favourites
>> Stevenage Borough described as → non-league but one of the top teams in the conference, keen, (identified by their) blue colours

$$\downarrow$$

kick-off towards Dave Bowen stand

> ➢ **object:** football

1.3. WORLD-SWITCHES

1.3.1 Deictic world-switches

Deictic words, forms, and expressions make references to a specific time, place, or person in context of a particular discourse.

Writers often make "detours" from the main narration with changes in location, time, and characters; Werth (1999, p. 205) calls such "detours" **sub-worlds**. According to Peter Stockwell (2002, p. 141), sub-worlds can involve shifts in spatial and temporal parameters, introduction of new characters and objects. Gavins and Lahey (2016, p. 4) state that **world-switches** (sub-worlds in Werth"s and Stockwel"s terminology) are changes in the temporal and/or spatial parameters of a text-world; world-switches may also be caused by focalisation and the use of linguistic features of modality (these concepts will be discussed in sections 1.3.2 and 1.4).

To examine the concept of deictic world-switches, Gavins (2007, pp. 49–50) uses an excerpt from the novel *The No.1 Ladies' Detective Agency* by Alexander McCall Smith (2003: 4). The action is set in Botswana; the novel's central character is Mma Ramotswe. The extract below is a paraphrased version of McCall Smith's original text.

<div align="center">*</div>

Mma Ramotswe holds her father's hand and looks into his eyes. She loves himmore than any other person in the world. He is her Daddy, she thinks of him as her wise Daddy, who has lost his health breathing dust in the mines, trying to scrimp and save for the sake of his daughter.

Tears make it difficult for her to talk, but she manages to tell him she is going to open a private detective agency in Gaborone [Botswana's capital city]. She tells him it will be the best one – the No 1 agency – in the country.

For one brief moment her father opens his eyes, he seems to struggle to say

something. The only words he manages to say are "but … but …".

And he is gone. Mma Ramotswe falls on his chest and cries, mourning his dignity, love, and suffering that are gone with him.

<div align="center">*</div>

The key points of Gavins's analysis (2007, pp. 49–50) are as follows:

➢ The novel starts with a description of the agency; but in the excerpt above its owner, Mma Ramotswe is reliving her father‟s death. These temporal and spatial shifts indicate a world-switch. Besides, the use of *Daddy*, a term of endearment, indicates close personal relationships between the enactors. It also helps to create the text-world different from that of Mma Ramotswe's professional life. The whole scene is a flashback. In literary fiction, flashbacks generate world-switches.

➢ Moreover, Gavins shows that there is another, more distant text-world embedded in the scene. Mma Ramotswe remembers her father‟s hard life; this new world-switch is signaled by the change of the tense of the verb: in the original text, it is from Past Simple to Past Perfect.

➢ When Mma Ramotswe starts speaking to her dying father, readers are returned to the text-world at his deathbed. The enactor‟s speech is an example of **Direct Speech** representation, preceded by "she managed to say:". The words of the enactor reflect her own deictic center; that is, readers get the idea who is speaking and what is her role in the discourse. (Most typically, the **deictic center** is the present time and location of the speaker (Glossary of Linguistic Terms, 2003). See also **deixes** and **deictic markers** in Section **1.2.1 World-building elements**.)

➢ But the process does not stop here. What Mma Ramotswe says transports readers to yet another time-zone and another location. She tells her father about her plans for the future – to set up a detective agency in Gaborone. It means another temporal and spatial shift, and consequently, another text-world. This new text-world is about things that are planned but unrealized as yet.

1.3.2 Focalisation (Focalization)

The term "**focalization**" [UK spelling: **focalisation**] was coined by Gerard Genette ([1972] 1980). It may be defined as choosing and restricting information that is available to the narrator (taking into account their experience and knowledge), the character, or any other entity that exists in the story world (Niederhoff, 2013).

In modern narratology the term "focalization" (Oxford Reference, n.d.) is used to indicate a specific perspective from which the events in a discourse are witnessed. **Non-focalized** events are presented by a traditional omniscient narrator; **internally focalized** events are seen through the eyes of a particular character, whose knowledge can be limited. The **omniscient narrator** (Oxford Reference, n.d.) is an "all-knowing" narrator, who knows the motives of the characters in works of fiction, their thoughts and feelings, and can give a reader a full description of the events that happen simultaneously in different places. The omniscient narrator is typical of third-person narratives, while in first-person narratives, the narrator"s knowledge is limited.

The following explanations come from the course blog *Narrative and Memory* (2013, October 21):

The three common methods of narration are internal focalization, external focalization, and zero focalization.

Internal focalization means that the story is told by a character. A reader is allowed to know what a given character knows; the story is presented from the perspective of this character, the focalizer. For example, if two or more characters give their view on the same event, there are two (or more) **focalizers** in a discourse.

External focalization means that the narrator concentrates on external aspects of events and characters" actions. The narrator does not speak about

characters" thoughts or feelings, but just informs a reader of certain actions and events.

Zero focalization means that the narrator knows more than the character and imparts his/her information to a reader.

We can add that zero focalization corresponds to narrative with omniscient narrator.

In *Text World Theory: An Introduction,* Gavins (2007, pp. 127–128) discusses the concepts of focalisation and Free Indirect Discourse as a means of internal focalisation. Again, she turns to Alexander McCall Smith"s (2003) novel *The No. 1 Ladies' Detective Agency.* The extract below is a paraphrased version of McCall Smith"s (2003: 1) original text.

*

The story begins with the statement that Mma Ramotswe runs a private detective agency at the foot of Kgale Hill, Botswana, Africa. The assets of the agency are lovingly enumerated: a tiny white van, two desks, two chairs, a telephone, an old typewriter, a teapot, three mugs (for Mma Ramotswe, for her secretary, and for the client). Then follows a question, "What else does a detective agency need?", which is immediately answered: human intuition and intelligence; this, in its turn, is followed by an assertion that Mma Ramotswe possesses both qualities in abundance.

The view from the open door of Mma Ramotswe"s van is described even more affectionately: an acacia tree with great white thorns and delicate olive-grey leaves, one of the many that grow at the edges of the Kalahari Desert; a Go-Away bird that could be seen or, rather, heard singing in its branches; the roofs of the town in the distance, hiding in the shadow of trees and scrub bush; the hills that look like huge, fantastic termite mounds in a blue shimmer of heat on the horizon.

*

According to Gavins, the agency and the scenery in this part of McCall Smith‟s discourse are presented as if seen through the eyes of Mma Ramotswe, the central enactor in the text-world. She is the **focaliser**, the one through whose perspective the text is filtered; it is an instance of **internal focalisation**. A reader can presume that the question "What else does a detective agency need?" is asked not by the narrator, but by the main enactor, who takes pride in being the owner of a private detective agency (which is implied through the slightly naive and loving enumeration of the agency‟s assets). These glimpses of the enactor‟s thoughts are merged with the discourse of the omniscient narrator (the initial statement about Mma Ramotswe running a private detective business in Botswana). Such merging of "voices" of the narrator and an enactor is known as **Free Indirect Discourse** (Gavins, 2007, p. 128). When the narrator is not an enactor in the story, but is positioned outside it, we deal with **heterodiegetic narration.** Very often the heterodiegetic narrator allows a reader to see into the mind and the heart of a particular enactor, so parts of the story are presented from the latter‟s perspective.

1.4 MODAL-WORLDS

The aspects of language that express the writer‟s attitude to what he/she describes are termed **modality** (Gavins, 2007, p. 91).

According to Gavins and Lahey (2016, p. 4), the linguistic features of modality also create text-worlds. These worlds are known as modal-worlds; they "exist at a remote or unrealized distance from their matrix worlds".

1.4.1 Boulomaic modal-worlds

Boulomaic modality expresses peoples‟ wishes, what they believe to be possible or necessary because it corresponds to their desires (*What is Boulomaic modality?,* 2019–2022); for example, *You have to answer my question.*

Gavins (2007, p. 92) provides an example of boulomaic modality: an extract from an article in 515 issue of *OK!* (2006), a popular British magazine that publishes news and interviews with celebrities. It is a part-article and part-interview with a pop singer, actress, and television personality Michelle Heaton, who was going to marry a singer Andy Scott-Lee. We provide the content of the extract under discussion below.

<div align="center">*</div>

The pair enjoyed every moment of their summer holiday in Dubai: they bathed in the sun, frolicked in the sea, happy in each other‟s company.

Months before Andy Scott-Lee made a marriage proposal, Michelle Heaton gave an interview to *OK! Magazine* and expressed her desire to marry the famous pop singer. Andy Scott-Lee asked for Michelle Heaton‟s hand in marriage during one of the programmes of Totally Scott-Lee [a reality TV show from MTV]; the scene was filled with positive emotions, for both celebrities and their fans.

Michelle Heaton will certainly not want to have a quiet wedding. She wants a day to surpass all days. To make it so, things have to be planned carefully, with much attention to detail. Michelle shares a vision of her ideal wedding. It will have to be a true fairy tale: she wants to go to a big church in a carriage drawn by a horse and to look really girlie; she also wants it to be traditional and fun.

Before Michelle and Andy jet off on their holiday to Dubai, she is working out plans for the wedding dress. The journalist says it sounds like the dress is going to be fabulous. Michelle wants it to be backless because it will

look impressive when she is going to stand at the altar. She also says she would like to have diamonds down her spine; the tight at the top dress has to have a floaty skirt. Michelle explains why she won"t wear a veil: she opts for keeping it simple.

Michelle says she will wear cream; as for the flowers, she wants them to be yellow and peach-coloured. According to Michelle, Andy would wear cream too.

<div align="center">*</div>

The article describes Heaton"s dreams about her wedding, which means it is a boulomaic modal-world. Gavins (2007, pp. 94–96) explains that the enactors in the central text-world are Heaton and Scott-Lee; also some processes are described: they bathed in the sun, frolicked in the sea. From this central text-world, three world-switches emerge. The first world-switch is Scott-Lee"s proposal of marriage during one of the programmes of Totally Scott-Lee; the time is not specified, but it had happened before the couple went on holiday. Another world-switch is Heaton"s description of her wedding dress, the plans for its design, colour, diamonds, and flowers; that was also before she and Scott-Lee jetted off to Dubai. The next world-switch contains a detailed plan for the wedding itself. Heaton"s wishes concerning her dress, diamonds, flowers, a horse and carriage (objects) and her vision of the actions and states – traveling to a church, being girlie, not wearing a veil, keeping it simple, standing at the altar (function-advancing propositions) – are her mental representations of an ideal wedding. In other words, they are **boulomaic modal-worlds**.

Gavins (2007, p. 94) indicates another world that emerges from the main text-world – the journalist"s reproduction of Heaton"s feelings: she does not want to have a quiet wedding, but dreams of a day that will surpass all days. The verbs *want*, *wish*, *hope*, *desire*, etc., modal adverbs *hopefully*, *regrettably*, etc., adjectival and participial constructions containing the structures *be … that*, *be … to + Infinitive* (for example, *it's a pity that he cannot come*; *it is hoped that the site will become more popular*; *it was good to get out of town for a while*) cause

the emergence of boulomaic modal-worlds. Such modal-worlds describe situations that are desired but not realized at the time of speech. When Heaton was talking to the journalist, her wish to have a great wedding day had not come true yet.

1.4.2 Deontic modal-worlds

Deontic modality is the expression of necessity or possibility according to different rules, norms of morality, principles of rationality, laws; in other words, deontic modality relies on the notions of allowance, permission, and obligation (Chrisman, 2015, pp. 167–186; Nuyts, 2001, p. 25).

Gavins (2007, p. 98–99) explains that **deontic modality** means expressing our notions of duty through language. According to her, these notions encompass permission, obligation, and requirement. She further elaborates that deontic attitude can be expressed through the use of certain modal auxiliaries before a verb; for example, *you <u>must</u> cope with it*; *you <u>may</u> park here*; through participial and adjectival constructions containing *be … that*, *be … to + Infinitive* structures, for example, *it <u>was important that</u> they agree*; *they <u>are allowed to stay</u> here*; *it <u>is forbidden to drive</u> fast*. Deontic modality often involves the notion of control, hence authoritarian or official tone of such examples.

To illustrate the use of deontic modality, Gavins (2007, p. 97) chooses an excerpt from John Muir‴s (1997) *How to Keep Your Volkswagen Alive: A Manual of Step-by-Step Procedures for the Compleat Idiot*. John Muir, an American writer and a car mechanic, who specialized in maintenance and repair of Volkswagens, wrote a witty and very successful manual for Volkswagen owners. In the 1960s, the Volkswagen was one of the most popular makes of cars in the USA. Muir‴s book was first published in 1969. The excerpt, reproduced in the

book by Gavins, implies that Muir had special feelings for the Volkswagen, which he calls *Volksie* and *Love*. Muir gives four precise pieces of advice how to drive the Volkswagen, and emphasizes that it should be done *with love*.

According to Gavins (2007, pp. 98–101), the author, John Muir, and the readerare the two enactors in the central text-world. Seven further worlds emerge from it: (a) three forbidden processes – a driver should not over-rev the engine, should not lug the engine or exceed speeds; (b) four instructions – a driver should shift, use all gears (in other words, should not start in second and skip third); should get used to shifting, and shift down. These are the main function-advancing propositions in the text. The objects of the emerging text-worlds are Volksie, clutch, accelerator, four gears, engine, governors [speed limiters]. The spatial parameters of the text-worlds are not specified; yet it is clear that the enactors are inside a Volkswagen. The time-zone is not specified either; it may be presumed that a reader will practice driving a car at some time in the future. It means that the modal-worlds refer to a remote situation.

The main function-advancing propositions in these text-worlds are a series of directions; interestingly, in this particular case deontic modality involves the notion of control, but not an authoritarian tone. It is obvious that Muir wants to establish informal relations with his readers, so his discourse does not sound official.

1.5 Hypothetical situations

Hypotheticals, according to Gavins (2007, p. 118), are another means to construct text-worlds. In their everyday communications, people can think of, describe, and share all sorts of imaginary situations; in other words, they can create unrealized and remote text-worlds on linguistic and conceptual levels.

To illustrate this process, Gavins (2007, pp. 118–119) analyses a speech of a British politician Neil Kinnock, given on 7 June 1983 and published in *The Penguin Book of Twentieth-Century Speeches* in 1993 (Kinnock, 1983). In 1983, Neil Kinnock was a member of the UK Parliament for Islwyn, South Wales, and the Labour Party, which was defeated by the Conservative Party under the leadership of Margaret Thatcher in the general election of 1983. (After the defeat to the Conservative Party, Kinnock was elected Leader of the Labour Party and Leader of the Opposition.) Kinnock delivered his speech two days before the general election and warned that in case of Margaret Thatcher's re-election as Prime Minister, there might be, in his opinion, serious undesirable changes in the social life of the nation. Those might involve drop in funding for health and in social payments; increase in unemployment and taxes that the poor would not be able to cope with; problems with credits, loans, mortgages, and easy payments for people whose income is not high, etc. Almost each new statement in Kinnock's speech starts with the words "I warn you". To construct the hypothetical world, Kinnock made use of many world-building elements and function-advancing propositions: "you will have poverty", "you will be cold", "you must not expect work", "fares and transport bills kill leisure", and others. Gavins (2007, p. 119) indicates that at the time when the speech was delivered (two days before the election) the victory of the Conservative Party was a hypothetical situation, "the as-yet-unrealised event". Kinnock expressed his belief what might happen, which means that the text-world of his discourse is hypothetical.

INSTEAD OF CONCLUSION: Why study Text World Theory?

One can hardly overestimate the importance of reading. We have surfed the Internet for expressions to describe the process of reading and its effect on a reader, and here are just a few of the many examples:

- ✓ reading is fun
- ✓ reading is adventure
- ✓ reading is our business (says a librarian)
- ✓ reading is hard
- ✓ reading is easy
- ✓ reading is all around us
- ✓ reading is believing
- ✓ reading is a difficult business
- ✓ reading is important
- ✓ reading is a way to escape from boredom or stress,
  etc., etc.

It all applies to reading in general, as well as to reading fiction. One of the best quotations about reading fiction that we have found runs like this:

"Reading is not an escape from reality "; it is one of the best ways of holding fast to the realities we are in danger of forgetting" (Books for the Evenings, 1939, p. 259).

There is no doubt, though, that comprehending fictional discourse CAN pose a difficulty. Text World Theory shows a possible way to work out the author"s meaning and to decide whether you agree with the author or not. This theory

suggests that processing texts involves paying attention to *when*, *where*, *what*, and *who* (world-builders); to how they are characterized (relational processes); to what characters or objects do and what happens to them (function-advancing propositions). Putting these things together, readers build up their own text-worlds and make their own conclusions.

Let"s try and do it. Here is a simple task for you. Read recounts of three short fragments from *Lethal White* by Robert Galbraith (2018) and answer the questions:

<div align="center">*</div>

Izzy Chiswell, one of the daughters of the late Minister for Culture Jasper Chiswell, hires private detectives Cormoron Strike and Robin Ellacott to investigate her father"s death. Izzy does not believe it was a suicide. She invites Strike to her house in Chelsea to discuss the terms, and offers him a cup of tea. Tea is Strike"s second-best beverage (the first one being beer). Izzy is quite well-off; so Strike supposes the tea is one of the finest quality. But he is disappointed because it tastes of dry flowers, which he dislikes. (Galbraith, 2018, p. 366)

<div align="center">*</div>

Strike and Robin are going to Chiswell"s family home in Oxfordshire. Robin is driving her father"s ancient Land Rover. Strike sees a tartan flask and two plastic cups at the back of the car. Robin has made them tea; she tells Strike to help himself. He reaches out for the thermos and pours himself a plastic cup full. The tea is exactly as he likes it. (Galbraith, 2018, pp. 402–403; the attribute *ancient* is used on p. 648)

<div align="center">*</div>

Strike comes to interview Henry Drummond, the owner of an art gallery on St. James"s Street and an old friend of the late Jasper Chiswell. Drummond"s assistant, a young blond in a close-fitting black dress, enters the room carrying a

tea tray with two silver pots, bone china cups and saucers, and a sugar bowl with tongs. Drummond starts sipping his tea. Strike takes a sip of his own. The tea is not nearly as strong as he would like it to be. (Galbraith, 2018, pp. 499, 504–505)

*

QUESTIONS:

➢ What are the settings of the fragments above? What do the words "her house in Chelsea", "family home in Oxfordshire", "art gallery on St. James's Street" imply?

➢ What do the objects and their attributes (relational processes) – tea of the finest quality, family home, her father's ancient Land Rover, thermos, plastic cups, tea tray with two silver pots, bone china cups and saucers, and a sugar bowl with tongs – tell a reader about the characters to whom they belong?

➢ Why do you think Izzy's tea is described as flavoured with dry flowers and Drummond's tea, as too weak?

➢ Strike does not like good quality tea served by Izzy Chiswell and Henry Drummond's assistant, but enjoys Robin's tea in a plastic cup. What does it suggest?

PART 2
TEXT WORLD THEORY: ATTEMPTS AT PRACTICAL APPLICATION (STUDENTS' PROJECTS)

Project 1.

The first project is a part of the MA thesis of **Yuliia Bufan**,

MA student of English Philology Department,

Faculty of Foreign Languages,

Vasyl Stefanyk Precarpathian National University

СВІТ ТЕКСТУ У ЖАНРІ ПОЕЗІЇ NURSERY RHYME: ЛІНГВОКОГНІТИВНИЙ ВИМІР

Буфан Юлія,

магістрантка другого року навчання

факультету іноземних мов

Прикарпатського національного університету

імені Василя Стефаника

Читаючи художній (поетичний) текст, людина створює у своїй свідомості його ментальні репрезентації, відомі у когнітивній лінгвістиці як світи тексту. Дослідженням цих ментальних просторів займається теорія світу тексту, розробниками якої є Пол Верт (Werth, 1999) і Джоана Ґевінс (Gavins, 2207; Gavins & Lahey, 2016). У вітчизняній філології до теорії світу тексту зверталися В. А. Єфименко (2012), О. В. Коляса (2016), О. О. Кульчицька і Е. Є. Мінцис (2021), С. Д. Чугу (2017) та інші.

Для художніх творів характерним є перемикання світів тексту та наявність великої кількості модальних світів (Gavins & Lahey, 2016 р. 4).

Метою цієї розвідки є простеження особливостей зміни (перемикання) світів тексту в жанрі дитячих віршів *Nursery Rhyme,* що покликані розвивати уяву дитини і навчити її концептуалізувати події у своїй свідомості. В якості приклада наведемо аналіз вірша *Little Bo-Peep* з точки зору теорії світу тексту.

Little Bo-Peep has lost her sheep,
And doesn't know where to find them;
Leave them alone, and they'll come home,
Wagging their tails behind them.

Little Bo-Peep fell fast asleep,
And dreamt she heard them bleating;
But when she awoke, she found it a joke,
For they were still a-fleeting.

Then up she took her little crook,
Determined for to find them;
She found them indeed, but it made her heart bleed,
For they'd left their tails behind them.

It happened one day, as Bo-Peep did stray
Into a meadow hard by,
There she espied their tails side by side,
All hung on a tree to dry.

She heaved a sigh and wiped her eye,

And over the hillocks went rambling,

And tried what she could, as a shepherdess should,

To tack each again to its lambkin.

(Opie & Opie, 1997, pp. 93 –94)

Перемикання світів тексту (*world-switches*) спричиняється зміною дейктичних параметрів (особових, темпоральних, часових), а також зміною категорії модальності (Gavins & Lahey, 2016, p. 4).

У першій строфі вірша наявний часовий дейксис, виражений формою дієслова Present Perfect, і дейксис особистості, представлений особою автора, оскільки події презентуються з його точки зору. Також тут присутні дві інші дійові особи: *Bo-Peep* і *sheep*. Перемикання світів утворюється у випадку, якщо один із дейктичних елементів у текстовому світі змінюється. У вірші *Little Bo-Peep* це відбувається внаслідок зміни часового дейксису. Наприклад, часовий дейксис світу тексту, виражений формами дієслова теперішнього часу *doesn't know*, змінюється дейксис форм минулого і майбутнього часу *happened, they'd left*, *they'll come*, що знаменує появу нових світу тексту. Також світи тексту послідовно утворюються за допомогою прислівникового речення часу *when she awoke,* прислівника *then,* місцевого відмінка (*locative*) *one day.*

Другий рядок першої строфи *doesn't know where to find them* утворює заперечний модальний світ. Такий вид речень зазвичай обробляється у свідомості читача дещо повільніше, оскільки для того, щоб їх зрозуміти, спершу потрібно уявити відповідну дію, а потім її заперечити (Gavins, 2007, p. 102).

Наступний модальний світ – деонтичний. Деонтична модальність передбачає висловлення наказу, дозволу, зобов῾язання, вимоги (Gavins, 2007, p. 99). Деонтичний модальний світ реалізується у третьому рядку першої строфи наказом *leave them alone*. До деонтичного додається епістемічний модальний світ, що виражає різні ступені впевненості, можливість, гіпотетичність, ймовірність (Gavins, 2007, p. 110): твердження *they'll come home, wagging their tails behind them* характеризується високим ступенем впевненості мовця. Епістемічний модальний світ наявний і у третьому рядку останньої строфи: *tried what she could*, безпосередньо за яким стоїть *as a shepherdess should*, що створює новий деонтичний модальний світ.

Отже, аналіз вірша *Little Bo-Peep* з точки зору теорії світу тексту дозволяє повною мірою оцінити концептуальну складність поезії для дітей, яка на перший погляд видається нескладною формою дискурсу.

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Projects 2–6 were carried out by the members of the student research group "Fiction: Cognitive Perspective" (2021–2022), 4th year, English Philology Department, Faculty of Foreign Languages, Vasyl Stefanyk Precarpathian National University.

READ PROJECTS 2–6 ONE BY ONE AND DISCUSS THEM:

➢ What do you think about the choice of the book for analysis?
➢ Which project in your opinion makes full use of the concepts of Text World Theory discussed in Part 1 of this manual?
➢ Say whether the project writer has skipped a particular concept.
➢ What concepts are best preferred by the writers?
➢ What are the least preferred ones?
➢ How can you explain the preference?
➢ In your opinion, is omission of a particular concept deliberate or accidental?

- ➢ If a particular concept is skipped, but an example provided in the project allows for its application, offer your version of analysis.
- ➢ If a particular concept is skipped, and you are familiar with the book chosen, offer your version of analysis.
- ➢ Do you find the writers" discourse coherent?
- ➢ Do you see any inaccuracies in the form or content of the projects?
- ➢ Are the concepts of Text World Theory illustrated correctly?
- ➢ Do you think Text World Theory helped the writers better understand the books they read?

Project 2

Text-world

According to the scholars Joanna Gavins and Ernestine Lahey (Gavins & Lahey, 2016, p. 1), a text world is a mental representation of a discourse world in the minds of writers and readers. With the help of the given context and linguistic cues, such as words and phrases used by the author, each reader builds up their own text world based on their reading experience, background knowledge and the perception of the situation.

My research in the domain of Text World Theory is based on Mackenzi Lee's novel *The Gentleman's Guide to Vice and Virtue* (2018). The main character of the book Henry "Monty" Montague is a British lord who has a crush on his best friend, Percy. They both go on a Grand Tour of Europe. Henry's father disapproves of his son"s frivolous behaviour and expects him to run the family's estate after the end of the Tour. But Henry is reluctant to do it. Instead, he hopes to have the time of his life on the trip from Paris to Rome, during which, contrary to his expectations, his views on love and friendship have been challenged.

World-building elements

World-building elements include temporal and spatial boundaries, objects, enactors and social relationships that exist between them (Gavins, 2007, pp. 36–38).

Temporal and spatial boundaries indicate when and where the action takes place. These boundaries may gradually change as the story progresses. We can notice the change in grammar forms (tenses), if we talk about temporal boundaries. There are also temporal adverbs and locatives that help readers detect the time of the action. Spatial boundaries shift whenever enactors change their location. Sometimes, spatial boundaries remain the same but temporal boundaries change and vice versa.

Objects and enactors help construct a text world and make it complete. A special kind of relationship can exist between objects and enactors of a text world. That is why a range of linguistic terms, such as personal pronouns, the definite article and definite reference, is used to identify and specify the exact kind of relationship between them (Gavins, 2007, p. 38).

The first and the second extracts of the book mentioned above illustrate how each enactor uses a different name to refer to young Lord Henry "Monty" Montague, thus making it clear to the reader what kind of relationship they have with him.

Talking to his best friend Percy, Henry addresses him as *Perce*, and admits how hard it is for him to be good-looking and suffer from other people's immediately falling in love with him. Percy considers it to be a cross. Commenting on this subject, Percy calls Henry *Monty*, which is not Henry's real name. This is a kind of nickname Henry chose for himself. We understand from this text that Percy and Henry are good friends and have a close relationship, because they use short names and nicknames when referring to each other (Lee, 2018, p. 7).

However, the relationship between Henry and his father is tense and complicated (Lee, 2018, p. 15). The father calls Henry by his full name and refuses to refer to him as *Monty*. It gives the reader an understanding that Henry's father is strict and demanding, and does not care about his son''s feelings and preferences. When he addresses Henry, *a grit-toothed grimace* appears on his face, and he looks as if he *deeply regrets his son's christening.* While people who are close to Henry call him *Monty*, his father keeps using the name *Henry*, knowing very well how much the boy dislikes it. It hurts Monty a lot, it *jars* him *so badly* that *he winces.* It creates an impression that the father does not want to be close to his son and prefers to distance himself from him.

Another text under study reflects a different type of relationship (Lee, 2018, p. 21). Taking into consideration that Henry is a lord, he has to have a formal kindof relationship with people who work for him or with those who are a part of an upper class society. That is why he calls his employee *Mr. Lockwood.* Mr. Lockwood apparently does not belong to an upper class, and by the rules of the English society of the 18th century, must refer to Henry as "Lord" or "My Lord" to indicate Henry's nobility. Thus, the reader can make a conclusion that, although Henry is not very old, he is respected because of his ancestry.

World-building elements

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time:	18th century
location:	Cheshire, England, Montague's mansion
objects:	sherry, decanter, sideboard, door
enactors:	Lord Henry "Monty" Montague, Percy, Henry's father, Mr. Lockwood

---

Relational processes

There are several types of relational processes such as intensive, possessive, and circumstantial (Gavins, 2007, p. 43). The intensive type of a relational process indicates that the relationship is based on the sameness of two entities meaning that they share the same qualities. The possessive type implies that one entity owns another one, so their relationship is based on ownership. The circumstantial type expresses the state of an entity, its manner, location, etc.

The extract in which the author describes Henry's arrival for breakfast (*breakfast is laid out*) and the interior of the house (*the French doors are flung wide*) illustrates the intensive type of relational process as it describes objects as they are (Lee, 2018, p. 11). It expresses an *x is y relationship*.

In another extract we encounter a possessive relational process (Lee, 2018, p. 12). It occurs in the situation when Henry and his friend Percy come to Percy's aunt. Here, Henry points out similarity (*They have the same soft features*) and difference (*though Percy's got thick black hair*) in their appearances. This process expresses ownership. It describes an *x has y relationship*.

World-building elements and relational processes

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breakfast → laid out

French doors → flung wide

Percy''s aunt → soft features

Percy → thick black hair

Function-advancing propositions

As the name suggests, function-advancing propositions advance the text-worlds and help develop the discourse (Gavins, 2007, pp. 54–56; Gavins &

Lahey, 2016, p. 4). Enactors and objects carry out certain actions, which propel the story forward, achieving communicative purposes set by the author.

In the text describing Henry and Percy having fun, throwing a pillow at each other on the bed, there are instances of intention processes and event processes (Lee, 2018, p. 9). The former occur when the Actor performs an action deliberately (Gavins, 2007, p. 56). For example, *I throw a pillow*, *He gives it a halfhearted toss* and *I flop across the bed*. These are the actions that happen due to the Actor''s will. The latter occur when the Actor is inanimate and cannot control its actions or make decisions (Gavins, 2007, p. 56). For example, *it* [pillow] *hits him straight in the face*. The pillow is an inanimate object so this action happened irrespective of the Actor's will, but rather as an event.

World-switches

World-switches are often caused by flashbacks when enactors reflect upon their past experience, thus shifting the temporal or/and spatial parameters of the text-world (Gavins 2007, pp. 49–50). There are also flashforwards (Stockwell, 2009, p. 7) that occur when enactors think or fantasize about another future shifting of the temporal or/and spatial parameters of the text-world. This shift can be followed by the change of grammatical tenses, which indicates that a new text-world has been created.

I am going to show how world-switches work in the following examples from the book. Before leaving England, Henry is planning to travel to the Continent with Percy. He anticipates having the time of his life there. He is thinking about having a happy-go-lucky life and about things they are going to do together (*get wildly drunk, dally with pretty girls, wake up beside Percy*) (Lee, 2018, p. 10). So there is a shift in both the time-zone and the spatial location of the text. The enactor creates a text-world that exists only in his mind and does not exist in reality but in this new text world his future intentions and desires are realized.

An example of a flashback occurs in the text when Henry reflects upon his first kiss at the age of thirteen, when at his father‟s party he kisses Richard Peele (Lee, 2018, p. 28). Having enjoyed it, he feels ashamed and is trying to save his face in front of his parents and everybody who will listen. He pretends that he has forced himself on the boy, which is not true. Throughout the novel, Henry uses simple past tense to talk about the events that happened to him, but when he is reflecting upon the event that happened long ago there is a shift in tense from simple past (*I thought*) to past perfect (*I'd kissed*). Here, we can also see the shift in the temporal and spatial parameters of the text-world.

Modal-worlds

In this project, I will focus on two types of modality: boulomaic modality and deontic modality (Gavins, 2007, pp. 92, 98–99).

Modality expresses the attitude of a speaker or writer towards a particular thing. Modal-worlds are not realized because they don‟t exist in reality. They present situations that might happen but haven‟t happened yet. In other words, they convey the attitude of a speaker or writer towards situations that do not (as yet) exist in reality but already exist in their minds.

Boulomaic modality is a type of modality that expresses what is possible or necessary given someone‟s desires. We can identify boulomaic modality with the help of the words *wish, hope*, *desire,* etc.

Deontic modality expresses what has to be done according to some laws or unspoken rules of society. This type of modality is often associated with control and expresses such notions as permission, requirement, obligation, duty, etc.

For example, Henry‟s father forbids his daughter Felicity to read at the breakfast table and tries to make her take off her glasses, threatening to break them if she does not do what he demands. However, his daughter does not want to obey her father‟s order. Then the father says that he wants to have a private

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talk with Henry (Lee, 2018, p. 15). In this extract we see both boulomaic and deontic types of modality. The former one results from the need of the speakers (*I need them for reading, I need a private word with Henry*). The verb *need* conveys the speakers" inner wishes for a particular object (*glasses*) or for something to happen (*talk to Henry*). Deontic type of modality is rendered by the modal verb *should* and means that something is not acceptable in that particular society *(You shouldn't be reading at the breakfast table*). Deontic modality creates a new text world of a forbidden process (*reading at the table*). The spatial boundaries of this deontic modal-world are specified (*table*), but its temporal boundaries are not, which means that for the speaker this text world is remote in time.

Focalization

Three types of focalization are usually discussed: internal focalization, external focalization, and zero focalization (Genette, 1980, pp. 188–189; Narrative and Memory, 2013, October 21; Gavins, 2007, pp. 127–128).

Internal focalization implies that the narrator and the focalizer of the text are the same. The narrator knows everything that is known to the enactor, and provides readers with inner thoughts of the focalizer, his/her point of view regarding the events that take place in the narration. This type of focalization is characterized by the abundance of thoughts expressed by the focalizer and the presentation of the text-world through the eyes of the focalizer.

In case of external focalization, the narrator and the focalizer are different. This type of focalization simply provides an objective point of view without explaining enactors" motives, etc. The narrator merely describes the actions of enactors but does not inform their inner thoughts or ideas to readers.

Zero focalization can be called heterodiegetic narration (Gavins, 2007, p. 127) when the narrator is omniscient and does participate in the development of the narration. An omniscient narrator is all-seeing and all-knowing. It means that he/she knows more than enactors and can provide a full picture of a text-world.

There are examples of internal focalization and external focalization in the part of the text in which Henry reflects on his plan of action on the Continent (Lee, 2018, p. 10). He also presumes that Percy is stupid enough not to see what feelings Henry has for him. Internal focalization is characterized by the words *I am thinking, I intend*, meaning that the narration is told from the enactor‟s point of view, turning the enactor into a focalizer. There occur descriptions of focalizer‟s inner thoughts and feelings. The focalizer of this text knows everything the enactor knows and shares with the reader the ideas that are in the enactor‟s mind. At the same time, the text shows us that the focalizer knows less than the other enactors and does not possess the information about their feelings towards the focalizer, which is a sign of external focalization (*if Percy doesn't know how I feel, it's his own damn fault*).

The extract in which Henry watches Percy restlessly sleeping on his bed provides us with an example of external focalization (Lee, 2018, p. 3). It is evident that the focalizer knows little about the enactor and can only describe his actions and behavior without providing any information about the enactor‟s thoughts or inner feelings (*Percy rolls over*, *he tosses his arm, his face settles into the crook of my elbow*).

Hypotheticality

Hypotheticality of a text-world does not exist in reality but might exist under some conditions from the point of view of the speaker (Gavins, 2007, p. 118–119). The speaker makes predictions about what will/would happen if that particular text world is/was realized.

Henry‟s father admonishes his son who is his heir what will happen if he catches the boy hanging out with young lads. He threatens that he will cut him off his will (Lee, 2018, p. 23). The father expresses his idea of an event that is still unrealized (*you'll be cut off*) but, from his point of view, can be realized under a certain condition (*If I catch even a whiff of you mucking around with boys*).

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Another instance of hypotheticality occurs when Henry is trying to imagine what would happen if England was sinking into the sea and he could save only one person (Lee, 2018, p. 30). Henry shifts temporal and spatial parameters of the text-world, consequently, a new text-world emerges. This text-world is unrealised and remote and exists only in Henry"s mind.

Project 3

Text-world

Text world is a reader"s way of understanding the discourse, mental representations of the text and ideas about it (Werth, 1999, p. 7; Gavins, 2007; Gavins & Lahey, 2016). Text world depends on different factors. Firstly, on linguistic cues, that is the language, words and phrases, used by the writer. Secondly, on the context of the discourse, parts of the text that surround a word or passage and help readers to better understand the meaning. Thirdly, on the experience of readers, the ways their beliefs, background knowledge, opinions influence their perception of the discourse.

The texts constituting the empirical material for the research are taken from the legal thriller *A Nearly Normal Family* by M.T. Edvardsson (2019). The novel is about an adolescent girl, eighteen-year-old Stella Sandell, who comes from an ordinary decent local family. Her father is a pastor and mother is a criminal defense attorney. Stella is accused of killing a businessman who had a doubtful reputation. Her parents do not understand why their daughter is accused of murder, but they go to any lengths to protect their only child.

World-building elements

There are such world-building elements: temporal, spatial, enactors and objects (Gavins, 2007, pp. 37–38; Gavins & Lahey, 2016, p. 4).

Spatial world-building elements are used to indicate the location where events take place. It is important to note that the location does not necessarily need to be a real place in the world, it can also be an imagined space created by the writer. Temporal world-building elements set the time of a story with reference to the reader. They help us to perceive the events in the story as something that has already happened, is happening now or is going to happen at some point in the future. Enactors, i.e. the characters of the story, and objects, contribute to constructing the text-world, to knowing who is present in the story and what their environment is like.

For example, in Chapter 5 of the book in question, the enactors are Stella, her father and mother Ulrika (Edvardsson, 2019, p. 27). The main character‟s father is describing the situation when he finds out that his daughter has been involved in murder. As he suspects that the girl has left her phone at home on purpose (which was an unprecedented fact), he waits for his wife to go upstairs so that he could go to the laundry room, unnoticed, in order to investigate. Thus, we see how the enactors‟ location changes (father‟s – from the room to *the laundry room*; mother‟s – from the downstairs room *up the creaking stairs* to the room upstairs). When the father gets to the laundry room, the reader gets an opportunity to see a number of objects. The man opens the washing machine and starts inspecting Stella‟s wet clothes which are inside: *a pair of dark jeans, a black tank top, a white blouse with flowers on the breast pocket, a blouse.* Then the so called "climax" object comes into view – *Stella's favorite top* covered in blood. The events described in the passage happen in the past because the narration is presented in Past Simple tense. We also know which season it was as it was mentioned that the top was Stella‟s favorite piece of clothes during that summer. The events take place in the house of the main characters, specifically their laundry room. That is the spatial boundary of the passage. There are many objects that help us get the picture and understand the environment of the main

character. The enactor from whose perspective this part of the story is presented is a man, father of the family. We also manage to see the actions and get some information about two other enactors of the story, Ulrika and Stella.

World-building elements

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time:	past, summer
location:	laundry room
objects:	stairs, washing machine, clothes, jeans, tank top, blouse, pocket, top
enactors:	father, mother (Ulrika), daughter (Stella)

Relational processes

There are three types of relational processes: intensive, possessive, and circumstantial (Gavins, 2007, p. 43):

Intensive relational processes describe a type of relationship where two entities are equal and share the same characteristics and qualities. Possessive relational processes identify the ownership: one entity possesses another entity. Circumstantial relational processes add to our text-world information about time, location and manner.

In the passage under study (Edvardsson, 2019, p. 5), we may find two types of relational processes: intensive and possessive, the father acquaints the reader with his family. It does not differ from others: it is an ordinary law-abiding family regularly paying their mortgage, sorting out trash, never violating traffic rules, i.e. doing things that an average decent family usually does. Thus, *We* equals a *perfectly ordinary family* (x is y relationship). *We* possesses *interesting, well-paid jobs*, an *extensive circle of friends* and a *mortgage* (x has y relationship).

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World-building elements and relational processes

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we → perfectly ordinary family

we → interesting, well-paid jobs

we → extensive circle of friends

we → mortgage

_____

Function-advancing propositions

Joanna Gavins (2007, p. 56) suggests that function-advancing propositions are elements that tell the story and "propel a discourse forward in some way". Function-advancing propositions develop plot lines, add new events, that help us construct a better picture of characters and message of the text. Gavins (2007, p. 56) divides processes described by function-advancing propositions into two categories: intention and supervention processes.

Intention processes were planned in advance, whereas supervention processes are just occurrences without any intention behind them.

In the following passage of the book under consideration we encounter a lot of function-advancing propositions (Edvardsson, 2019, p.10). There are both intention and supervention processes present. While Stella"s mother is sleeping, her husband tries to make her feel more comfortable and arranges a pillow under her head. Then he resumes his reading. However, he cannot stay awake for a long time and despite being concerned about Stella"s estrangement from him, he gradually falls asleep. Thus, intention processes are: *I put down my novel*, *I lifted her and placed pillow*, *she moved restlessly*, *I considered waking her up*, *I went back to my reading*. All the actions happen due to the fact that the character wanted them to happen and controlled them. Supervention processes are rendered

by the following phrases: *print grew blurry*, *thoughts wandered*, *I drifted off*, *the chasm has opened*. The character does not have any control over his thoughts, sleep, print or the chasm, they happen by accident, without being caused by his intentions.

World-switches

There are some factors that are responsible for shifts in time and space (Gavins, 2007, pp. 49–50; Gavins & Lahey, 2016, p. 4). Among them are flashbacks. World switches are also created by reflecting on the future unrealized events, which causes shifts both in the time-zone and the location of the text. Changes in tense and use of direct speech are mostly responsible for changes in the temporal parameters of a text world.

One of the main characters, Stella‟s father, who is a pastor, mulls over his path of becoming more mature in his faith and changes in his attitude towards people questioning his philosophy of life. Being a pastor, the man considers himself responsible for his *views of the world*. The flashback makes us return from the present to his past, *the beginning of his Christian life,* when he *began a debate about the questioner's own views, argued that science is just one more religion* and *had doubts.* Then we move on to his present life when he says *I am secure in my faith*. The world-switch is followed by the change of the tense from the present to the past and back to the present (Edvardsson, 2019, p.12).

In another example we encounter both temporal and spatial shifts (Edvardsson, 2019, p. 6). The pastor comes home after a hard working day and by accident knocks down the family photo. Consequently, his thoughts take him back to the time when the photo was taken, and he recalls what each of the people in the photo was doing then and the way they looked. It is notable that the fact of the man‟s homecoming is presented in the past tense while the description of the photo is rendered in the present tense. Here, we deal with a flashforward,

a temporal shift from past to present (*leaned, knocked, appeared, put, Ulrika is smiling, in front of us is Stella*). Besides, the spatial shift relocates the reader from the pastor‟s home to the photographer's studio.

Modal-worlds

Two types of modality I have paid attention to in this novel are boulomaic modality and deontic modality (Gavins, 2007, pp. 92, 98–99).

The aspect which those two types of modality have in common is that they both are yet unrealized events. The concepts described by means of boulomaic modality are used to express somebody's desire or lack of desire, their attitude to some situation. While boulomaic modality is dependent on the internal world, deontic modality is connected with an external situation, the rules established in the world that we have to follow, and expresses possibilities, obligations and requirements.

In Chapter 1 of the book (Edvardsson, 2019, p. 2), the author describes a trial. Being suspected of committing a murder, Stella is the defendant. As the witness is the defendant‟s father, he is not supposed to take an oath before giving evidence. It is an example of deontic modality due to the fact that the rules of the court are being described. *I'm not allowed* expresses the idea that taking an oath is prohibited. The verb *must* is used to indicate that it is very important or necessary for the court to follow the rules. There is also a world-switch. The story moves from the court-room to the character‟s thoughts about the rules that he and the court have to follow, and then returns to reality. The fact that spatial and temporal boundaries are not specified means that the text-world will be remote in space and time from the reader‟s discourse-world position.

Another passage contains two examples of boulomaic modality: *I only wish* and *Hopefully* (Edvardsson, 2019, p.20). They express the desires and regrets of the enactor. Having found out that their daughter is accused of committing a murder, her father regrets that he and his wife have not been concerned enough

about her problems, and hopes that her problems will turn out less serious. It is notable that the spatial and temporal boundaries are not specified. The reader gets a glimpse of the away-from-reality thoughts of the enactor who is suddenly brought back to reality by his wife calling him, saying that they have to leave immediately.

Focalisation

There exist three different types of focalisation: internal, external and zero (Genette, 1980, pp. 188–189; Narrative and Memory, 2013, October 21; Gavins, 2007, pp. 127–128).

We deal with internal focalization if readers perceive the story from the character‟s perspective. It influences the way they interpret the story, because they get only one-sided view of the situation.

In the case of external focalization the reader can only guess the real thoughts of the enactors as he/she gets information only about their actions, not about their feelings.

Zero focalization means that the narrator and enactor are two separate entities. The narrator and, consequently, the readers know more than the enactor does. The enactor may not have access to some information, while the narrator is omniscient.

There is a paragraph in which we read about the thoughts and mixed feelings Stella's father has when his daughter comes back home after disappearing for some time without saying anything to her parents. On the one hand, he is angry because his daughter has made him worry; on the other hand, he feels relieved because she has finally returned home. It is a vivid example of internal focalization. The readers are aware of the internal world of the enactor, they are informed about the feelings and thoughts that take possession of him (*thoughts, mixed feelings, annoyed, relieved*). The story is seen from the perspective of a concerned father (Edvardsson, 2019, p. 17).

Here is an example of external focalization (Edvardsson, 2019, p.23). It is late night when Stella comes home. She is sobbing and gasping for breath, and *tears ran huge and wet down her cheeks*. The noises make her parents wake up. It is evident that something terrible has happened. Giving her a hug, her mother tries to comfort her. Although it is dark, her father can make out that Stella is trembling. The narrator focuses on the external world, the actions of the enactors. Readers are unaware of the true feelings of the enactors, they may only assume what their thoughts and inner state are.

Hypotheticality

Hypothetical situations are not real. They are used in the text to tell about possible outcomes of some imagined actions (Gavins, 2007, p. 118–119).

One of the main characters, Stella‟s father, is reflecting on difficulties a parent faces (Edvardsson, 2019, p. 34). He says that a parent is caught in a tight situation because he/she can never give up their child. However, he suggests that there are ways of abandoning friends, acquaintances, relatives and lovers. He presumes that the following conditions may lead to the end of relationships with the latter: *if love ebbs away, if you grow apart, or if it no longer feels good in your heart*. The use of the if-clauses indicates that those conditions are still unrealized, they are all imagined, and thus, not necessarily real or true. Hypotheticality in this excerpt contributes to the emergence of a new text-world in a way that we switch from reality to an unrealized and remote text world.

Project 4

Text-world

As I understand this theory (Gavins, 2007, p.10), a text-world is ideas and mental representations.

Text-world depends on:

- the language (different words and phrases a writer uses in the book),

- context,

- experience of a reader.

We read and perceive characters as real persons, we perceive their world as real (everything we see around us is the real world). In their minds, readers build a picture of what they read about.

The present research is based on the chick-lit novel *The Secret Dreamworld of a Shopaholic* by Sophie Kinsella (2000), who has written a whole Shopaholic series. The events in the novel, the first in this series, are presented from the point of view of the main character, Becky Bloomwood, a financial journalist, who suffers from her shopping addiction. Becky rents an apartment from her flat-mate Suze"s parents in London. She works for *Successful Savings* magazine but she hates her job. Spending a lot of money on unnecessary things, Becky is in serious debt which, due to her extravagant habits, she is unable to pay off. The only way out for her is either to cut back on her spending or earn more money. The reader gets to know about Becky's relashionships with Luke Brandon, head of Brandon Communications, Suze's cousin Tarquin, about her communication with her bank manager, Derek Smeath, who is in charge of her bank account. Finally, luck favours her. She writes a successful article on the bank's activity which brings her to a daytime TV show improving her finances.

World-building elements

World-building elements – markers that indicate **location** (spatial parameters), **time** (temporal parameters), **enactors** (entities), **objects** (Gavins, 2007, pp. 36–38). In other words, world-building elements include the place of action, time and heroes. That is, the place (imaginary or real world, such as *I tell a story from this point of view*), as well as time (when it was) as well as who is talking about it or it may be objects that are located around (kitchen, cake, window).

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Place. Time. Enactors. Objects

Considering shopping to be the best medicine, Becky spends a lot of money on clothes and takes loans from the bank. When she receives a VISA bill, she finds out that she is in debt, she realizes that she needs to stop and is panic-stricken. It happens in real time, but then, the events take place in the enactor's memory. That is, now (in real time) she remembers what she did in the past. Holding a bill in her hand, she remembers how last week she bought a new carpet for an apartment or had dinner at a restaurant (Kinsella, *The Secret Dreamworld of a Shopaholic*, Chapter 1).

World-building elements

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time: 21th century (real time, memory)

location: New York (apartment)

objects: bill, letter, new carpet

enactors: Rebecca Bloomwood

Relational processes

I would like to speak about intensive relational processes which describe an object, thing or something else saying what it really is or what it looks like; and circumstantial relational processes, which tell about location, time, manner related to a person or object (Gavins, 2007, p. 43).

For example, (Kinsella, *The Secret Dreamworld of a Shopaholic*, Chapter 2), when Becky is passing by the *Denny and George* shop, a scarf in the window and

the sign "Sale" catch her eye. She cannot resist the temptation of getting in. Inside, seeing the abundance of scarves on sale, she is on the verge of having a panic attack. Thus, *rows of scarves, neatly folded; a shimmering gray-blue scarf* present an *x is y* relationship. Whereas in *all with the distinctive "Denny and George" signature* describes a circumstantial relational process whose pattern is an *x is on/at/with y* relationship.

Function-advancing propositions
Action. Event. State.

Function-advancing propositions describe events, enactors' actions, everything that they do and the condition they are in.

Rebecca is thinking about the press conference she is going to attend. The main thing for her in the forthcoming event is to avoid discussing financial issues. And she is sure that having a copy of the *Financial Times* on her will let her discuss *the most frivolous things in the world*, and will help her avoid talking of serious matters and will make it possible to impress people with her intellect and variety of interests (Kinsella, *The Secret Dreamworld of a Shopaholic*, Chapter 2).

Action: Rebecca"s action is to think about **buying a newspaper** to look smart.

Event: The event that Rebecca is going to and that will take place in the future (in a few minutes) is a **press conference.**

State: Rebecca is **excited**, because she is going to an important press conference. But even here her shopaholic qualities are manifested, she decides to buy an unnecessary newspaper.

World-switches

I think that a world-switch is moving from one world to another (Gavins and Lahey, 2016, p. 4). Most often such switches occur if the **Place, Time,** and **Event** change. Characters may also change. It also happens when t here is

Direct Speech (it causes transference to another world, because there is a change of time, from present to past). A **Flashback** is also a world switch (it's a sudden movement to the past). Also, **dreams or plans for the future** (imagining, dreaming of something to happen in the future).

In the passage under consideration Rebecca reads her credit history (in real time). She is in panic because she is unaware of how much she has wasted. After reading the bill, she is astonished, because the list of purchases is long and the total sum is unreasonably big. Trying to find an excuse for such a debt, she suggests that someone else paid with her credit card. She remembers what happened yesterday or last week, where she was and what she bought (stationary, glasses, a bottle of wine, an album, etc.) At this moment, there is a **switch to another world** (at another time). She visited a restaurant with Caitlin (**another person appears**). She remembers what the restaurant looked like, what she ate and how much she paid for the supper. She also remembers all her purchases, why she needed them and what those things looked like. These are **flashbacks**. Rebecca is in her apartment, but remembers an action from the past, in which new events or new enactors appear.

Modal-worlds

I will discuss two types of modal-worlds: boulomaic modal-world and deontic modal-world (Gavins, 2007, pp. 91–101).

I understand the meaning of boulomaic modal-world as what is **necessary, possible** because it is what I want. Deontic modal-world implies that one **must do it**, do everything right, **according to the rules.**

Boulomaic modal-world:

While shopping, Rebecca sees a scarf which she immediately wants to buy. However, she is running late for the press conference at Brandon Communications. That is why she pleads with the shop assistant not to sell it to

anyone during three hours. The latter agrees to hold it for her and hides it behind the counter. On the way to Brandon Communications, she is praying that the press conference should not last long. But being aware that she has three hours in store, she stops feeling anxious (Kinsella, *The Secret Dreamworld of a Shopaholic*, Chapter 2).

I think, boulomaic modal-world is shown by the fact that while attending the conference, the main character Rebecca still **wants to buy a new scarf** that she dreams of. That is, she believes that this is a **necessary thing for her.**

Also, here we deal with a *world switch.* This is a **dream (desire)** to buy a new scarf. That is, she is now at a conference, but she dreams that she will return to the store and buy a scarf.

Deontic modal-world:

Being in debt, Becky is trying to find ways of paying it off. So, she hopes for winning the lottery. Arriving at a petrol station on the way to her parents, she buys several lottery tickets and thinks of the numbers to put in. Then, she starts dreaming of seeing those numbers on TV (Kinsella, *The Secret Dreamworld of a Shopaholic*, Chapter 3).

In my opinion, deontic modal-world is shown here as **playing the lottery.** Of course, the lottery is a chance of one in a million. But usually, the lottery must be played fairly and **according to the rules.**

Focalisation

When Rebecca arrives at her parents' house, they are having a heated discussion and take no notice of what she is saying. So, she stops trying to distract them from the subject of their argument, and goes to the kitchen to make tea. Sitting at the kitchen table, she resumes thinking about winning a lottery. Besides, she is trying to figure out how much she should give to her boss in case she wins, as she is supposed to reward him. Rebecca looks into different

possibilities: paying him in cash, presenting him with nice cufflinks or picnic hampers with plates (Kinsella, *The Secret Dreamworld of a Shopaholic*, Chapter 4).

I think there is only **internal focalization** (Gavins, 2007, p. 128), because the story is told by the main character Rebecca. Here we can read **her thoughts and plans**, which she shares with us. In other words, the story is based on the opinion of the enactor.

There is also a *world switch.* I mean the **plans for the future**. She plans what she should give to her boss in the future (maybe in a week).

Hypotheticality

Hypothetically means something that **does not really exist,** distant from us **(there is no such thing, but hypothetically it may be)**, an event which is not implemented (Gavins, 2007, p. 118–119).

Rebecca dreams that she will win the lottery. *£100,000*, not the jackpot, will be enough for her to pay off all her debts and buy whatever she wants (a car and a flat) (Kinsella, *The Secret Dreamworld of a Shopaholic*, Chapter 3).

Hypothetically in this passage means that winning the lottery and paying off debts is possible, but this event has not happened yet.

Besides, there is a *world switch*. **Dreams!** That is, the enactor's dreams of what could happen to her in the future.

Project 5

Text-world

The sense of text-world consists in people's processing, understanding and perceiving information by constructing mental representations of it in their minds (Werth, 1999; Gavins, 2007).

We can perceive the text taking into account our real life experience, our perception of the world, we can predict possible behavior of a particular character. This happens when we are reading a book. Then we get completely immersed in the story and in the lives of the characters, experiencing all the events with them.

Text-worlds are formed from deictic markers, known as "world-building elements" (Gavins & Lahey, 2016, p. 4). These world-building elements indicate temporal boundaries – that is time; spatial boundaries – that is location; entities, also known as enactors, characters and objects. Additional details describing events, actions and states can be added to a text world and are called "function-advancing propositions" (Gavins, 2007, p. 54– 56; Gavins & Lahey, 2016, p. 4).

In general, we can say that the text-world depends on (Gavins and Lahey, 2016, p. 1):

- cues – different words and phrases that the writer uses in the book (i.e. the language of the text);
- context that helps us understand the information;
- experience of the reader and his/her perception of the situation, and what we know from real world and from the book.

The text of the novel by C. S. Lewis *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2014) constitutes the empirical material of the present research.

This fantasy novel tells about the adventures of the main characters Peter, Susan, Edmund, and Lucy Pevensie who come to live with Professor Digory Kirke in the English countryside. Being curious, Lucy starts exploring the house. In the wardrobe, she discovers the magical world of Narnia which is full of magic creatures (the Faun named Tumnus, the White Witch, the false ruler of Narnia and others). Lucy's brother Edmund follows her into the wardrobe and, finding himself in a separate area of Narnia, he meets the wicked White Witch. Later, all

the children make friends with Mr. and Mrs. Beaver, who tell them of a prophecy about the end of the White Witch's rule. The children also meet the true ruler of Narnia – a great lion named Aslan, who is killed by the White Witch but later, resurrected by ancient magic, the lion kills the Witch. Then he revives the Narnians that the Witch has turned to stone. Having been crowned in Narnia, and having travelled around the land for a long time, the children approach the lamp-post marking Narnia's entrance and, by accident, pass through the wardrobe and return to England. They become children again and find out that, in reality, no time has passed since their departure. Having come back to Professor Kirke, they tell him the story. The wise man believes them and reassures the children that they will return to Narnia one day.

World-building elements

World-building elements indicate location (spatial boundaries), time (temporal parameters), enactors (entities or characters), and objects (Gavins, 2007, pp. 36–38).

Spatial boundaries. Spatial boundaries point out the place where the event is held, whether it is in real world or in an imaginary one.

The first passage under study proves it (Lewis, 2014, Chapter 1). The events described in it take place in Narnia. This is a country which is not known to anyone, because in real world it does not exist and there are no other ways to enter it than through the wardrobe, the entrance to which Lucy finds. Having gone through the wardrobe, the girl finds herself in the middle of an unknown forest surrounded by hills where she meets a Faun, Mr. Tumnus, and makes friends with him. As it turns out, she is in Narnia. The Faun takes her to a beautiful cave which Lucy likes very much. There is a carpet on the floor, two little chairs, a table, a dresser, a mantelpiece over the fire, a picture of an old Faun with a gray beard and a shelf full of books. Time in Narnia is different from that in real world and there is only one season which never changes. Time is

much slower there than in the real world, because having spent the whole day with the Faun, Lucy returns home and finds out that about a minute has passed, because everyone is at the same place where they have been before.

Spatial boundaries: Narnia, somewhere in the woods. It is a mysterious world, not real. Here the world-building elements (markers that indicate location) locate the discourse in a place that is in the middle of the wood, in a mysterious country called Narnia (imagined country). Here we have deictic terms (world-building elements) such as spatial adverbs; for example, *far*, *there*; locatives – *at the bottom*, *above*, *straight*, *up*, *down*, *inside*; demonstratives – this, that, these; verbs of motion – *walking*, *gone*, *leading*. These words help us understand events in the past as being behind us.

Temporal parameters. Temporal parameters indicate the time at which the events occur with the help of locatives, temporal adverbs and variations in tense and aspect.

The events take place in the past and are told by the author who uses verbs in the Past Simple or the Past Perfect (*Lucy thought*, *it was*, *they had not gone far*, *there was*, *Lucy found herself*, *as soon as they were inside*).

In the analyzed excerpt we don‟t find locatives or temporal adverbs but the temporal parameters are defined by the past tenses.

Entities and objects. World-building elements are also used to indicate the characters that are present in the text, as well as objects that are located around the characters. They indicate what and who is present in a particular text.

Entities: Lucy, Mr. Tumnus.

In the passage mentioned above, the main characters are Mr. Tumnus and Lucy. After Lucy has found the entrance to a completely different world, she follows the path through the woods and reaches the lamp where she meets her new friend, who invites her to his home. She spends a long time with him, he treats her to tea, tells her about Narnia, says that in their country it is always

winter and they never have Christmas. These characters will be present throughout the whole book.

Here we come across personal pronouns – *she, he, they*. Besides, the author calls the Faun by a different name – *a strange creature*. All these elements can be used to specify who is present in a text-world and what attitude to them is like.

Specific deictic world-builders give us information about the personal relationship or attitude. For example, the author, mentioning the Faun, often calls him Mr. Tumnus, which means that he considers him good and perceives him seriously. It"s like conveying his respect for him. The choice of this form of address over all other possibilities expresses the author"s respect for and personal attitude to him, as a good creature.

<u>Objects:</u> tongs, lamp, kettle, carpet, chairs, table, dresser, mantelpiece, picture, door, shelf, books.

Once the spatial location of the text-world has been established, the author goes on to provide more details about this new country; for example, *rocks*, *hills*, *cave*, *valley*. The characters are surrounded by a great number of objects that help us better and brighter see the situation with our mind's eye, imagine the whole picture that the author wanted to convey to readers. With the help of these objects we get a complete description of the house which is more than once described in the book. The author provides the details of Mr. Tumnus' cave in Narnia.

World-building elements

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time:	past
location:	Narnia, somewhere in the woods, rocks, hills, cave, valley
objects:	tongs, lamp, kettle, carpet, chairs, table, dresser, mantelpiece, picture, door, shelf, books
enactors:	Lucy, Mr. Tumnus

Relational processes

There are three types of relational processes (Gavins, 2007, p. 43): intensive, possessive and circumstantial.

In the passage under consideration (Lewis, 2014, Chapter 1), which describes the encounter of Lucy with the Faun and with Professor Kirke, there occur different relational processes.

Intensive relational process shows that there is relationship or some connection between two objects, entities or several elements; for example, a noun and an attribute in the description of the Faun's appearance (*glossy black hair*, *reddish skin*).

Possessive relational process means that one object or entity owns another one and in this way they have a relationship and are interconnected. The passage in question says what the Faun has: *goat's hoofs instead of feet*; *a red woolen muffler round his neck*; *a strange, but pleasant little face.*

Circumstantial relational processes define the entity or object in terms of relationship and location, by means of the prepositions *on/at/with*.

In the description of Professor Kirke's appearance, the preposition *with* signals the relationship of *a very old man* and *shaggy white hair,* whereas the preposition *on* points out the relationship between the Professor's *shaggy white hair* and his head (*which grew on his head*).

All these processes give us a better idea of the appearance of the Faun and the old Professor. The author describes in detail all their features so that the reader could imagine what they really look like.

Relational processes specify how elements exist in a text-world in some sort of relationship with one another and with their help we can identify the quality of the objects.

World-building elements and relational processes (the Faun)
Legs → shape like a goat''s
Hair on the legs →glossy black
Feet →goat''s hoofs
Muffler → red woollen
Skin → rather reddish
Face → strange, pleasant, little
Hair → shaggy

Function-advancing propositions

Function-advancing propositions mean that the story advances through the events, actions, and states (Gavins, 2007, p. 54– 56; Gavins & Lahey, 2016, p. 4).

Actions. Intention processes. Intention process means that something happens because of the enactor's desire to do something.

In another episode (Lewis, 2014, Chapter 6), the children are trying to decide what to do and where to go next. Peter thinks that Lu deserves to be the leader of the group and make decisions. However, it is Lucy who suggests visiting Mr. Tumnus (the Faun) whom she recently met. Here we find an example of an intention process as an animate character (Lucy) is responsible for the action. The action occurs as a result of Lucy's wish to meet the Faun again and to see if he is all right. This intention comes true, because after Lucy's persuasion they all agree to visit Mr. Tumnus.

Supervention processes. In case of a supervention process the action happens by accident as it has not been predetermined by the character.

For example, Edmund, one of Lucy's siblings, left the Beavers' house only to find that it was snowing and that he had left his coat behind (Lewis, 2014, Chapter 9). It can be said that the text contains a supervention process because the action is performed unintentionally. Edmund *left his coat behind* by accident, in spite of himself. The action has nothing to do with his will. If he knew that the evening will become colder and it will be snowing, he would put on his coat.

Event. When Lucy brings her siblings to Mr. Tumnus' cave, they see that somebody has broken in and ruined it. The *door had been wrenched off its hinges and broken to bits* (Lewis, 2014, Chapter 6). Here we deal with an event process as the Actor (the door) is an inanimate object.

State. When the Beaver mentions that *Aslan* [*the lion*] *was on the move*, the name means nothing to the children (Lewis, 2014, Chapter 7). However, something extraordinary happens to them. They feel as if they were in a dream. And as soon as the name is uttered, that is what each of them feels:

Edmund *felt a sensation of mysterious horror*;

Peter *felt suddenly brave and adventurous*;

Susan *felt as if some delicious smell or some delightful strain of music had just floated by her*;

Lucy feels the way you feel when *you wake up in the morning and realize that it is the beginning of the holidays or the beginning of summer*.

Each state of a certain character is accompanied by a certain spirit, an inner premonition. Owing to the text we are able to find out what the characters' physical and mental conditions are. Hearing the name Aslan, each of them has certain emotions related to it. And these emotions depend on their essence. Edmund, for example, feels fear and he feels it because he is going to do something bad, he is going to go to the Witch and tell her where his brothers and sisters are, and when he hears the name Aslan, he feels mysterious horror,

because Aslan is a symbol of kindness, he is wise and self-sacrificing. Aslan is mocked at, beaten and killed, and his resurrection is a clear reference to that of Jesus Christ.

By describing the children's conditions, the author helps us immediately guess at their further actions, i.e. whether they will move in the direction of good or evil. Peter feels brave because he will be like that throughout the whole book and will become King of Narnia in the future because it is his purpose. The description of the children's conditions gives us a lot of information.

World-switches

World-switches occur when there are changes in time and location; also, entities and objects are responsible for world-switches (Werth, 1999, p. 205; Stockwell, 2002, p. 141; Gavins, 2007, pp. 49–50; Gavins and Lahey, 2016, p. 4).

In the excerpt that describes how Lucy gets acquainted with the Faun, we can see a change in temporal and spatial parameters of the text-world. We can say that they are world-switches because they create new worlds. There is a transition from real world to magical, the existence of which ordinary people have no idea. Lucy is in the Professor's house, in the room where there is no furniture, only one large wardrobe at the end of the room, which she decides to get into to hide from the others while playing hide and seek. Trying to get to the back of the wardrobe, Lucy sees a lot of coats with moth-balls which hang in her way. Then she finds herself in another world, in a country called Narnia, in the middle of the woods. This is where we see a world-switch, as there is a change of location (spatial parameter), objects and possibly time (temporal parameter), because in this magical country time does not correspond to reality, here it moves much more slowly. A day in Narnia equals only a minute in real world. Next, we see the change of characters. In real world, where Lucy originally is, she is alone. However, a new character appears in the magical land, it is Mr. Tumnus, the Faun. He steps forward to the light of the lamp-post and is very busy picking up

his parcels. Thus, there is also a change of the entities and the objects. At first, Lucy is in a wardrobe, with moth-balls and coats, but later there appears a lamp-post, tree-trunks, a wood.

Besides, with the help of deixis we can determine the social relationship between the characters, namely Lucy and Mr. Tumnus. The shift in spatial and temporal deixis is supported by the choice of social deictics here, as this creature (the Faun), Lucy"s new friend, is referred to as *Mr. Tumnus*. Lucy's addressing him as Mr. Tumnus means that she considers him good and pleasant, she conveys her respect for him by calling him Mister. The choice of this form of address over all other possibilities expresses her respect for him, the idea that he is a good creature, expresses her personal attitude to him.

After Lucy has entered another world, another time zone, she moves to another state. She is *a little frightened*, but she feels *very inquisitive and excited as well*. At first she is confused and ignorant of what is going on.

Here we also see the inclusion of reporting clauses; for example, *exclaimed Lucy*, *she thought*, *said the Faun*. In this type of speech representation, actual words spoken by the enactors reflect their own deictic center, their point of view. The passage under study generates a new text-world because the direct speech occurs in the past tense narration, here we have a shift in tense from past to present.

Modal-worlds

I will discuss two types of modality: boulomaic modality and deontic modality (Gavins, 2007, pp. 91–101).

Boulomaic modality is based on the speaker's personal desires, when a person wants something which is possible or necessary for him/her for certain reasons. This action has not happened yet but he/she is making plans for the future. It is still unrealized but it is necessary and maybe possible because it is his/her desire.

Deontic modality expresses necessity or possibility according to established rules, principles or norms. This is when someone tells you that you need to do something otherwise it will lead to negative consequences. It is better for you to do it so that not to do harm or to prevent something from happening.

Boulomaic modal-world. Lucy is in the forest together with her siblings Peter, Edmund and Susan. Suddenly, they see a creature running from one tree to another and then hiding behind one. The children are puzzled as they do not know what animal it is. Finally, when the creature appears among the trees again, Peter is the first to guess that it is a beaver. The animal makes a sign for the children to keep quiet and then to follow it. Peter doubts that it is safe and asks Lucy what she thinks about it. The girl presumes that the animal is nice. However, Edmund is not sure that it is good. As Susan is hungry and fancies having dinner, she suggests running a risk and following the beaver, because it is *no good just standing* there. Hardly has she said it when the Beaver looks from behind the tree and with a gesture invites the children to come along. Peter claims that they should *give it a try* and orders them all to *keep close together* (Lewis, 2014, Chapter 7).

Here we have boulomaic modal-world. The excerpt presented above describes what is possible and necessary according to a character's desire. In this text we can see an emergence of a new text-world because it expresses a part of unreality and Susan''s further wishes that have not come true. Besides, we can read about Susan''s attitude to the situation. She does not want to stand in the middle of the wood and talk, because she is hungry and wants to move on to find out at least something.

The central text-world contains Peter, Susan and Beaver as enactors are engaged in a series of different processes (*to go, popped out, beckoned*) and an intention process (*I feel I want some dinner*). There are also world-switches emerging from this text-world. One world-switch is related to the situation when the children are in one place (the wood), but make plans for the future. They

talk about future events, future actions and intentions, they discuss what they will do in a few minutes, that is, we move to the future, we change the worlds, change the location (spacial parameter) and time (temporal parameter).

Boulomaic modal-world includes Susan's desire to have dinner and leave that place. This wish forms world-building and function-advancing elements of the text-world, which are combined to produce a detailed mental representation of their future actions and events in which they will be involved.

Susan says, *I want some dinner*. The verb *want* here conveys Susan's inner wish. It is an example of boulomaic modality expressed by means of the verb *want* which has a modal meaning. The situation described in the boulomaic modal-world of their following steps, actions, intentions that they are going to eat something has not yet come into being in real world and exists only as a wish. In this case, the use of a modal item has an effect of constructing a modal-world which is separate from its original text-world.

This boulomaic modal-world is both possible and necessary, because it is necessary for them to eat something as they have not eaten all day, spend a lot of calories walking in the snow and cold, and they still need strength to perform the main task. If they do not eat, they will not have enough energy, so it is necessary. It is also possible because they get acquainted with the beaver who leads them to his house, where there is food which they can eat all together. Susan thinks about it in the present but it is a shift to the future in which this situation may happen. However, it has not happened yet, it is unrealized, but it can happen because it is possible and necessary and for these reasons it changes the text world.

Deontic modal-world. After the children have joined the Beaver, Lucy asks him where Mr. Tumnus (the Faun) is. But the animal answers that they cannot discuss it at that place. He says he *must bring* them to a safe place to talk about it (Lewis, 2014, Chapter 7).

This is deontic modality, because the passage deals with what is necessary and possible in this situation in accordance with the principles of practical rationality.

Practical rationality in this excerpt is related to the beaver, because his demand not to speak in this place is based on a clear thought and reason according to which they can't speak in the woods because everyone here serves the queen and can overhear their conversation.

Deontic modal system is used by the author to express the concept of duty through language. This concept can be considered as an obligation or as a requirement because it's really very important not to talk to each other in the middle of the wood, as most of the inhabitants and forest creatures serve the Witch and report everything to her. And this is very important that she should not know what they are talking about, because it can lead to bad consequences. It is better for them to follow the Beaver's requirement so that something bad shouldn''t happen.

Here we have a modal auxiliary that is used to express deontic attitude *I must bring you*. This example sounds authoritarian because the Beaver demands that the characters obey him unquestioningly and he refuses to give them freedom to act as they wish, because otherwise he will not talk to them and will tell them nothing about what happened, as he knows about the consequences. As a result, they will not be able to find it out from a single creature which they are going to meet there.

This text-world contains the enactors Beaver and Lucy and an enactor the reader. From this central world we can see a further emerging world which implies a forbidden process – don't talk outside.

Here is an instance of a spatial setting in a deontic modal-world, the enactors are in the middle of the woods. The Beaver says that they cannot communicate here, because there are Witch's servants, who will tell her everything. The events are taking place in the present tense. It's a present time-zone.

In this case we see an emergence of a new text-world, because now the children are standing in a certain place and talking. However, they are talking

about things that are likely to happen in the future. They are doing so in order not to be hard on themselves and others.

Focalization

We distinguish internal, external and zero focalization (Genette, 1980, pp. 188–189; Narrative and Memory, 2013, October 21; Gavins, 2007, pp. 127–128).

Internal focalization is when the author tells the reader the thoughts of a character and we see the text from the point of view of a particular character present in the story. All events and thoughts are expressed not directly by the author, but through the perception of a certain character.

External focalization focuses on the external factors of the character, his/her actions, behavior, and on this basis the author conveys to the reader the facts that are visible. External focalization does not provide readers with information about the thoughts and feelings of characters.

Zero focalization denotes that the narrator knows more than the character and says more than the character knows. It means that the narrator is omniscient. He/she knows everything and provides us with information that is unknown to the character.

Examples:

<u>Internal Focalization</u>

Chapter 3 of the book under study contains an example of internal focalization (Lewis, 2014, Chapter 3). Edmund enters the room when Lucy is getting into the wardrobe. He wants to follow her as he intends to continue mocking at her stories about Narnia, the country she has imagined. He gets into the wardrobe after Lucy, trying to find her. However, instead of her he sees coats hanging in darkness and silence. Edmund supposed that Lucy was hiding at the back of the wardrobe because she thinks it is Susan coming for her. When she shuts the door

behind him, contrary to his expectations, Lucy was nowhere to be seen.

In this excerpt there is an instance of internal focalization, because we have access to Edmund‟s thoughts. We see what thoughts arise in his mind. Events and thoughts are mediated from the point of view of Edmund. Also, through the eyes of the character, we see what things are around him in the place where he is. We have access to his mind and know what he thinks about particular vents. We also find a description of his feelings when he realizes that Lucy is not in the wardrobe. In this case, the textual entity responsible for the narration of the text is the narrator, and the entity from whose perspective the text is being filtered is Edmund.

External Focalization

The same passage contains an example of external focalization, because all attention is focused on Edmund‟s actions and behaviour. While staying in the wardrobe in darkness and silence, he is *feeling about for Lucy*, *groping wildly in every direction.* Here the narrator doesn‟t impart any information about the character's thoughts or feelings. He just conveys the facts to the reader. Here we have heterodiegetic narration (Gavins, 2007, p. 127), because the narrator is positioned somewhere outside the story, he does not participate in it . He just tells the story and describes the actions of the character.

Zero Focalization

Having spent a while in the wardrobe and seeing light in front, Edmund stops thinking about Lucy and steps forward in the direction of the light. He mistakenly thinks that it comes through the open door of the wardrobe, but instead, immediately finds himself in a wood.

In my opinion, it is an example of zero focalization because here the narrator is omniscient; he knows everything, and provides a reader with the information that is unknown to the character. A reader has access to the character's mind. We see that Edmund, being in the wardrobe, thinks that he has found a way out of this wardrobe when he sees the light. However, the author

knows that it is not the light that leads him back to the room, but the light that will take him to a magical land called Narnia. The reader can also guess where this door leads, because we had a similar story with Lucy, who has already visited this country, so the reader also understands where Edmund has got. Therefore, in this case, the author knows everything, but the character has no idea where he has got.

In this example focalization contributes to the emergence of a new text-world, since here we see the deictic center of the text that can change because the focalizer changes. We have a change of narrators who express a certain point of view. We have the person, his attitude and we read the text from his point of view. In all the above mentioned excerpts, there is a change of the focalizer, that is the main role passed to the character of the story, namely Edmund, and we read the story from his perspective. That"s why we create a new text-world.

Hypotheticality

Hypotheticality is an event, an action or prediction that does not really exist, which is not yet realized and removed from us, because it is related to the future (Gavins, 2007, p. 118–119).

Let us consider the passage that describes Lucy's encounter with the Faun (Lewis, 2014, Chapter 2).

When they get acquainted, the Faun describes what he thinks the Witch will do when she finds out that he conceals from her whom he has seen, and that he has spent time with *the daughter of Eve*. He tells Lucy what the Witch will do with his tail, horns, beard, hoofs and how four filled thrones will be able to influence the as-yet-unrealized event of the Faun"s detention and the punishment he will be exposed to.

He notes that in any case the Witch will punish him and the type of punishment depends on her mood: if she is especially angry, then she will turn him into stone and he will be a statue in her horrible house, and he does not know when it will be possible for him to get back to normal. The Faun is sure that no other kind of future is possible if he does not turn Lucy into the Witch.

This excerpt expresses a strong belief in what will happen in a particular case. This is an unrealized and remote text-world. The event has not yet happened but hypothetically can, that"s why here we see an emergence of a new text-world.

Project 6

Text world

Text worlds are our ideas, our interpretations of a discourse world. In the discourse, we see text through language. By means of particular linguistic elements such as words and phrases, we can build a text world. It is notable that text worlds permeate our personal experience (Gavins, 2007, p.10; Gavins and Lahey, 2016, p. 1).

The narration in the book by Olen Steinhauer *All the Old Knives* (2015), whose discourse has been analyzed from the perspective of Text World Theory, is presented from the perspective of Henry Pelham, the main male character. The novel is a thriller describing the relationships between two CIA officers, Henry Pelham and Celia Harrison, against the background of the events which have taken place in Vienna earlier. Then terrorists take over a hundred hostages. Henry and Celia are lovers at that time. However, Celia can no longer stand the pressure she is exposed to on her job. Therefore, she leaves the agency, moves to the town of Carmel-by-the-Sea and gets married. By doing so, she breaks Henry's heart. In order either to bring back the past or to put it behind him, Henry travels to

California to meet Celia one more time. The questions about the reason why the rescue attempt has gone wrong and what role their dinner companion has played in the failure of the operation are still gnawing at them both.

World-building elements

There are such world-building elements as spatial boundaries, temporal parameters, objects and entities, which are socially related to each other (Gavins, 2007, pp. 36–38).

With the help of specific words, spatial boundaries indicate where the story takes place (for example, *in California, upstairs*). Temporal parameters, via words indicating time, show us when the action takes place (for example, *in 2010, when I was younger*). Personal pronouns, the definite article and definite references are used to show social relationship between objects and enactors. They can define whether people are relatives or not, what relationship they have and how they call each other.

The extracts from Olen Steinhauer`s novel *All The Old Knives*, which I consider in this project, comprise world-building elements in the text-world and illustrate social relationships between the enactors. In the first text (Steinhauer, 2015, p. 18), Henry is talking to his colleague in the office on the fifth floor of the embassy. Henry uses a shortened form of the officer"s name, *Vick*, which testifies to the fact that the two men are on friendly terms and their relationships are quite close. They talk about another enactor, Celia, who has betrayed Henry. The latter finds it very difficult to discuss his private life with anyone. Vick bears a grudge against the woman for walking out on Henry and giving up the agency so abruptly. And understanding that his friend still adores the woman, he is trying to convince him that it is a waste of time to think about her, because Celia is happy in marriage and is a mother of two.

The aim of the next text-world (Steinhauer, 2015, p. 3) is to provide a description of an airport in California where Henry arrives to meet with Celia, who broke his heart. While her flight is delayed, Henry is patiently waiting at the airport. However, in his mind's eye, he sees apocalyptic pictures of terrorist acts' consequences, scenes of natural disasters caused by human activity (for example, *airports at the bursting point, clogged highways, emergency rooms, corridors lined with the bleeding, overconsumption, cell phones, etc.*).

World-building elements

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time: present

location: California, airport, highways

objects: cellphones, emergency rooms, seaside villas

enactors: Henry, male character

Relational processes

Relational processes occurring in the text world are divided into intensive, possessive and circumstantial (Gavins, 2007, p. 43). They show relationship between elements that exist in the text world. These elements can share a wide range of features and qualities that are connected with each other. A relation process is a connection between objects and their quality and size. Here are the examples of an *x is y* relationship: *strangers are our best friends, casual clothes are made more ridiculous, his bag is opened* (Steinhauer, 2015, p. 7). Henry, the narrator of the story, is looking at Barbara's second husband, whom he has never met before, and points out some details about him.

The text which presents a description of Henry's aversion for another enactor, Larry Daniels, contains an example of a possessive relational process reflecting

an *x has y* relationship (Steinhauer, 2015, p. 16). Because of Larry's Mister-Know-All behaviour, Henry hates everything about him, his *oily hair* and *high, raspy voice.*

TEXT WORLD

World-building elements and relational processes

Strangers → best friends

Clothes → ridiculous

Bag → opened

Larry Daniels → oily hair, high, raspy voice

Function-advancing propositions

Function-advancing propositions describe events, actions, states (Gavins, 2007, p. 54– 56; Gavins & Lahey, 2016, p. 4). They are subdivided into intention processes and supervention processes (Gavins, 2007, p. 56).

In intention processes, actions happen because of Actor's will. In supervention processes actions happen accidentally, they are unplanned. They do not depend on Actor''s will.

In the episode describing Henry's working day, there occur intention processes (Steinhauer, 2015, p. 8). First, he does some paper work and goes out of his office. Outside, he finds it warm enough to take off his jacket. Then, he approaches his car, unlocking it with the help of the remote. At a distance, a man getting into his own car, is speaking loudly on the phone. The man's car window being closed, Henry cannot hear what the he is saying. As a result, he gets out his phone in order to make a call. Such words as *I sign, I use, I take out, I turn it on*

indicate that the actions are performed because of Actor‟s will. While *the window is up so I can't make out his words* is an example of a supervention process. The window is an inanimate object and the action is performed irrespective of Actor's will. As the window is up, Actor cannot hear anything. Therefore, the action is perceived as unplanned.

World-switches

Changes in temporal or spatial parameters are world-switches which result in a new text-world. World-switches are shown in the text through the changes in time or in place (Gavins, 2007, pp. 49–50; Gavins and Lahey, 2016, p. 4).

In another extract that I consider in this project (Steinhauer, 2015, p. 4), there are changes in temporal and spatial parameters which cause world-switches. Here we learn about Henry's thoughts on board the plane taking him to California to meet with Celia. He thinks about his past and how easy and exciting it was for him to travel, by contrast with the present when flying has turned into an ordeal depriving him of any possibility to take a nap. Thus, there is a shift in tense: from Present Simple (*I keep*) to Past Simple (*When I was younger*). Besides, there is a world-switch which results from the change in location. Now, Henry is in California, visiting his old friend. However, his thoughts bring him back to the Flughafen previous event in Austria. Those flashbacks cause world-switches, creating new text-worlds.

Modal-worlds

The two types of modality which are discussed in my project are boulomaic and deontic modality (*What is Boulomaic modality?,* 2019–2022; Gavins, 2007, p. 98–99). Modality indicates someone's attitude to what is being discussed. Boulomaic modality expresses something that is possible because of someone's will. This type of modality emerges because of a speaker‟s desire to do /have

something. Besides, it results from the logical or the rational. Deontic modality expresses something that is necessary or possible because of different rules, norms of morality. It is not related to the speaker"s will.

The following extract (Steinhauer, 2015, p. 45) presenting a conversation between Henry and Celia, contains boulomaic modality. Henry does not want to use the word *love* because he finds it embarrassing to admit that he loves something. However, Celia is sure that no matter how reluctant he may be to speak about his feelings, he has to get used to it because of the "rules" of the society.

In another episode (Steinhauer, 2015, p. 42-43), the verb *need* expresses the speaker"s desire to ask for the interlocutor's opinion. This is an example of deontic modality. Here we see the speaker's wish to perform an action. He wants to ask another character (Celia) what she thinks about the event that happened in the past.

Focalisation

In case of heterodiegetic narration, the narrator just tells a story without taking part in it (Gavins, 2007, p. 127). Focaliser is someone from whose perspective we perceive the text. Internal focalisation (Gavins, 2007, p. 127–128) shows what the narrator says about a particular character, and also has the focaliser's opinion. In this case, the narrator and focaliser overlap. External focalisation (Gavins, 2007, p. 127–128) presents the text with no reference to the focaliser's perspective. It presents actions but it cannot show a character's thoughts.

On page 7 of the book in question I have found an instance of internal focalisation (Steinhauer, 2015, p. 7). Here, the narration is presented from one of the characters' perspective (Henry's). With the help of such words as *I wonder, I know* Henry expresses his ideas about the former and present marriages of another character, Barbara. Her first husband has walked out on her. Now

she is married to a man whom she suspects of cheating on her. In this case, the character becomes a focaliser.

On the same page there occurs external focalisation (Stainhauer, 2015, p. 7). Henry sees a businessman who wants to rent a car and is talking to a clerk who is patiently explaining the details to him, and, finally, gives him a set of keys. The focaliser (Henry) does not know a lot about another character (businessman) and his feelings, he just describes the actions which he sees (*he's disputing*; *he stomps off, lugging*). Thus, it is an example of external focalisation.

Hypotheticality

There are unrealized and remote text-worlds which do not exist in reality. Hypotheticality (Gavins, 2007, p. 118–119) expresses someone's perspective with reference to an unrealized text-world. It expresses what someone would do if such a text-world were real and did exist.

The following text has a streak of hypotheticality (Steinhauer, 2015, p. 5). Henry is looking forward to meeting with Celia. He thinks of what will happen if she does not turn up at the appointed place. He is not going to be heartbroken. Instead, he will have a drink and something to eat, then fly back to San Francisco, and, finally, to Vienna. In the given text-world hypotheticality is expressed with the help of the if-clause containing information of a remote and unrealized event (*If she's not at the restaurant, I will …*).

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