



faculty of social
sciences, arts
and humanities

SAL 40/2022

Research Journal
Studies about Languages
pp. 5-16

ISSN 1648-2824 (print)

ISSN 2029-7203 (online)

DOI 10.5755/j01.sal.1.40.29962

LINGUISTICS / KALBOTYRA

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Received 11/2021

Accepted 05/2022



<http://dx.doi.org/10.5755/j01.sal.1.40.29962>

HOW TO CITE: Zahnitko, A., Hnatiuk, L., & Antonova, M. (2022). Structural configuration of the text world polymentality representation. *Studies about Languages / Kalbų studijos*, 40, 5–16. <http://doi.org/10.5755/j01.sal.1.40.29962>

Structural Configuration of the Text World Polymentality Representation

Teksto pasaulio polimentalumo vaizdavimo struktūrinė konfigūracija

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Abstract

The article highlights the problem of structural configuration of the representation of polymentality of the textual world. It focuses on the problem of polymentality (ambiguity) of the text. It is proposed to address it in the context of psycholinguistics and cognitive linguistics. On that ground, the study substantiates the figure-background relations as a necessary characteristic of the manifestation of the author's sensorics. Such an approach allows not only revealing cognitive mechanisms that underlie polymentality of the literary text but also systematizing the structural configuration of its representation. The dynamics of figure-background relations (as a way of cognition) is fully manifested in the author's sensorics, often performing certain communicative tasks. The identification of common mechanisms of specificity of the interaction of figure and background in the interpretation of text meaning promotes the use of psychological approaches. The last represent the process of formation and perception of a new meaning as a process of self-organization of a complex system. The results show that the problem of the structural configuration of the representation of the polymentality of the literary text can be solved through the psychological analysis of the author's sensorics in terms of figure-background relations in the gestalt-psychological discourse.

KEYWORDS: polymentality, author's sensorics, figure, background, perception, text.

Introduction

Speech communication is a multifaceted cognitive phenomenon that requires study not only from a purely linguistic point of view, but also in neurolinguistic, psycholinguistic and synergetic aspects, which, in turn, can help identify its specifics. Therefore, in modern philology, there are active integration processes when trying to solve classical linguistic problems, such as the problem of the relationship between speech and thinking and related issues of understanding and interpreting the content of speech in the act of communication.

At present the issue of polymentality of the text world is of paramount importance. The relevance of the research

is due to the significant problems of structural configuration of the representation of polymentality of the textual world. Nowadays the whole world of writing is changing. There is a transition from the invisible to the visualized sensory space. This determines the relevance of studying the work of modern authors, who have a tendency to describe the universe through space, taste characteristics, visual parameters, as well as kinetic, kinesthetic and vestibular modes. In this regard, the linguistic analysis of the polymentality of the English-language literary world and the peculiarities of the implementation of the author's sensorics in the semantics of the literary text is very significant and relevant.

The phenomenon of polymentality of the textual world in recent decades is the subject of various linguistic researches. The interests of such scholars as Fauconnier, Sweetser, Werth were focused mainly on the study of literary text as a mental space and some aspects of linguistic sensorics (Fauconnier, 1985; 1994; Sweetser & Fauconnier, 1996; Werth, 1999). Semantic-cognitive nature of authorial sensory and mental spaces in the literary text were also actively studied by Zmiievskaja (2005, 2013).

Despite the fact that the polymentality of the textual world is the subject of study in modern studies, the problem of structural configuration of the representation of polymentality of the textual world needs to be further developed. The purpose of the scientific research is to determine the features of the representation of the polymentality of the literary text through the use of adequate methods for such polymentality structuring. The research objectives are as follows: (a) to provide a critical analysis of literature to substantiate the theoretical and methodological basis of work; (b) to develop a research methodology; (c) to characterize the phenomenon of polymentality; (d) to substantiate the psycholinguistic validity of shape / background correlation in literary texts; (e) to outline the prospects for the study of polymentality of the text world and/or sets of text worlds.

The object of this study is the phenomenon of the polymentality of the textual world. The subject of the research is structural configuration of the text world polymentality representation. New prospects of the proposed investigation deal with the actualization of the structural configuration of the text world polymentality representation in order to increase the stock of knowledge in the field of polymentality of the text world. The research novelty of the study is to update knowledge and expand ideas about the phenomenon of polymentality of the textual world. Such an analysis allows expanding, systematizing and deepening existing ideas about the essence of the manifestations of the author's sensorics in the semantics of the literary text.

Theoretical Background

Any type of text is characterized by the diversity and multi levelness of its semantic structures. In order to denote this phenomenon we will use the term “polymentality” which is used in social psychology (Aliev, 2021) by analogy with Mikhail Bakhtin’s “polyphony” (Bakhtin, 1994). The analogy is not accidental, because Bakhtin was one of the first to consider a literary text as a result of the interaction of different, sometimes even opposite, language systems, which is partly developed in the theory of intertextuality illustrated by Xue in “An Intertextual Discourse Analysis of Romans” (Xue, 2015), which is also related to polymentality. In addition, the scholar was not talking about the opposition of “natural languages”, but about the complex dialogic contact of different “variants” of one language. Bakhtin pointed out that humanitarian thought is always aimed at working with other people’s thoughts, dealing with the text in its various guises. The diversity of the text, represented in different configurations, creates the phenomenon of its polymentality, ambiguity. Under the “polymentality” of the literary text within this work, we understand the author's ability to maintain a certain state of mindset, which intersect within the canvas of the work of art. This is dictated by the polymentality of the author’s worldview. Thus, each artistic text is a dynamic conglomeration of mental spaces.

According to Bakhtin, each text has its own language system, consisting of the languages of many social groups. The researcher works with the text, intending to create his own verbalized text. This creates a dialogue between the author and the reader. However, the author also assumes the existence of a superaddress – the highest authority of the relevant understanding. Therefore, Bakhtin speaks of the third person in the dialogical nature of the text (Bakhtin, 2021).

At the same time, Bakhtin investigated the mistakes made by modern general methodologies of text research. Thus, the formal method and material aesthetics in general build a system of scientific judgments. These judg-

ments are about literature in isolation from the question of the essence of art in general, without noticing the dialogical nature of the text. The study of which reveals its internal and external specifics, genre modification.

Poetics thus comes as close as possible to linguistics or becomes a subpart of it. Moreover, considerable attention to this aspect was paid by Potebnya (1990). It is clear that working with the text involves a linguistic method, but it should not, according to Bakhtin, be a guide, but should stand a part of a comprehensive aesthetic analysis. The word should be studied in linguistics based on general aesthetic theory, epistemology and other philosophical disciplines.

The aesthetic must be understood in connection with its unity and universal culture. A special philosophical methodology should point to the interpenetration of art and culture in general. The emotional and volitional tension of the form testifies to the value of art. The author does not just process the material: his artistic and value activity is aimed at transforming the material in order to convey certain content. Art creates a new form of value, which has already become a reality. The meaning of a work of art is the individuation, the concretization of the reality of cognition and moral action, which find union in the form of an aesthetic object.

The content of aesthetic activity, that is the contemplation of the spectator or the artist, should be the object of aesthetic analysis. This understanding of creativity is the architectonics of an aesthetic object. Literary work becomes a reality in aesthetic intuition. In turn, the external material work is only a technical device to complete the aesthetic object, Bakhtin says (2021, p. 23–32).

In fact, Bakhtin's theses, perhaps despite their main aesthetic and philosophical intentions, through the work of Genette on focalization and Uspensky on the point of view (Uspensky, 2000; Genette, 1998) – the fundamental characteristics of the text as a system of signs – became a prerequisite for considering textual structures in terms of *sensory reception of mental fields*.

The perceptual potentialities of the text are revealed within the framework of behavioral theory: the author's sensory perception in them is a part of the representation of the text in the aspect of figure-background relations. The "figure – background" relationship in the context of the theory of author's sensorics can be the subject of synthetic research of several disciplines. At least we are talking about cognitive linguistics and psycholinguistics, behaviorism and synergetic research.

Any act of cognition and communication is preceded by what psychologists call "installation", which means a certain modality of perceptual activity of the individual, a state of readiness, a tendency to certain activities that can meet certain human needs. From the psychological-linguistic point of view, the nature of the representation of the text in this aspect is determined by several fundamental principles: subjectivity, implementation of the author's intention, categories of addresser and addressee, chronotope category, evaluation, temporality, locality etc. Among these principles subjectivity can be considered as dominant. Each text is subject-motivated in the period of creation – coding and at the same time subject-centric in perception – decoding. The objectivity of perception is manifested in the fact that the object is perceived by us as a separate physical body separated in space and time. This property is most pronounced through the selection of the figure from the background.

Danish psychologist Rubin made the first attempt to systematically study the relationship between figure and background (Rubin, 2001, p. 225–229). He found that, other things being equal, a surface with clear boundaries, which has a smaller area, tends to acquire the status of a figure, and then everything that surrounds it is perceived as a background. In this case the possibility of division into figure and background is determined by limited space. For example, in romantic and neo-romantic aesthetics, figures are heroes; the background is the historical background of events. In modernist aesthetics we can see the reconfiguration of the subject representation: in the foreground ("figure") can be language, symbol, idea, while the characters and their actions form the "background".

Several rules for grouping parts as a whole were first formulated by Wertheimer (2021a, p. 47–58; 2021b, p. 301–350).

Law of Similarity. The more parts of the picture are similar to each other in terms of visual perception of a certain quality, the more likely they are to be perceived as located together. As the properties capable to group, similarity on the size, the form, on an arrangement of

parts can act. Elements with the so-called “good” form, i.e., those endowed with symmetry or periodicity, are also united into a single integral structure.

The Law of Common Region. Many elements moving at the same speed and on the same trajectory are perceived as a whole, as a single moving object. This rule also applies when objects are stationary but the observer is moving. This rule of representation of polymentality is directly related to the author’s sensorics.

Law of Closure. In any mental field that contains several textual or visual objects, those closest to each other can be visually or imaginatively perceived as a single object. The independence of the whole from the quality of its constituent elements is manifested in the dominance of the integral structure over its constituent elements. Thus, as Ganzen points, for a holistic perception of the human face, only a few elements of its contour are enough (Ganzen, 2007, p. 23).

There is a certain functional similarity between all the listed representation configuration characteristics. Both constancy, and objectivity, and integrity, and generalization give the image an important feature – independence within certain limits from the conditions of perception and distortion. All the considered properties of sensory perception are not innate and are being developed during a person’s life. In the process of perception, a person accumulates information about objects and phenomena not as the sum of individual sensations, but learns the relationship between objects and their properties.

Supplementing the available information with generalizations of past experience creates the possibility of prediction. Thus, it not only significantly accelerates the process of cognition, but also more successfully adapts a person to the environment. As a mental function, sensorics is endowed with constancy, objectivity, integrity, and generalization. The latter make it relatively independent of the ever-changing environment.

The polymentality of the textual world, therefore, is represented according to the acquired psychological features of the author’s sensorics. The image of the perceived object occurs if a person is somehow active in relation to the object, namely if there is active subject activity (e.g., authorship). The system of actions by which the image was created is collapsed, immersed, and each time a speaker refers to this image, and reproduces an appropriate, albeit in some way modified and / or transformed system of actions.

Everything stated goes directly to the next most important spatial component of the perceptual image – the reproduction of form. If the very fact of the volume of the perceived object can be reflected in a certain image, which is beyond the range of adequate perception, the exact reproduction of the relief of the object within the specified limits entails the reflection of its shape.

Polymentality is inherent in the world of fiction. The problem of representing the polymentality of the text in the context of the author’s sensorics, obviously, goes beyond purely psychological, behavioral issues. Bakhtin built his doctrine of the polyphony of the novel text on the foundation of neo-Kantian philosophy. In general, the configuration of speech representation of textual polymentality in within this concept implies the presence of deep architectural structures that depend largely on cultural discourses incorporated into the artistic text.

Gronsky (2002) proposes to consider the phenomena related to the ways of representing polymentality in the context of existentialism, because the problem of finding the meaning of existence is traditional for existential philosophy and psychology. In particular, Gestalt therapy allows us to look at this problem from the standpoint of the theory of figure-background relations (Gronsky, 2002, p. 275). Gestalt psychologists have found that the author significantly organizes his sensorics, highlighting the figure and background (Wagemans et al., 2012 (a), (b)). The formation of the figure is determined by interest.

Recall the example given by F. Perls: if a person feels thirsty, a glass of water will be perceived as a figure, even among the gourmet dishes that will be perceived as a background (Perls, 1998, p. 123). The phenomenon acquires significance only in a certain context. Thus, in this example, a glass of water acquires its meaning in the context of the fact that a person feels thirsty. In other words, meaning is the connection between a figure and a background or context.

The theory of figure-background relations is closely related to the understanding of the contact process. From the point of view of the Gestalt approach, effective contact with the objects of the surrounding world represented in the text is associated with the ability to distinguish from the background of the figure, corresponding to the dominant needs of the organism. The feeling of absurdity, chaos is associated with the inability to distinguish a figure from an undifferentiated background. At the level of the author's sensorics in the latest fiction, the feeling of meaninglessness of existence, for example, is associated with non-involvement in the process of life, i.e., with the avoidance of full contact.

The feeling of the collapse of meaning can also occur when the author holds the figure, while the context, that is background, of what is happening has changed. For example, the scholar continues to adhere strictly to the old views, while there was a change in the research paradigm; parents consider it their duty to control and care for their child, while the latter grew up and separated from the parental family (Gronsky, 2002, p. 275–276).

Samigulina proposes to consider the problem of representation of the polymentality of the text in the context of synergetic methods in the humanities (Samigulina, 2011, p. 50–57). Adequate analysis of content formation must take into account not only what is happening at the level of the conscious: for the study of consciousness emotions and intentions are particularly important (Kubryakova, 2004, p. 12–13). Therefore, it is necessary to consider not only the level of formation of concepts, but also the level of perceptual activity based on the physical and physiological laws represented in the author's sensory system (Helmholtz, 1999, p. 47).

Studies show that perceptual activity is a form of cognitive activity, a form of understanding. There is an unambiguous understanding in the very act of perception, and only because of this picture of the known becomes meaningful.

Among the selected properties of perception, the ratio of figure and background is the closest to all other physico-physiological patterns. This is due to the biological need to separate the figure from the background and the object of perception from all other objects. Gestalt psychologists have shown that any two-dimensional image in perception is layered on the figure and background. In the case of long-term perception, the figure and the background change places: the figure is richer in content than the background, brighter than the background, it is always "pushed" forward. The author thinks about the figure, not about the background. The same happens at the level of speech-thinking activity, when words act as sensory data stimuli, or more precisely – their meanings.

In linguistic semantics, the concept of figure and background opposition was used primarily in numerous works devoted to the description of semantics of application; this concept is also used in works of aspectology by Rakhilina (2008, p. 354–355). The background is continuous, its reflection is discrete, which allows to use them in the analysis of lexical semantics, for example, in conditions of perceptual ambiguity, where the conscious work of extracting information from noise is especially noticeable. The latter is necessary, as Ganzen claims, in order to "form a certain meaning, the result of which is understanding" (Ganzen, 2007, p. 125).

It should be noted that the relationship "figure – background" is not a contrast and not a simple addition. The background actively participates in shaping the character and significance of the figure through the creation of context. It is the background that provides the possibility of the functioning of the figure, that is, the perception of a particular meaning that is also present in the interpretation of conceptual structures in discursive activity.

In modern philosophy, due to the perceptual ambiguity of the sensorics in the context of the representation of the polymentality of the literary text, the bistability and even the multistability of conceptual structures are postulated. Since any concept has a volume and content, only one does not exist; therefore, any concept has unlimited potential for associative, similar and other connections, due to the capabilities and specifics of personal memory, its content background knowledge.

The existence of two locally stable states in a dynamic system in the presence of identical external factors determines their bistability, in which symmetry is broken due to the global stability of one. In case of violation of the order parameter, two or more competing states are formed, which is defined as bistability or multistability (Bak-sansky & Kucher, 2007; Knyazeva & Kurdyumov, 2006). An example of visual bistability is the change of shape and background, which is illustrated by double images, where the shape and background seem to change places arbitrarily, with a sudden restructuring. This model is commonly used in Gestalt therapy, psychology and

cognitology in the interpretation of perception processes, but it can also be used as an illustration of the reconfiguration of semantic codes since such ambiguity (or in other terms – multistability) is inherent in verbalized conceptual structures, which can at least be binary (Samigulina, 2011, p. 50–57).

Methodological Background and Method

The study of lexical semantic derivation models is presumably based on the following methodological prerequisites: (a) the structural configuration of the author's sensory indicators is a set that combines the elements of the sensory text layer; (b) the ratio of figure – background which characterizes human perception is the term of Gestalt psychology; (c) the transfer of figure-background relations to the perception of the text

leads to the assumption that the reader can interpret some parts of the text as more visible, meaningful, relevant, i.e., those that act as a figure with regard to its basis (background) which is the rest of the text.

The structural configuration of the representation of the polymentality of the text world is represented by the figure-background model of the author's sensory manifestation in the semantic-structural aspect of the literary text. It determines the semantic and / or structural accentuation and coverage of a sensory mode or its component. This sets a certain sequence for the deployment of its semantics using sensory dominants.

In order to substantiate the correlation between figure and background in the structural configuration of the representation of polymentality of the textual world, we shall apply to the range of methods. These methods are structural analysis and modeling method as well as the use of the method of semantic-cognitive analysis and the method of cognitive modeling. The analysis used the method of cognitive modeling to adequately interpret the polymentality of the literary text with the differentiation of mentalities through their coexistence and interaction from compatibility and / or indifference to relative / absolute confrontation and conflict.

The research works by Vezhbytskaya, which interpreted issues of prototype semantics (Rosch, 1975), models of categorization and conceptualization of the world, their reflection in language (Lakoff & Johnson, 2003), perception-textual interpretation (Vezhbytskaya, 1996; Radbil, 2010) and others became the basis for critical comprehension of the theoretical foundations of the research.

The selection and systematization of information about the principles of structural configuration of the representation of the polymentality of the textual world were realized through the use of descriptive-analytical method. The application of the method of analysis and the method of synthesis became active. It made possible to structure the mentalities of the textual world, to determine the peculiarities of their correlation, and to synthesize into a whole within which interaction, opposition, confrontation, etc. can be traced. Since the speakers verbalizes themselves, their mental world can be established through the definition of its corresponding verbal models, which is the focus of certain techniques of semantic-textual analysis.

Results and Discussion

Sansom's story "The Dangerous Age" (Sansom, 1957) is a confirmation of the figure-background configuration of the representation of the author's sensuality in the text. The story tells readers about Mr. Bertram Orde and his hilarious attempts to deal with his midlife crisis. The character comes to the conclusion that his life did not turn out the way he wanted, and tries to get rid of the daily routine by meeting different

women. However, his wife, Mrs. Orde, is not ready to accept her husband's behavior and wants to save the family. According to the woman, light bulbs with a power of 40 watts will help to partially solve the problem of age, which will create a dim light in the house and help her rejuvenate in the eyes of her husband by ten years. So, she tries to deceive herself and her husband. Sansom widely uses the sensory details of the description of textual reality in the author's speech segment, weaving sensorics into textual semantics and excluding the unambiguous interpretation of its importance as a catalyst for the development of the textual world of the work of art:

- 1 <...> *'The dangerous age.'* And she repeated: *'Dangerous age, indeed,'* as she *steadied the bulb.* <...> *She stood for a moment wondering at her face in that comforting mirror, watching in fact a photograph of the past, for the woman in the glass was seven, eight, nine years younger—then stepped back to the lamp standard and began inserting a new 40 watt bulb* (Sansom, 1957, p. 77).

In this passage the author's sensorics is also embodied in the text by means of kinetic (*stepped back to the lamp, began inserting* etc.) and vestibular (*stood for a moment*) modes. The title of the story, its theme, expressed by the phrase *dangerous age*, occurs in various fragments of the text and occupies a leading place in the text, constantly updated and acquiring clarifying features, such as.

- 2 <...> *Life changes with us women. Men, of course, don't have the same trouble, but there is the dangerous age. Life changes for them too, in their way...<...>* (Sansom, 1957, p. 82);
- 3 <...> *And she was quite right. It was the dangerous age for her Bertram, and secretly, scoffing at himself, he was feeling it badly <...>* (Sansom, 1957, p. 82).

The deep idea of the story is expressed through the author's assessment through the logic of events and those perceptual images and connotations that arise during the interpretation of the textual world. In the work there is a certain semantic connection between the phrase *the dangerous age* and lexical units of the visual mode of sensorics *dark* and *light*:

- 4 <...> *The room dropped into darkness. Mrs. Orde, Janet Orde, she herself stood like nobody in dazzling dark, in blackness, with the 75 watt bulb stinging her fingers. She hopped blindly, fifty years skipping in a youthful black spring at the mantelshelf, to drop the hot bulb rolling about on the marble—but then her eyes began to register the red glow of the electric fire, and the room came into being again, and in the soft coppery furnace glare her face in the glass above the fireplace appeared serene and unlined, smoothly shadowed in warm and kindly fireglow. ...<...>* (Sansom, 1957, p. 77).

In this passage, the author depicts the worldview of Mrs. Orde, using lexical units of visual mode sensorics (*darkness, dazzling dark, blackness, blindly, black spring, the red glow, serene, unlined, smoothly shadowed, warm and kindly fireglow*). Lexical units *soft* and *serene* have a metaphorical meaning and act as text markers of sensory synesthesia. The passage also contains the token of the tactile mode *soft* combined with the token of the visual mode *glare*. The phrase *soft glare* is a metaphor that serves as a text marker of sensory synesthesia.

- 5 <...> *The downward pressure, dig into metal flesh – and the room snapped light again. But now so much softer! No longer the harsh high-powered glare, now only a weak and golden radiance. The deep dead glow of a yellow sunset? Nevertheless, it soothed away the colours of the room, it calmed the eyes. In any case, the coal fire would brighten things up <...>* (Sansom, 1957, p. 77).

In this case, the author uses semantic modeling, actualizing the visual way of perception (*light, harsh glare, softer, glare, weak and golden radiance, calmed the eyes, brighten*). The artist metaphorically compares the new lighting of the room with the sunset (*The deep dead glow of a yellow sunset?*), where the token *dead* has a special weight, analytically enhanced *deep*, which conveys the association with *dim* (\leftrightarrow *dark*). This glow cannot warm up, but sometimes helps to show positive emotions. In this metaphorical sentence, the author seems to hint to the reader that dim lighting is inappropriate. In general, the analyzed passage contains positive evaluative connotations, which convey the character's reproduction of the woman's satisfaction from the new lighting, which is associated with warmth, intimacy, optimism, joy.

- 6 <...> *In that low light she saw a handsome woman of about ... forty-three? Black hair, a touch of reddish purple – rich and dark, glowing deep as in a yellow gloom. A high neck to the dress, hiding as much neck as possible—why should one go grizzled just there ?—and long sleeves. A long face indeed, but now carved soft in ivory: and the eyes—she had always admired the eyes—deep, dark and straight. <...>* (Sansom, 1957, p. 78).

In this passage, the author's sensorics is embodied through visualization (*low light, handsome woman, black hair, a touch of reddish purple, rich and dark, glowing deep, a yellow gloom, high neck, long sleeves, long face, ivory, deep, dark and straight (eyes)*) where the corresponding lexical units have a positive connotation. With the help of images of light and darkness, perceptual images of the new and old life of the heroine of the story are created. At the same time, Mr. Orde does not consider the reduction of light intensity to be a positive thing. His worldviews can be traced in the following contexts:

- 7 <...> 'Funny,' he said, 'feels a bit foggy in here. Didn't notice it outside. <...> (Sansom, 1957, p. 80).

In this passage, the lexical unit *foggy*, which reflects the occasional sensory meaning, is negatively connoted and transmits the assessment of the observed.

- 8 <...> *He looked round the room, sniffing, his teeth bared in that ever-fixed smile. Then he went over to the wine-cupboard. Fingering for glasses, he stumbled in the corner among darkly shiny walnut. 'I'm going blind,' he muttered.* <...> (Sansom, 1957, p. 80).

This passage underscores Mr. Orde's dissatisfaction with the dim light, for it seemed to him that he was beginning to go blind. The context reflects Mr. Orde's dissatisfaction with the dim light, which fills the situation with a sense of gradual loss of vision (cf. previous context - *Orde did not notice*, because *bit foggy* (approximator *bit* somewhat softens the assessment)).

The author describes the interior of the room, which envelops the reader in darkness and produces negative connotations:

- 9 <...> *Brown velvet on the sofa, brown walnut glistening from chairs and table, maroon and dark green cushions, a cool wink of silver from a vase, a gleam from an alabaster ashtray – over all these things deep-shaded yellow light flowed, softening, richening, deadening* <...> (Sansom, 1957, p. 80).

In this passage the author's sensorics is embodied in the text by means of a visual mode (*brown x2, maroon, dark green, cool wink of silver, gleam, deep-shaded yellow light, softening, richening, deadening*). Lexical units (*soft, brown, deep-shaded yellow light*) acquire a negative emotional color, although in Mrs. Orde's statements they had a completely opposite connotation. The negative meaning is reinforced by the use of the token *deadening*, which has a negative connotation. Therefore, twilight in the room is associated with death:

- 10 <...> *It as in such a dead yellow parchment light that Orde gazed around and realized the stillness that lay about his life* <...> (Sansom, 1957, p. 86).

The author uses semantic modeling with the help of visual (*a dead yellow parchment light*) and auditory (*stillness*) modes of perception.

- 11 <...> *The lights still shed their dark yellow glow on the quiet furniture. And a month later the death of the room brought him to life again.* <...> (Sansom, 1957, p. 89–90).

In the analyzed fragment Sansom uses visual (*the lights, shed, dark yellow glow*) and auditory (*quiet furniture*) modes of sensorics to metaphorically convey the darkness in the room through images of death (as if dark yellow glow and quiet furniture convey individual elements of the whole image).

- 12 <...> *And then he would drowse back into the years when they first married, into a vision of the figure he cut and the sweetness of her youth—and amiably he nodded in the dead-shadowed light, and returned to his tired papers.* <...> (Sansom, 1957, p. 91).

In this fragment, we also observe the actualization of the image of death. The feeling of darkness generates in the reader a certain tension and unpleasant feelings that the hero feels while in a dark room.

Thus, the components of the text fragment of Sansom's story "The Dangerous Age", which form its figure-background model, are combined with the keywords *light* and *darkness*, the latter of which in the process of metaphorization acquires the meaning of death.

As already mentioned, the light is perceived by the heroine of the story in a negative aspect. The textual semantics of the story, the concept of "light" in the eyes of Mrs. Orde is associated with danger. Therefore, there is the emergence of cognitive metaphor LIGHT IS DANGEROUS, LIGHT IS TROUBLE, where the concept LIGHT is categorized through the sensory conceptual component LIGHT, which serves as a source domain. It is worth noting that this becomes a linguistic means of embodying an abstract series of "sensory → information → emotions." The movement of this figure-background categorical model within the textual world in the perspective of the author's sensorics is shown in Fig. 1.

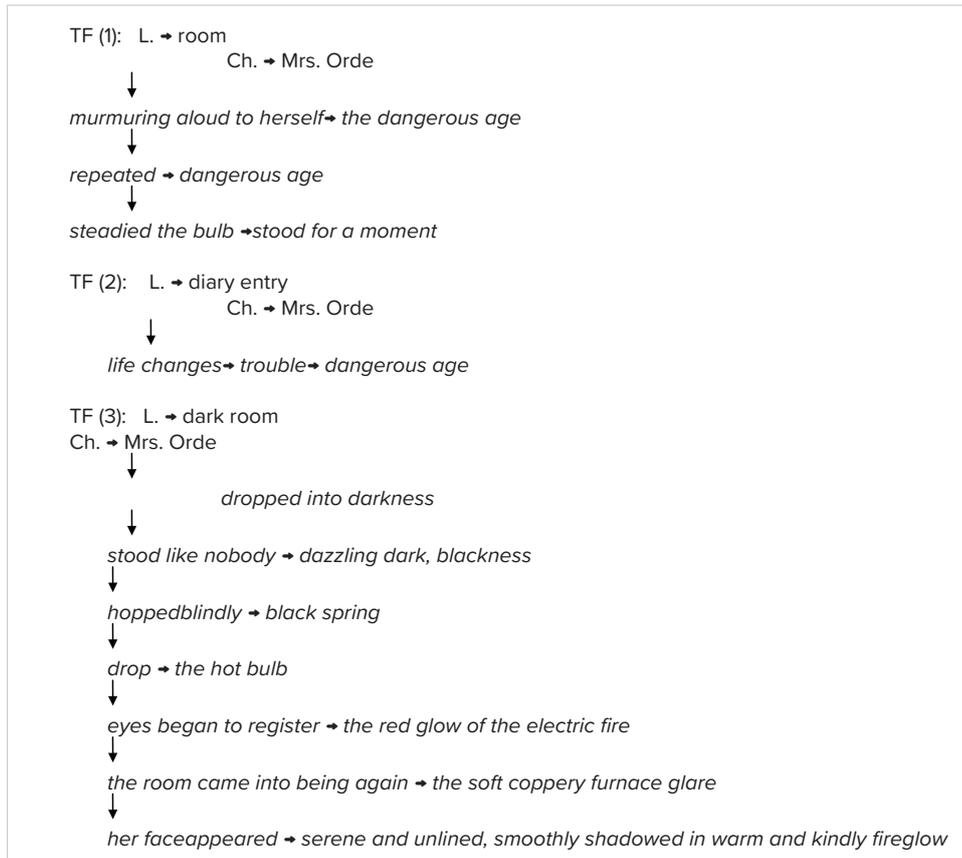


Fig. 1 Figure-background configuration of the representation of the author's sensorics in the literary text (Source: created by the authors).

Note: F → text fragment; L. → location; Ch. → character; movement on text fabric → background; emphasizing sensory dominant → figure.

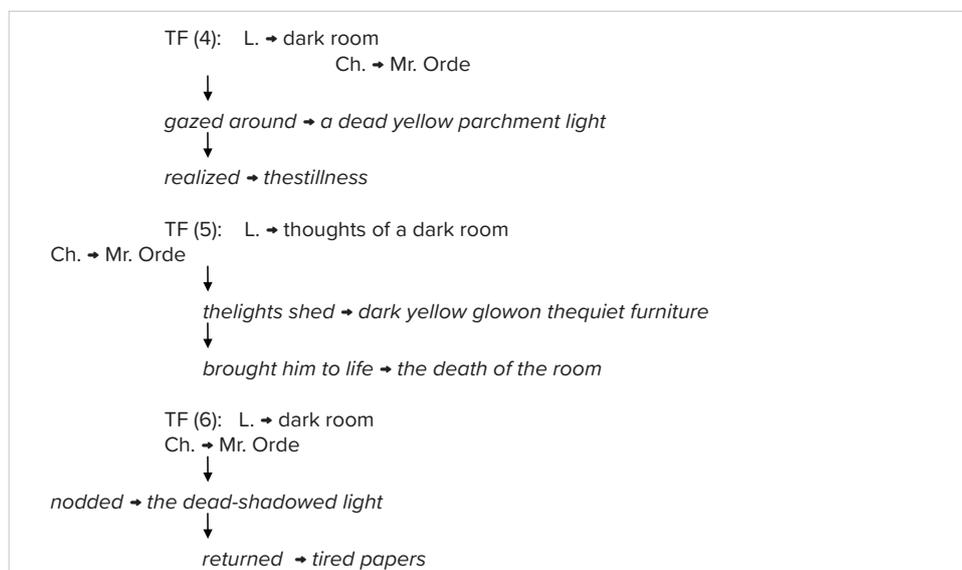


Fig. 2 Figure-background model of representation of the author's sensorics in the artistic text (Source: created by the authors).

At the same time, Mr. Orde perceives darkness in a negative aspect. There is the emergence of the cognitive metaphor “DARKNESS IS DEATH”, where the concept of DARKNESS is categorized through the sensory conceptual component DARKNESS, which serves as a source domain. The movement of the figure-background categorical model within the textual world in the perspective of the author’s sensorics is shown in Fig. 2.

Thus, in Sansom’s story “The Dangerous Age” LIGHT and DARKNESS are complex and contradictory concepts, which are based on phenomena that are perceived by man through the basic channel of information perception – vision. They are the basic categories through which cognitive operations of deep cognition of reality are carried out. The structural configuration of the representation of the polymentality of the text world is represented by the figure-background model of the author’s sensory manifestation in the semantic-structural aspect of the literary text. This determines the semantic and / or structural emphasis and coverage of a particular sensory mode or its component of the literary text and sets a certain sequence of development of its semantics with the help of sensory dominants.

Conclusions

The performed study appeals to the structural configuration of the representation of polymentality of the textual world. It is proposed to consider it in the context of modern linguistics of the text, taking into account the peculiarities of cognitive modeling of mental worlds – cognitive linguistics, associative worldview – psycholinguistics. The study qualifies figure-background relationships as a necessary characteristic of the manifestation of the author’s sensorics. This approach made it possible not only to identify the cognitive mechanisms that form the basis of the polymentality of the literary text, but also to systematize the structural configuration of its representation.

The results of the research have confirmed that the problem of the structural configuration of the representation of the polymentality of the literary text can be solved by linguistic and psychological analysis of the author’s sensorics in terms of figure-background relations in the gestalt-psychological discourse. It is established that the background takes an active part in shaping the character and significance of the figure by creating context. It is the background that provides the possibility of the functioning of the figure, i.e., the perception of a particular meaning, which is observed during the interpretation of conceptual structures in discursive activity.

The proposed study will be continued. It is necessary to carry out further research into structural configuration of the representation of polymentality of the textual world on the material of two or more works of one master of the artistic word in order to find out the semantic and structural aspects of one or another sensory mode of a literary text, which consistently unfolds its semantics using sensory dominants. In particular other Sansom’s novels, short stories and children’s literature may serve as a good basis for further research. This can be facilitated by the creation of an integral experimental research corpus of texts by one or more artists using modern linguistics and computer technologies as well as samples of integral national linguistic corpora.

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Santrauka

Anatolii Zahnitko, Lubomira Hnatiuk, Mariia Antonova. Teksto pasaulio polimentalumo vaizdavimo struktūrinė konfigūracija

Straipsnyje nagrinėjama teksto pasaulio polimentalumo vaizdavimo struktūrinės konfigūracijos problema. Jame daugiausia dėmesio skiriama teksto polimentalumo (daugiaprasmiškumo) problemai. Ją siūloma spręsti psicholingvistikos ir kognityvinės lingvistikos kontekste. Tuo pagrindu, tyrime figūros ir fono santykis įvardijamas kaip būtina autoriaus jutimo raiškos ypatybė. Toks požiūris leido ne tik atskleisti literatūrinio teksto polimentalumą pagrindžiančius kognityvinius mechanizmus, bet ir susisteminti struktūrinę jo vaizdavimo konfigūraciją. Figūros ir fono santykių dinamika (kaip pažinimo būdas) visapusiškai reiškiasi autoriaus juslėje, dažnai atliekančioje tam tikras komunikacines užduotis. Bendrų figūros ir fono sąveikos specifikos mechanizmų nustatymas interpretuojant teksto prasmę skatina taikyti psichologinius metodus. Pastarieji naujos prasmės formavimosi ir suvokimo procesą vaizduoja kaip sudėtingos sistemos saviorganizacijos procesą. Rezultatai rodo, kad literatūrinio teksto polimentalumo vaizdavimo struktūrinės konfigūracijos problema gali būti išspręsta atliekant psichologinę autoriaus jutimo analizę figūros ir fono santykių atžvilgiu, geštalt psichologijos diskurse.

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