

Tendencies of Fiction Landscape Units Interpretation

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The paper deals with the researches of fiction concept sphere architectonics as the unity of fiction concepts. The theory of textual concept realization is represented in the paper as one of innovative branches in the modern level of lingvo-cognitive studies. Two authors' methods of fiction concept sphere architectonics researches are described in the paper. The results of cognitive-hermeneutic analyses discovered some facts of linking of different components in the fiction architectonics. The cognitive-comparative textual analyses discovered some new tendencies of cross-cultural interpretation of fiction landscape units as so important national elements of fiction space in the literary texts. The innovative principals of fiction nominative field researches are explained as the way of linking of the cognitive-hermeneutic analyses and the cognitive-comparative textual analyses of fiction landscape units' architectonics which represents different types of landscapes. The authors' classification of landscapes as the basic component of interpretative tendencies researches is represented in the paper.

Keywords: fiction concept sphere, fiction concepts, architectonics, literary text

Introduction

New theories and methodologies of cognitive translation are the base of perspective ways in the modern cognitive-discursive vector of linguistic researches. One of the innovative ways in the cross-linguistic and cross-cultural researches is the theory of cognitive and comparative modeling of fiction concept sphere architectonics in general and modeling of different segments of this architectonics in particular.

Following the scientific ideas of Russian scientist Nikolai Fedorovich Alefirenko (2005), the text should be studied as "integral communicative unit. Its components are united in one hierarchic semantic structure by the communicative intention of authors" (p. 303). To the author's mind, the text should be studied as the complex multi-vectors intellectual object which has the value to be studied at the linguistics.

The fiction is a very valuable intellectual object because the text is the purpose and the result of linguistic development. It is a complex, multi-vectors research object having high valuable level in the linguistics because "the text is the purpose and the result of language activity. The text is the highest unit of speech. All language units, all language categories are realized only at the texts" (Solganik, 2005. p. 8).

The text is the basic form to represent the different kinds of information including the ethno-information because

The textual specific consists in its endless representation as the language unit of upper-level. It is evident that the language unit of upper-level qualitatively differs from other units of low-levels, therefore it realizes two correlated functions as the affecting function as the esthetic one's. (Ogneva, 2012, p. 1704)

Exactly the esthetic value of emotional and expressive influence of fiction to the reader depends on the cognitive-communicative parameters of textual frame which is the great palette of correlations of explicit and implicit senses in the text worlds. "The text worlds are the conceptual space having the common base consisting in all propositions which are represented at the discourse and appeared from collective knowledge" (Kushneruk, 2011, p. 47).

The basic thesis of the text worlds theory was represented in Werth's monograph named *Text Worlds: Representing Conceptual Space in Discourse* (1999). Werth proposed the model to integrate the theses of two different sciences such as the basic theses of the text linguistics theory which was proposed by De Beaugrand and Dressler in their research *An Introduction to Text Linguistics* (1981) and the theses of cognitive linguistics theory.

Following Werth, the text worlds' theory which united the text theory and discourse theory "sets the linking between knowledge and language sphere at the practical point of view. The text worlds' theory explains this linking basing of knowledge of different scientific branches and reality" (Werth, 1999, p. xi). Following Werth it is very useful to research the textual structure and mechanism of meaning-creation using the energy of synergy of cognitive metaphor theory which was created by Lacoff and Johnson (1980) and the mental spaces theory which was created by Fauconnier (1985).

The start point of view in text worlds theory is the concept of text world. The text world is identified as "the context, script or the type of reality which appear in our consciousness at the reading of any kind of text" (Semino, 1997, p. 2).

The purpose of this paper deals with the discovering of parameters of fiction landscape units' nominative field architectonics in the original and translated literary texts and the identifying of tendencies of cross-cultural adequacy in the interpretation as the complex process of translation of Brontë's novel named *Jane Eyre* (1994) from English into French.

The object of this paper is the fiction landscape units as the language cognitive scheme of different landscape reality types representing in the textual frame in the fiction concept sphere of original and translated literary texts.

Methods

To discover parameters of fiction landscape units' nominative field architectonics, we used the cognitive-hermeneutic analysis of fiction concept sphere segments.

To describe the level of textual influence to the readers, we used the method of cognitive-discursive analysis.

To identifying of tendencies of cross-cultural adequacy in the interpretation as the complex process of translation, we used the method of cognitive-comparative studying of language structures verbalizing cognitive formats in the original and translated literary texts.

The Theory of Textual Concepts Realization

The Fiction Concept Sphere as the Unit of General Cultural and Ethno-cultural Concepts

The textual concepts realization theory is one of the innovative branches in the modern level of lingvo-cognitive science development because "scholasticism of concept makes the mechanism of its varied

connection with the real verbalization. This varied connection can be classified by the types and indeterminacy of verbalization results" (Kobrina, 2005, p. 81).

The fiction is the unit of represents of general cultural and ethno-cultural concepts which are included in the fiction concept sphere. It is evidently that the researching of the fiction concept sphere as the unit of fiction concepts is a very great way because

The fiction concept is identified as the component of fiction concept sphere. This type of concept has the mental characteristics which are identified as the part of people historical memory. The writer uses these mental characteristics to develop the fiction plot following its cognitive-pragmatic parameters. (Ogneva, 2013, p. 8)

The fiction concepts are studied as the part of individual-author's concepts. The textual frame influences the diapason of textual representation of individual-author's concepts. The architectonics of fiction concept sphere is studied as the unit cognitive structures to represent as static as dynamic knowledge formats. According to Kubriakova (2009), "the knowledge format is identified as the unit of knowledge structures" (p. 12).

It is evidently that fiction images are formed by these knowledge structures to represent the characters, fiction space, and cognitive aura of fiction concept sphere.

To research the architectonics of fiction concept sphere, we pay attention to the scientific fact "the author's idea is represented by meanings of words which play the role of mediators in the five-term connection such as "author—text projection—textual structure—text projection—reader".

At the same time the meaning and spontaneous textual interpretation are based on different individual experience (Zalevskaya, 2002, p. 71), because "the meaning and understanding are not predetermined and fixed. They are developing permanently on the base of immediate agreement of discursive world participants" (Gavins, 2007, p. 20).

The Researches of Landscape Language Unit in the Fiction Concept Sphere

This paper deals with the researches of fiction space structure as one of the fiction concepts segments to analyze it following the principals of cognitive-comparative analyses. It is a so important scientific problem because "the fiction space structure is the model of universe space structure and the inside syntagmatics of textual elements becomes the language of space modeling.... At the process of such constructing the different textual space models become very important" (Lotman, 1998, pp. 212-213). Different researches of fiction space aimed to study the structure of fiction landscape language unit as the language cognitive scheme of landscape reality representing in the textual frame. The fiction landscape language unit is researched as one of the most important components of fiction concept sphere architectonics because the identification of space parameters role in the description of characters is based on complex analyses of nominative field of landscape language unit in the fiction concept sphere. The important role of fiction landscape language unit is determined by the fact that "the landscape in the literary text is the specific way of accumulation, keeping and transmitting of knowledge, the instrument of reality's cognition of national mentality" (Levina, 2009, p. 401).

One of the perspective branches of modern researches is to study the structure of nominative fields of landscape language units representing tree types of landscape in the fiction concept sphere. Following the author's classification of landscape, the first type is the landscape itself such as woodland scenery, steppe land scenery, and mountain scenery. The second type is waterscape such as the sea-scape and the ocean-scape. The

third type is the air scenery such as the scenery of night sky, the sunrise scenery, etc.

It was discovered the high frequency of fiction landscape language units which had the nominative field as the unity of two or three landscape types' represents. For example, the landscape of tarn which is the unity of mountain scenery and tarn-scape as one of the waterscape type can be found in many fictions.

The different researches discovered that sometimes in one fiction we can find the description of variable landscape types in the different countries. For example, the famous Russian writer Alexei Nikolaevich Tolstoy described Russian, Austrian landscapes, the Danube landscape, and so on:

(1) Russian landscape:

(a) At the edge of the road stood an oak. Probably ten times the age of the birches that formed the forest, it was ten times as thick and twice as tall as they. It was an enormous tree, its girth twice as great as a man could embrace, and evidently long ago some of its branches had been broken off and its bark scarred. With its huge ungainly limbs sprawling unsymmetrically, and its gnarled hands and fingers, it stood an aged, stern, and scornful monster among the smiling birch trees. Only the dead-looking evergreen firs dotted about in the forest, and this oak, refused to yield to the charm of spring, or notice either the spring or the sunshine. (Tolstoy, 2001, p. 330)

(b) The old oak, quite transfigured, spreading out a canopy of sappy dark-green foliage, stood rapt and slightly trembling in the rays of the evening sun. Neither gnarled fingers nor old scars nor old doubts and sorrows were any of them in evidence now. Through the hard century-old bark, even where there were no twigs, leaves had sprouted such as one could hardly believe the old veteran could have produced. (Tolstoy, 2001, p. 332)

(2) Austrian landscape:

At the left of us we can see the gently light sloping and opposite black hillock which was sleep as the wall. The white spot was on that hillock. Rostov couldn't understand the nature of that spot. Was it clearing lighted up the moon or some snow or white houses? (Tolstoy, 2001, p. 205)

(3) the Danube landscape:

Water bighted so tenderly-lustrous at the further Danube! But the further blue mountains which were far then the Danube were more beautiful and the monastery, the mysterious gorges, the pine-trees forests which were covered till the tops by the fog. (Tolstoy, 2001, p. 114)

Or the fiction description of another great river of Europe landscape such as the Dnieper. This description was done by one of Russian famous writer Mikhail Bulgakov:

The beautiful hills rising above the Dnieper were made even lovelier by gardens that rose terrace-wise, spreading, at times flaming into colour like a million sunspots, at others basking in the perpetual gentle twilight of the Imperial Gardens, the terrifying drop over the escarpment quite unprotected by the ancient, rotting black beams of the parapet. (Bulgakov, 1971, p. 34)

It is evident that all of these different landscapes are the same components such as the markers of light scale and the markers of color spectrum.

The Markers of Light Scale and the Markers of Color Spectrum in the Landscape Language Units

The cognitive-hermeneutic analyses of different literary texts discovered the fact that one of the most important components of fiction landscape language units are the markers of light scale and the markers of color spectrum. This paper deals with the results of researches of light scale and color spectrum representation. We illustrate the discovered principles of representation using some contexts from the concept sphere of Brontë's

novel *Jane Eyre*. The studied contexts are united into one research chain by the light resource's represents as the main components of different segments in the nominative fields. The word "sun" is the general studying represent in these nominative fields. Not less important marker of the light resource is the word "moon" as the represent of reflected light. It was discovered that the word "sun" was used 40 times in the fiction concept sphere of Brontë's novel but the word "moon" was used 60 times. It is evidently that the frequency of the word "moon" is higher than the frequency of the word "sun". This fact is one of the important parameters of Brontë's fiction style. The cognitive-hermeneutic analyses of fiction concept sphere discovered some other facts of specificity of the light resource's representation in the nominative field of fiction landscape language unit.

Let us study some contexts. The first context is as follows:

...noble summits girdling a great hill-hollow, rich in verdure and shadow; in a bright beck, full of dark stones and sparkling edges. How different had this scene looked when I viewed it laid out beneath the iron sky of winter, stiffened in frost, shrouded with snow! —when mists as chill as death wandered to the impulse of east winds along those purple peaks (Brontë, 2005, p. 77).

In this nominative field of the first studding fiction landscape language unit, the color spectrum is represented by two ways such as explicitly and implicitly. The marker *purple peaks* is explicate marker while the marker "with snow" is implicate ones.

In the concerned context, the markers of five cold colors were discovered. Some of them are explicate such as marker *iron*—*iron* color and marker *purple*—*purple* color, but some of them are implicate such as marker *verdure*—*green* color, marker *snow*—*white* color, and marker *mist*—*grey* color.

The researching color spectrum represents the linking of two colors and the synergy of two elements (the earth and the air). The linking of two colors in word-combination *iron-snow* illustrates the fiction linking of two spaces such as the air and the earth in the lingual construction: *hill-hollow...laid out the iron sky...shrouded with snow*.

The synergy of two elements (the earth and the air) is represented by word-combination "purple peaks". At the same time the word-combination *purple peaks* is the time marker because the mountains are purple only so early in the morning at the sunrise or in the evening at the sunset. Thanks to some other markers in the studding context, we can say that the winter evening landscape is described by Bronte.

The markers of light scale in this nominative field represent the antagonism: *light*↔*shadow* by some word-combinations such as: (1) *rich in verdure and shadow* and (2) *bright beck—dark stones—sparkling edges*.

To sum up, the studding context verbalizes the complex fiction landscape language unit as the unity of description of tree landscape types such as the landscape itself, the waterscape, and the air scenery, in particular, the sunset scenery.

The Results of Cognitive-Comparative Textual Analyses of Landscape Language Units

Using the author's method of cognitive-comparative textual analyses we discovered some tendencies of the nominative field components' translation from English into French.

The second context is as follows:

...s'étendait un plateau riche en verdure et en ombrages, et qu'encadrait une chaîne de sommets élevés; au milieu coulait un ruisseau où se disputaient les pierres noires et les remous étincelants. Combien cet aspect m'avait paru différent sous un ciel d'hiver, alors que tout était raidi par la gelée ou enseveli sous la neige, alors que des brouillards

aussi froids que la mort et poussés par des vents d'est venaient errer au-dessus de ces sommets empourprés (Brontë, 1994, pp. 119-120).

In our research, we use some arbitrary notations such as English↔engl., French↔fr., asymmetrical result of translation↔As-tr., symmetrical result of translation↔S-tr..

First of all, the color spectrum was translated in such way:

- (1) engl.: *verdure*→fr.: *verdure* (S-tr.);
- (2) engl.: *iron*→fr.: -- (As-tr.);
- (3) engl.: *snow*→fr.: *la neige* (S-tr.);
- (4) engl.: *mists*→fr.: *brouillards* (S-tr.);
- (5) engl.: *purple*→fr.: *empourpré* (S-tr.).

It is evidently, the color spectrum was translated mainly in the symmetrical way.

Secondly, the light scale markers were translated in such way:

- (1) engl.: *rich in verdure and shadow*→fr.: *riche en verdure et en ombrages* (S-tr.);
- (2) engl.: *bright beck–dark stones–sparkling edges*→fr.: *pierres noires et les remous étincelants* (As-tr.).

The asymmetrical result of translation has been done because of the word bright (beck) which was missed in the translated text; the color of stones *dark (stones)* was concretized in the French text: *les pierres noires (black stones)*;

(3) engl.: *hill-hollow...laid out the iron sky...shrouded with snow*→fr.: *cet aspect <...> sous un ciel d'hiver <...> enseveli sous la neige* (As-tr.). The asymmetrical result of translation has been done because of the absence of equivalent to the word *iron*, which is one of the components into the linking in the English text <*iron–snow*> and in the French text <-- *la neige*>.

It is evident that the light scale markers were translated mainly in the asymmetrical way.

Next step of our research consists in the using of the cognitive-discursive analysis of two contexts which are written on English and French. This type of scientific analysis discovers some tendencies of fiction translation which was described by Delisle in his research *L'analyse du discours comme méthode de traduction* (1984).

The cognitive-hermeneutic analyses of fiction concept sphere discovered some other tendencies of the verbalization of light resource's represents such as dynamic of the light scale markers in the fiction landscape unit. This fiction landscape unit (context two) is the unity of the evening sky scenery and the rural landscape in the next context.

Representation of Dynamic of Light Scale and Color Spectrum Markers in the Fiction Landscape Language Units

The third context is as follows:

The sun went down amongst the trees, and crimson and clear behind them. I then turned eastward. On the hilltop above me sat the rising moon; pale yet as a cloud, but brightening momentarily; she looked over Hay, which, half lost in trees, sent up a blue smoke. (Brontë, 2005, p. 113)

It was discovered that the color spectrum is explicated by five markers: *crimson*, *clear*, *blue*, *moon*, and *pale*. The specificity of these markers consists in the linking of color and dynamics because five colors are the markers of heavenly bodies' movement:

(1) in the description of sunset by the word-combination *the sun went down crimson and clear*,

(2) in the description of moonrise by the word-combination *the rising moon pale yet as a cloud, but brightening momentarily*, and

(3) in the description of smoke from chimney by the word-combination *blue smoke*.

The light scale markers represent the linking of sunlight and moonlight in the evening sky scenery in the next word-combination: *the sun crimson and clear* ↔ *the moon pale yet as a cloud, brightening*.

The nominative field of fiction landscape unit which is represented in the context three has less markers of the color spectrum and the light scale markers in comparison with the nominative field of fiction landscape unit which is represented in the context one, but the dynamic of light in the second context is higher than in the first one's.

The Results of Cognitive-Comparative Textual Analyses of Landscape Language Units' Dynamic

The cognitive-comparative textual analyses of the fourth context in English and in French translated one's.

The final context is as follows:

...le soleil descendit dans les arbres et disparût entouré de rayons rouges ; alors je me tournai vers l'ouest. La lune se levait sur le sommet d'une colline, pâle encore et semblable à un nuage, mais devenant de moment en moment plus brillante. Elle planait sur Hay, qui, à moitié perdu dans les arbres, envoyait une fumée bleue. (Brontë, 1994, p. 177)

It was discovered some tendencies such as the components of color spectrum were translated as symmetrically, as asymmetrically:

(1) engl.: *crimson* → fr.: *rayons rouges* (As-tr.);

(2) engl.: *clear* → fr.: -- (As-tr.);

(3) engl.: *blue* → fr.: *bleue* (S-tr.);

(4) engl.: *moon, pale yet as a cloud* → fr.: *la lune pâle encore et semblable à un nuage* (S-tr.).

To sum up, two markers were translated symmetrically, but two markers were translated asymmetrically.

The color-dynamics of these markers were translated symmetrically. The word-combination *the sun crimson and clear* ↔ *the moon pale yet as a cloud, brightening* as the light scale marker was translated asymmetrically. In general way, the dynamic of studied nominative field was adapted to the understanding of foreign readers. The cognitive-discursive analysis of four studied contexts discovered the different level of influence to different readers as English, as French ones. Reading the text readers construct textual worlds. The meaning distance between original textual parameters and translated textual parameters is the base for English and French readers to construct different textual worlds. The cognitive-comparative analysis of original and translated texts discovers the degree and the tendencies of the constructing of textual world models with deferent parameters.

Conclusion

We studied the fiction concept sphere architectonics as the unity of fiction concepts. Each fiction concept has the nominative fields as the unity of different represents. Fiction landscape units are studied as so important national elements of fiction concept space. To the author's mind, the fiction landscape units should be studied as the language cognitive scheme of different landscape reality types which are represented in the textual frame in

the fiction concept sphere. We studied the fiction space in the concept sphere of Brontë's novel *Jane Eyre*. The cognitive-hermeneutic analyses of the nominative fields of fiction landscape units identified so high frequency of the color spectrum and the light scale markers at Brontë's novel. The cognitive-comparative textual analyses of nominative fields of fiction landscape language units illustrated the predominance of asymmetrical translation of the color spectrum and the light scale markers from English into French.

Using two ways of researches such as the method of the cognitive-comparative textual analyses and the cognitive-comparative textual analyses of nominative field of fiction landscape, we can identify some important facts: on the one hand, the tendencies of the color spectrum and the light scale representation; and on the other hand, the level of their interpretation in the textual translation from English into French.

The results of the cognitive-comparative textual analyses of nominative field of fiction landscape units have so great potential to discover and explain, on the one hand, the reasons of cross-cultural failures in the translation and interpretation, but, on the other hand, the way of decision of such cross-cultural failures in the textual translation.

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