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**TEXT-POIETIC MECHANISMS:  
THE ROLE OF PERCEPTION, COGNITION, AND EMOTIONS  
IN SHAPING FICTIONAL REALITY**

**INTRODUCTION**

The traditional issues of linguistics are now being reinterpreted with regard to the representation of linguistic knowledge by means of language as a semiotic system, when cognitive-semantic description of language units and their analysis in discourse are prioritized. Cognitive discursive paradigm of modern linguistics is now supplemented by anthropocentric paradigm centered on the categories of observer and observable. The former is construed as a linguistic persona experiencing and cognizing the surroundings through the unity of emotional, volitional, intellectual, and physical states. For this reason, the human organism as a holistic system facilitating comprehension of perception phenomena has been widely investigated. Nevertheless, there are still some relevant problems to be addressed, such as pragmatic and onomasiological features of the names of the concepts that convey information on the semantics of perception.

Admittedly, conceptualization of various details of objective reality by linguistic consciousness is determined by the polymodality of perception which, as it has been mentioned above, involves the unity of emotional, volitional, intellectual, and physical states. In particular, both *corporeal semantics*<sup>1</sup> and *integrative theory of cognition*<sup>2</sup>

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<sup>1</sup> Damasio A. *The Feeling of What Happens: Body and Emotion in the Making of Consciousness*. New York : Harcourt Brace, 1999. 386 p.

<sup>2</sup> Poznanski Roman R. Towards an integrative theory of cognition. *Journal of Integrative Neuroscience*, London, 2002. Vol. 01, No. 02. P. 145–156.

foreground the immediate role of body and emotions in cognitive processes. Likewise, the relationship between perception, language, thinking, and action makes a conspicuous headway in the *semiotics of the sensible*, i.e. the study by A. J. Greimas and J. Fontanille<sup>3</sup>, further developed by R. Schleifer<sup>4</sup>. A. J. Greimas applied his theory to the so-called *thymic category* (from the Greek word *thymus* meaning “related to passions and emotions within the entire physical structure of the human organism”). Therefore, the human cognitive activity results in the formation of a clear-cut category which generalizes and classifies the knowledge structures about perceptual, cognitive, and emotional facets of perception evolving around the accumulation of their similarities.

Previous research<sup>5</sup> has documented that the conceptual triad SENSE : FEELING : EMOTION composes the semiotic space of the thymic category in modern English due to the fact that the verbal forms *sense*, *feeling*, *emotion* as well as their paradigmatic groupings correlate with the knowledge structures relevant to perceptual, cognitive, emotional aspects of perception. More significantly, content word representatives of each unit of the triad under study form *the thymic lexis corpus* of modern English. Allowing for the verity of the statement about a person using “the basic level concepts in their diurnal communication”<sup>6</sup>, the thymic category is adjudged a linguistic construct of the basic categorial level, whereas the thymic nouns *sense*, *feeling*, *emotion* are labeled *basic* and the thymic lexemes belonging to different parts of speech as well as the expedient collocations and idioms are labeled *marginal*.

## 1. Discourse vs text – an overview

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<sup>3</sup> Греймас А. Ж. Семиотика страстей. От состояния вещей к состоянию души / пер. с фр. И. Г. Меркуловой. Москва : ЛКИ, 2007. 336 с.

<sup>4</sup> Schleifer R. The semiotics of sensation: A. J. Greimas and the experience of meaning. *Semiotica*, Berlin, 2017. No. 214. P. 173–192.

<sup>5</sup> Заслонкіна А. В. Семіотичний простір тимічної категорії в сучасній англійській мові. *Актуальні проблеми романо-германської філології та прикладної лінгвістики*. Чернівці, 2016. Вип. 11–12, Ч. 1. С. 222–226.

<sup>6</sup> Вежбицка А. Восприятие: семантика абстрактного словаря. *Новое в зарубежной лингвистике. Логический анализ естественного языка*. Москва, 1986. Вып. XVIII. с. 338.

Ludwig Wittgenstein as the founder of pragmatic linguistics looked upon “name – meaning” relationship from the perspective of the theory of usage, the latter regulating language functioning. When found in a text, the word reveals its three-dimensional nature: its sound form and meaning are supplemented with sense. I. Galperin<sup>7</sup> expands the existing definition of “sense” by interpreting it as a finished utterance expressing a situation-oriented judgement; in his turn, R. Piotrovskiy<sup>8</sup> emphasizes the triple makeup of the phenomenon in question which, according to this scholar, now incorporates universal, authorial and perceptual senses – all of them occurring in consequence of discursive operations. Therefore, the present research aims at the manifestation of the peculiarities of the conceptual triad SENSE : FEELING : EMOTION in the discourse as an aggregate speech occurrence. Having said that, we regard a text as a material perceptible representation of discourse.

Briefly, it has become compelling to determine cognitive and communicative prerequisites of the functioning of the conceptual triad SENSE : FEELING : EMOTION in pragmatic context. Next, the synergistic features of the triad under study in the artistic discourse have to be particularized.

## **2. Validation of FSSCs as research tools**

As an abstract semiotic system a language exists in the form of discourses. Seeing that communication invariably takes place in a certain social space, a discourse “mirrors the social status quo and fosters its transformations as well as is composed by the social identity of the interlocutors and their relationships”<sup>9</sup>.

Hence, the pragmatic analysis of the conceptual triad SENSE : FEELING : EMOTION helps to describe the systemic peculiarities of utterances with thymic lexemes as a particular type of social actions. These utterances’

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<sup>7</sup> Гальперин И. Р. О принципах семантического анализа стилистически маркированных отрезков текста. *Принципы и методы семантических исследований*. Москва, 1976. с. 20.

<sup>8</sup> Пиотровский Р. Г. Методы автоматического анализа и синтеза текста : учеб. пособие. Минск : Вышэйш. шк., 1985. с. 3.

<sup>9</sup> Wodak, R. *Disorders of Discourse: Real Language Series*. London : Longman, 1996. p. 15.

account is marked by the so-called “phenomenological reduction”<sup>10</sup>, namely, a shifting to the micro level of the text.

It might be reasonable to assume that a micro level of this type is constituted by functional semantic and stylistic categories (FSSCs)<sup>11</sup>. Thymic FSSCs substantiate the social-ontological communicative aim employing the repertoire of language means that appear to be the objectified components of the conceptual triad SENSE : FEELING : EMOTION which are syntactically separated within a sentence. Text actualisation of thymic FSSC makes it possible to present the sentences containing them as those determined by the addresser’s (author’s) communicative strategies.

### **3. Inherent categories of discourse**

R. Jakobson defined the artistic discourse as “the information generator having the features of an intellectual personality”<sup>12</sup>. Discourse-poietic potential of the conceptual triad SENSE : FEELING : EMOTION helps to broaden the notion of informativity by the effect of pragmatic component found in contextual and situational data. Owing to this fact the informational balance between interiorized knowledge of reality and communicative interaction between the author and the addressee is provided within the oppositions “informative function ↔ phatic function”, “informative function ↔ expressive function”, “rationality ↔ irrationality”.

When commenting on the specificity of using and extracting the information present in artistic discourse, V. Kukharenko gauges informativity as “heterogeneous multichannel category”<sup>13</sup>, which stands to reason due to the fact that his definition grounds on the cognitive principle of iconicity<sup>14</sup>. The meaning of the latter is confined to the lexicalized correspondence between the world image and conceptual

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<sup>10</sup> Методы анализа текста и дискурса / С. Тичер, и др. ; пер. с англ. и науч. ред. А. А. Киселевой. Харьков : Гуманитарный Центр, 2009. с. 50.

<sup>11</sup> Кожина М. Н. О функциональных семантико-стилистических категориях текста. *Филологические науки*. Москва, 1987. № 2. с. 35-41.

<sup>12</sup> Якобсон Р. О. Работы по поэтике : сборник трудов. Москва : Прогресс, 1987. с. 104–105.

<sup>13</sup> Кухаренко В. А. Интерпретация текста : монография. Москва : Просвещение, 1988. с. 77.

<sup>14</sup> Краткий словарь когнитивных терминов / сост. Е. С. Кубрякова (ред.), В. З. Демьянков, Ю. Г. Панкрац, Л. Г. Лузина. Москва : Изд-во МГУ, 1997. с. 78.

representation of this image in speech. In view of this fact, conceptuality can be regarded as the principal category of the artistic discourse around which cluster the categories of anthropocentricity and referentiality.

When the discursive category of anthropocentricity actualizes, the thymic parameters of the author (the latter being interpreted as addresser by the typical reader) are singled out by means of thymic lexemes. As it stands, any lexical unit representing one of the verbalized concepts of the triad can be the thymic FSSC detector, e.g. *I felt anger, frustration, guilt and grief for her death* (the author objectifies himself / herself for the others), *but had to some extent confined these emotions before they ravaged me beyond recovery*<sup>15</sup> (the author outlines his / her thymic state as an object of prognosis).

The category of anthropocentricity exteriorizes thymic information in artistic discourse and is therefore connected with the category of modality, while the lexemes verbalizing the conceptual triad SENSE : FEELING : EMOTION model the addressee's probable emotions associated with perception and interpretation of the text reality highlighting the fact that artistic discourse is pragmatically-oriented. Thus, these lexemes function as cognitive and emotive markers. Take, for example, the sentence *I feel that much of American education is wasted on irrelevancies*<sup>16</sup>. In the given illustration the basic thymic verb reconstructs the genuine relation of the utterance to the reality: despite the artistic worldview modeled by the author, the actual speech product, particularly, the American educational system, correlates with the establishment of the empirical reality.

In the sentence *It was felt that if the poems did not speak for themselves, they were defective*<sup>17</sup> the basic thymic verb reconstructs the irreal relation of the utterance to the reality, when the author's artistic worldview only conceptually correlates with the phenomenon of poetry existing in the objective reality. The sample sentence *But I*

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<sup>15</sup> Anderson P. Explorations. New York : Tor Books, 1991. p. 16.

<sup>16</sup> Piers A. & Farmer Ph. J. The Caterpillar's Question. New York : Ace Books, 1992. p. 83.

<sup>17</sup> Piers A. Juxtaposition. New York : Random House USA Inc, 1991. p. 43.

sensed that it would be wrong to back down in the face of such a threat<sup>18</sup> illustrates the subjective assessment of the situation by the speaker by means of the basic thymic verb.

Apart from the above-mentioned ones, the category of referentiality is also inherent to the artistic discourse, since this category determines the specific nature of the text continuum, in other words, thymic variables mark the sequence of events the text composition is grounded on.

The categories listed below subordinate to the text continuum.

➤ The category of chronotope with the subcategory of prospection, e.g. *Name the Illwisher and you'll sense his heat*<sup>19</sup> (anticipation of the thymic state can be revealed); and the subcategory of retrospection, e.g. *He found himself thinking, „I should have known, I should have sensed them,“ and thinking in the next breath that indeed he had*<sup>20</sup> (deliberate rendition of the experienced thymic states can be revealed).

➤ The category of stagnation, e.g. *It drew them together in a strange sort of way, bonding them as not much else could, and while the closeness that developed was more physical than emotional and decidedly limited in any case, it at least left them with a sense of fellowship that had been missing before*<sup>21</sup> (slowing down the action by means of lyrical digression, as well as differentiation between physical and emotional states can be observed).

➤ The category of progression, e.g. *He could feel it, more strongly now than before, the same presence he had sensed when he had stood there*<sup>22</sup> (to overcome the dialectic interference between cognitive-emotional structure and sensorial process, time parameter was employed in modeling the given utterance; obviously, the thymic action development was predetermined by the succession of perception stages).

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<sup>18</sup> Piers A. Refugee. Bloomington IN : Xlibris Corporation, 2000. p. 53.

<sup>19</sup> Anderson P. Explorations. New York : Tor Books, 1991. p. 15.

<sup>20</sup> Brooks T. The Scions of Shannara. New York : Random House USA Inc, 1993. p. 143.

<sup>21</sup> Brooks T. The Druid of Shannara. New York : Random House USA Inc, 1992. p. 96.

<sup>22</sup> Brooks T. The Druid of Shannara. New York : Random House USA Inc, 1992. p. 180.

#### 4. Cognitive, perceptual and poignant configurations of the artistic discourse

The semantic structure of the artistic discourse is a result of pragmatic synthesis of linguistic, psychological, social, cognitive and aesthetic phenomena. We tend to support the views of K. Serazhym<sup>23</sup> and with reference to them we assume that correct interpretation of artistic discourse semantics is possible with the sole proviso of sensory, cognitive and emotional perception features recognition, the thymic vocabulary being the lingual form of their expression. The interaction between the word and the individual through the lens of conceptual thymic information objectifies itself in the construction of thymic FSSCs algorithm.

To specify the way syntactic structures can affect the formation of thymic semantics, we deemed it viable to segregate micro contexts containing thymic FSSCs from the general text corpus (comprising 47 modern English fiction books). As a result of sampling, 5519 micro contexts were selected and a cognitive plot was devised. Its ultimate configuration is presented below.

**Possessive FSSC** (1387 / 25,13 %)<sup>24</sup> is produced by the author on the basis of conduit metaphor. In effect, in this type of metaphor the semantic correspondence is established between the constituents of the following structure: correlative (thymic) concept + referential concept that is metaphor-shaped, e.g. *I remember that, remember the feeling of his warm, cooling, sunlit juice on my hand, slippery becoming sticky ...*<sup>25</sup> (*the feeling of ... juice* → *feeling = juice* → *juice*). Consequently, the thymic category can function as a sui generis container in which conceptual knowledge about a person's somatic experience accumulates and actualizes when required. This can be illustrated by the last sample sentence, when the unary structure *juice* is inserted into the container *feeling* forming a productive multimember metaphor with presupposition (i.e.

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<sup>23</sup> Серажим К. Дискурс як соціолінгвальне явище: методологія, архітектоніка, варіативність (на матеріалах сучасної газетної публіцистики : монографія. Київ : ПАЛИВОДА А. В., 2002. с. 158.

<sup>24</sup> Henceforward the absolute and relative number of the recorded cases of FSSCs occurrence in sentences are cited in brackets.

<sup>25</sup> Banks I. *Complicity*. New York : Simon & Schuster, 2002. p. 21.

communicative meaning that is not formally expressed) THE OBJECT IS PRESENT IN THE SUBJECT'S PERCEPTUAL FIELD.

Possessive FSSC expressing emotional states functions similarly in the English language (*Now the override prevented him from moderating his developing emotion of anger*<sup>26</sup>) with the presupposition EMOTIONS ARE PRESENT IN THE SUBJECT'S INNER WORLD that verbalizes in the discourse by such nouns as *emotion, feeling, sense*. The information focus in possessive structures containing thymic lexemes which denote emotional state may vary, concurrently blending homologous meanings, e.g. *Her words filled me with a blaze of emotion that I felt physically in my chest, radiating through my body*<sup>27</sup>. As it can be seen from the sample sentence, the merging meanings of the verb *felt* and the noun *emotion* activate the new meaning of “physical state” under the influence of syntactic context.

Even though the usage of correlative thymic nouns was facultative (that is to say, in case of their omission the sentence semantics would remain relevant to the thymic content), there are instances when the presence of thymic lexemes is essential, e.g. *Certainly he would not try that again in a hurry; it had gotten him here, but at the expense of his feeling of equilibrium and well-being*<sup>28</sup> (the lexeme *feeling* is not only the fixed phrase component, but also the element of co-observation, to put it another way, this lexeme is conducive to sharing common experience and background knowledge of interlocutors).

**Inferential FSSC** (225 / 4,08 %) borders with the possessive one owing to the similar presupposition (THE OBJECT IS PRESENT / NOT PRESENT IN THE SUBJECT'S PERCEPTUAL FIELD) which brings about conclusions or inferences about (non)-existence of the object in question, e.g. *It was so tiny that it could barely be sensed at all, yet for some reason the vision of its singular presence in the eternal*

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<sup>26</sup> Piers A. Unicorn Point. London : Hodder & Stoughton Ltd, 1990. p. 22.

<sup>27</sup> Piers A. Refugee. Bloomington IN : Xlibris Corporation, 2000. p. 41.

<sup>28</sup> Piers A. Blue Adept. London : Grafton, 1983. p. 52.



*ocean sent a chilling note of uneasiness through Leviathan's entire assemblage*<sup>29</sup>. The object's existence is restricted by the addresser's privacy, meanwhile for the addressee it is merely the "scope" of the object that is significant, the latter might be located in the addresser's perceptual space. Overall, the object is of an abstract nature in 153 cases recorded (*"That was not felt to be the most suitable way of proceeding in this matter," he says, sounding like a police spokesman for the first time*<sup>30</sup>).

**Symmetric FSSC** (388 / 7,03 %) can be found in two or more units of communication, such as sentences. In such cases the thymic lexemes which are key ones for this type of FSSC correlate, albeit isolated from one another (186 cases recorded), e.g. *His sense of smell is very acute indeed. In fact it's his most important sense*<sup>31</sup>. FSSC of this type sometimes executes binary symmetry, known as amphisymmetry, the one that enhances the connections between sentences. Except for verbalization of physical and perceptual states (see the illustration above), symmetric FSSC can arrange thymic lexemes denoting cognitive and emotional states (*Suddenly everybody in the neighborhood was surfeit with the same emotion Raff felt. Raff felt it too, but for him it was familiar, and not quite as intense as before*<sup>32</sup>).

At the same time thymic information that is represented in a symmetric way can occur within a clause that composes a sentence but does not correspond with it (202 cases recorded). A conspicuous fact is that in 127 cases out of 202, thymic lexemes do not repeat each other. Instead, bifurcation is observed, in other words, conceptual thymic information splits twofold forming primary and secondary semantic foci, e.g. *This brought a feeling of deja vu to me, the sensation of having been here before*<sup>33</sup>. Surely, similar semantic and syntactic techniques prevent the constant usage of one and the same lexeme furnishing sentences with corresponding degree of modality.

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<sup>29</sup> Bova B. *Leviathans Of Jupiter*. New York : Tor Books, 2011. p. 22.

<sup>30</sup> Banks I. *Complicity*. New York : Simon & Schuster, 2002. p. 26.

<sup>31</sup> Adams D. *Last Chance to See*. London : Cornerstone, 2009. p. 8.

<sup>32</sup> Piers A. *Chaos Mode*. London : HarperCollins Publishers, 1994. p. 72.

<sup>33</sup> Piers A. *Refugee*. Bloomington IN : Xlibris Corporation, 2000. p. 2.

**Inclusive FSSC** (662 / 11,99 %) is a structure of a discourse that employs the discursive specifier concurrently subordinating it. The thymic lexeme serving as a verb operator singles out the meaning of what was perceived from the immediate situation, whereby this meaning can unfold in two directions: in the direction of the situation (320 cases recorded) and in the text direction (342 cases recorded).

In the first case the speaker is the situationally-bound actant of the clause, e.g. *I sensed that you wanted help just as I sensed your uncomfort at my near proximity*<sup>34</sup>; in the second case the speaker creates discursive quasi-situation that derives from the real one, e.g. *And sometimes I felt he was different (real situation), and had changed (quasi-situation), even though I knew people changed all the time and people our age changed faster than most*<sup>35</sup>. For this reason the verb thymic operator can be regarded as the actants' dispatcher.

Inclusive FSSC can also be countered to the possessive one on the grounds that one of the constituents of presupposition alters: THE PROTAGONIST-OBJECT (LIVING BEING) IS PRESENT IN THE PERCEPTUAL FIELD OF THE SUBJECT.

**Serial FSSC** (534 / 9,68 %) accomplishes phase transition of one thymic state into another. The versions of the immediate action are expressed by the thymic verbs, while the versions of phasic moments are expressed by the thymic nouns. In artistic discourse serial FSSC displays its cascade and gradational taxons.

In cascade FSSC (145 cases recorded) a series of thymic predicates corresponds to homogenous acts of perception, the ones that manifest themselves via the same algorithm, e.g. *He felt its hardness, the vibration back through his sandals, he sensed the almost subliminal beat of driving energies, he caught a piny whiff of air as the ventilators shifted to another part of their odor-temperature-ionization cycle*<sup>36</sup>, whereas a series of thymic nouns corresponds to the same operations' unfolding sequence, e.g. *No, he never did rape me. I'm sure it wasn't any sensitivity (operation 1:*

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<sup>34</sup> Piers A. & Farmer Ph. J. *The Caterpillar's Question*. New York : Ace Books, 1992. p. 41.

<sup>35</sup> Banks I. *Complicity*. New York : Simon & Schuster, 2002. p. 17.

<sup>36</sup> Anderson P. *Explorations*. New York : Tor Books, 1991. p. 29.

vulnerability typical of a human) about my feelings (operation 2: a variant of vulnerability viewed as a reaction to an emotional factor) that restrained him<sup>37</sup>. In FSSC of this type thymic lexemes accentuate the equivalence of the thymic states, the succession of the latter stems from rotation techniques when certain thymic states are transferred to the foreground.

A cycle is inherent to gradational FSSC (389 cases recorded), whereby every preceding element is a preliminary phase of a posteriori phase: *When she sensed its presence, she felt threatened*<sup>38</sup>. In the given illustration the thymic verbs are positioned in agreement with the progression of pragmatic intention, exhibiting the phenomenon of climax. In the following example *But those feelings were smothered over by a glacial deadening of all emotion as the details of the situation came into clear focus for him*<sup>39</sup> the thymic verbs are positioned in agreement with the regression of pragmatic intention, exhibiting the anticlimax phenomenon.

**Simultaneous FSSC** (480 / 8,7 %) occurs in the artistic discourse if two or more thymic lexemes synchronize the corresponding thymic states / processes within one sentence. These FSSC generate syntactic parallelism that foregrounds the reciprocal correspondence of the thymic processes' periods in the artistic discourse (*With the memories came the feelings that accompanied them (physical and perceptual states), emotions charged with horror and fear and doubt and regret (emotional state) and a dozen other sensations (cognitive state) that rolled through Walker Boh in an unstoppable torrent*<sup>40</sup>). Apart from syntactic parallelism, equivalence as well as coincidence and time relation of thymic constituents of simultaneous FSSC can be objectified by discourse operators, such as conjunction *and*, e.g. *I found the sensations and emotions more intense, but of the same general nature*<sup>41</sup> (the conjunction *and* is

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<sup>37</sup> Piers A. Mute. Bloomington IN : Xlibris, 2001. p. 131.

<sup>38</sup> Brooks T. The Voyage of the Jerle Shannara. New York : Random House USA Inc, 2003. p. 4.

<sup>39</sup> Bova B. The Alien Within. New York : St Martin's Press, 2010. p. 120.

<sup>40</sup> Brooks T. The Elf Queen of Shannara. New York : Random House USA Inc, 1993. p. 160.

<sup>41</sup> Piers A. Robot Adept. New York : Ace Books, 1989. p. 82.

semantically and syntactically oriented by means of polarization, i.e. the author's intention is stated through juxtaposition). Cf: *He locked away feelings and beliefs, emotions and thoughts, codes of conduct and values of life – everything that marked him for who and what he was*<sup>42</sup> (the thymic lexemes integrate into two-member coordinated series, the constituents of which are semantically opposed).

The discursive operators of simultaneous FSSC can be verbalized by such parts of speech as:

- conjunction *or* serving to highlight syntactic disjunction (*It was not burdened by moral codes or emotional balance or innate sensibility or anything even approaching responsibility*<sup>43</sup>);

- conjunction *neither ... nor* serving to highlight syntactic anti-disjunction (*Fists clenched against his sides, Kinsman brushed past his father and strode out of the room, out of the house, out into the bright hot sunshine and clear blue sky that he neither felt nor saw*<sup>44</sup>);

- adjective *no* as a part of a multimember structure, when the comparison basis (holistic perception) is denied due to the fact that its semantics is inconsequential (*But I have told her, and I have told her grandfather, and now I tell you, that no feelings in this, neither yours nor hers, will determine the truth of what she is*<sup>45</sup>);

- conjunction *but* serving to highlight contextual antonymy of the discourse components (*So he pressed in with his fingers, not only squeezing the buttock but feeling as far as he could into the cleft between buttocks*<sup>46</sup>).

**Comparative FSSC** (346 / 6,27 %) is formed following the cognitive principle of analogy, when signs of any conceptual sphere denoting the thymic one are used. This cognitive operation is mediated by the schemes of affinity metaphorization, such

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<sup>42</sup> Brooks T. *First King of Shannara*. New York : Del Rey, 1997. p. 127.

<sup>43</sup> Brooks T. *A Knight of the Word*. New York : Random House USA Inc, 1999. p. 19.

<sup>44</sup> Bova B. *The Kinsman Saga*. New York : Tor Books, 1987. p. 9.

<sup>45</sup> Brooks T. *The Elfstones of Shannara*. London : Little, Brown Book Group, 2006. p. 18.

<sup>46</sup> Piers A. *Phaze Doubt*. London : Hodder & Stoughton General Division, 1992. p. 24.

as: metamorphoses of identity “SOMETHING-comparative is /like/ SOMETHING-correlate” (henceforward the proposition schemes devised by S. Zhabotyns’ka<sup>47</sup> are employed). The compound conjunction *as ... as* is the most frequent operator of the above presented pattern (119 cases recorded), e.g. *Anger usually left Stoner cold, his mind became as unemotional and unfeeling as an electronic computer*<sup>48</sup> (the thymic lexemes function as supplements and intensifiers to similize the comparative *mind* and the correlate *electronic computer*).

Moreover, in artistic discourse the most widespread are conformation-metaphors “SOMETHING-comparative is somewhat like SOMETHING-correlate” with compound conjunction *as if* to perform semantic and syntactic coordination of the sentence (192 cases recorded), e.g. *But it was as if all emotion inside him was smothered*<sup>49</sup> (the comparative *all emotion* and the correlate *smothered* belong with different notional groups). *Grant got a sensation of a faint, trembling touch along his arms, as if someone were stroking his skin, gently, very gently*<sup>50</sup> (similarly, the comparative *sensation* and the correlate *someone were stroking his skin, gently, very gently* were detected);

Concord-analogies “SOMETHING-comparative is like SOMETHING-correlate” with their most typical operator *like* (35 cases recorded) were also observed, e.g. *She began to relax, to feel herself merge with the land, her senses reaching out like invisible feelers to search out what was hidden*<sup>51</sup> (the comparative *senses* and the correlate *feelers* belong with adjacent domain within one semantic field).

There are several ways in which **reflexive FSSC** (1497 / 27,12 %) can direct the thymic state or action (cascade or gradational ones) to the experiencer-character of the artistic discourse, particularly, the speech flow that is regulated by the strategies and

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<sup>47</sup> Жаботинская С. А. Лингвокогнитивный подход к анализу номинативных процессов. *Вісник Харківського національного університету імені В. Н. Каразіна*. Харків, 2010. № 928. с. 13.

<sup>48</sup> Bova B. *Voyagers II*. London : Mandarin, 1991. p. 19.

<sup>49</sup> Bova B. *Leviathans Of Jupiter*. New York : Tor Books, 2011. p. 109.

<sup>50</sup> Bova B. *The Alien Within*. New York : St Martin’s Press, 2010. p. 76.

<sup>51</sup> Brooks T. *The Elf Queen of Shannara*. New York : Random House USA Inc, 1993. p. 94.

techniques of those who communicate. Here reflexive FSSC conveys the speaker's intentions, the interlocutors' informational assets (*The emotion thou didst feel for the unicorn became my emotion, and it has abided since, and I would not choose to be rid of it if I could*<sup>52</sup>), as well as the general and immediate context (*„It's an emotional dependence (general context). You don't need a machine to make you feel loved (general context), Ilona. We love you. I love you, " Jo felt her teeth grating (immediate context), but she said nothing*<sup>53</sup>).

In the artistic discourse the author's separation of the speech flow introducing vector is sometimes observed, the purpose being to describe the character's inner world when he-sentences semantically resemble I-sentences, the latter expressing the thoughts and emotions of the speaker *I sensed it was, felt it in my heart*<sup>54</sup> (the reader / addressee perceives the first-person comment as the description of the character's inner state *He sensed it was, felt it in his heart*).

Besides, reflexive FSSC with a thymic component has a noteworthy feature: it remains relevant to direct reality projection by the discourse, provided that the character's direct speech is eliminated. This way of exposing the characters' inner world can be implemented by means of pseudo-direct speech, e.g. *He felt himself buffeted and tossed, thrown like a dried leaf across the earth, and he sensed it was the end of all things*<sup>55</sup> (reflexive FSSC introduces expressive means to the discourse, the ones that go beyond the character-speaker's thymic competence potential);

In the sample sentence *She must have gotten over her wounded feelings, and she could want the physical and emotional warmth of his body next to hers*<sup>56</sup> reflexive FSSC introduces potential direct speech elements to the author's language while preserving

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<sup>52</sup> Piers A. Blue Adept. London : Grafton, 1983. p. 170.

<sup>53</sup> Bova B. Star Brother. New York : Tor Books, 1991. p. 52.

<sup>54</sup> Brooks T. The Scions of Shannara. New York : Random House USA Inc, 1993. p. 116.

<sup>55</sup> Brooks T. The Scions of Shannara. New York : Random House USA Inc, 1993. p. 86.

<sup>56</sup> Piers A. & Farmer Ph. J. The Caterpillar's Question. New York : Ace Books, 1992. p. 39.

the word order together with expressive and emotional nature of the anticipated utterance.

Alternatively, the discourse coordination of the author-“hardwired” inner world of a fictitious character may be executed through the character’s introspection, which presupposes self-evaluation and analysis of their own perceptive, cognitive and emotional states. For instance, in the sentence *I feel a strange, guilty happiness: the helicopters are noisy overhead; the swirling pattern of CND and MOD boats is compressed by the narrows; the inflatables dance and bob around each other, bumping together*<sup>57</sup> FSSC triggers the splitting of the thymic content, consequently, the multiple representation of the cohesive thymic state is created via discrete instancing specification cited after the semicolon.

### **5. Towards the synergetic theory in the artistic discourse anatomy**

The synergetic dimension of the present research was stipulated by the fact that the thymic meanings enclosed by contextually arranged respective FSSCs demonstrate the regularities typical of self-organizing systems, especially recursion and discursion<sup>58</sup>. Recursion is considered to be positioned at the base of the structural equivalence and self-equation of language units. These are the cases of conduit metaphor of possessive FSSC, inrefential FSSC adjoining the latter, as well as syntactically subordinate configurations of inclusive FSSC, analogy in the context of cyclic repetition of comparative FSSC, split conveyance of the character’s speech of reflexive FSSC. Discursion appearing in the setting of recursion is positioned at the base of phase speech trajectory division, ramification and combination of language units (was observed in the clauses with symmetric, serial and simultaneous FSSCs).

In reference to the above-cited reasons, it is possible to conclude that in the artistic discourse the status of the conceptual triad SENSE : FEELING : EMOTION as the core informational complex of the thymic category can be extended to the status of the

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<sup>57</sup> Banks I. *Complicity*. New York : Simon & Schuster, 2002. p. 2.

<sup>58</sup> Загнітко А. П. *Основи дискурсології* : науково-навчальне видання. Донецьк : ДонНУ, 2008. с. 137–138.

unit of “the base of the language system” as it is viewed by A. Zahnitko<sup>59</sup>. Indeed, the base of the language system is essential for discourse production, since this base is a synthesis of perceptual, cognitive and emotional aspects of language consciousness. By inserting the conceptual triad SENSE : FEELING : EMOTION into the base of a language system, we estimate the triad in question as a *thymic platform*. To put it another way, we regard it as a specific cognitive discursive zone that parallels preverbal sensori-modal world image.

By preserving its theoretical and conceptual entity of multidimensional text unit, the term “functor” (being one of the basic terms of the synergetic theory) becomes the invariant of FSSCs. Clearly, the thymic meaning may be considered the definition sphere of FSSC’s function; therefore, the thymic lexis corpus forms a solid thymic platform as system-poietic invariable of the artistic discourse space by means of two dominant FSSCs: senseboosters and senseadapters.

**FSSCs-senseboosters** maintain the polysemy of thymic lexemes in the artistic discourse as long as lexical and semantic variants of these lexemes project the thymic meanings onto the artistic discourse space activating the conceptual base of the thymic category rather than its single profile (the terminology suggested by S. Zhabotyns’ka<sup>60</sup>). For instance, in such fragments of utterances as *as unemotional and unfeeling as an electronic computer, I sensed it was, felt it in my heart* etc. the cognitive FSSC models formed by the thymic lexemes perform the categorizing function owing to the fact that they generalize the whole scope of the thymic information. This class embraces possessive, inferential, inclusive, comparative, and reflexive FSSCs.

**FSSC-senseadapters** coordinate thymically-marked elements of the utterance by implicitly or explicitly connecting the sensemaking semantics through the cognitive graphics relations, in particular symmetry (symmetric FSSCs), recurrence (serial

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<sup>59</sup> Загнітко А. П. Основи дискурсології : науково-навчальне видання. Донецьк : ДонНУ, 2008. с. 148.

<sup>60</sup> Жаботинская С. А. Модели репрезентации знаний в контексте различных школ когнитивной лингвистики: интегративный подход. *Типы знаний и проблема их классификации*. Москва – Тамбов, 2008. Вып. 3. с. 67.



FSSCs) and semantic opposition in the event of syntactic parallelism presence (simultaneous FSSCs). The projections of thymic meanings are addressee-oriented, the latter carrying out perspectivization through a reference point (the term offered by S. Zhabotyns'ka<sup>61</sup>), i.e. activating the notion of one thymic entity through another. Take, for example, the syntactic model *a feeling of deja vu ... , the sensation of having been here before* in which the *feeling* lexeme functions as the trajector and the *sensation* lexeme functions as the reference point.

Taking into consideration the fact that the distribution of conceptual charge inside the thymic platform emphasizes the correlation of body (physical and perceptual states) and mind (cognitive and emotional states), it appears logical to regard a separate intact fragment of the meaning structure of a thymic lexeme as “an onomasiological sentence model” (see the research by R. Dirven and M. Verspoor<sup>62</sup>). As it stands, the thymic lexeme under consideration is affixed by one of FSSCs to the syntactic model representing conceptual thymic information. Dialogics lays the foundation for this text formation mechanism, when the artistic discourse structure determines the nature of perception, whereas understanding as an outcome is preplanned by the author of the text<sup>63</sup>.

According to the principle of a text split-up suggested by E. Rosenstock-Huessy<sup>64</sup>, the text space can be centered inward and outward. So, FSSCs-senseboosters (an aggregate of 74,59 %) facilitate the inward direction of the syntagmatic clause sequence (addressee → intersecting point of addresser and artistic discourse). As a result, the onomasiological model of such a sentence determines the inward addressee's experience of “corporal incorporeality” (henceforward the terminology used was

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<sup>61</sup> Жаботинская С. А. Модели репрезентации знаний в контексте различных школ когнитивной лингвистики: интегративный подход. *Типы знаний и проблема их классификации*. Москва – Тамбов, 2008. Вып. 3. с. 69.

<sup>62</sup> Dirven R. *Cognitive exploration of language and linguistics*. Amsterdam / Philadelphia : John Benjamins Publishing Company, 1998. с. 82.

<sup>63</sup> Бехта І. А. *Дискурс наратора в англomовній прозі : монографія*. Київ : Грамота, 2004. с. 265, 271.

<sup>64</sup> Розеншток-Хюсси О. *Речь и действительность : науч. изд. ; пер. с англ. А. Хараша*. Москва : Лабиринт, 1994. с. 76.

proposed by L. Vekker<sup>65</sup>). The fact of the matter is that in the process of the addressee's reconstruction of the fictional reality model, physical and perceptual states (comprising primary semantic focus) cause cognitive and emotional states as the ultimate comprehension preplanned by the author.

FSSCs-senseadapters (an aggregate of 25,41 %) foster the outward direction of the syntagmatic clause sequence (addressee ← intersecting point of addresser and artistic discourse). Thus, the onomasiological model of such a sentence determines the outward addressee's experience of "incorporal corporeality". This happens when cognitive and emotional states (comprising primary semantic focus) lead to physical and perceptual states as the ultimate comprehension preplanned by the author.

Overall, the quantitative prevailment of FSSCs-senseboosters over FSSCs-senseadapters verifies high emotivity level typical of the artistic discourse as well as indicates the fact that basic thymic concepts are the text-poietic source administering standard stereotyped structures to the reader, the ones that intermediate the formation of the reader's interpretation hypotheses. Cognitive and emotional processes modeled by the author's consciousness reflect iconically in the verbal structures he / she has selected from the thymic platform stockpiles.

## **CONCLUSION**

The object of the present study is the domain of Greimassian semiotic theory. Several previous findings on supraindividual phenomena were summarized and theoretical underpinnings of the soi-disant thymic category were extended. Investigation of such an object discloses the relation between experiential (which approximates sensational) and cognitive nature of perception. The thymic category is therefore interpreted as a verbal form of cognitive activity of a linguistic persona who is classifying the conceptual structures denoting perceptual, emotional as well as cognitive facets of perception.

Taking into consideration the fact that people use basic-level concepts regularly, it was predicted that thymic category members can be selected, given that these

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<sup>65</sup> Веккер Л. М. Психика и реальность: единая теория психических процессов : учеб. пособие. Москва : Смысл, 1998. с. 391.

category members are yielding information on the semantics of perception in the elementary concepts of modern English. It was demonstrated that due to the above-stated semiotic constraints the information on the thymic category can be conveyed by the conceptual triad SENSE : FEELING : EMOTION. Besides, cognitive and onomasiological features of the asserted basic-level concepts were analyzed. Furthermore, cognitive and communicative prerequisites of the functioning of the conceptual triad SENSE : FEELING : EMOTION in pragmatic context were determined. Next, the synergistic features of the triad under study in the artistic discourse were particularized.

It was assumed that a micro level of the text is constituted by functional semantic and stylistic categories (FSSCs). Text actualisation of thymic FSSCs makes it possible to present the sentences containing them as those determined by the addresser's (author's) communicative strategies. The interaction between the word and the individual through the lens of conceptual thymic information objectified itself in the construction of thymic FSSCs algorithm.

The synergetic dimension of the present research was stipulated by the fact that the thymic meanings enclosed by contextually arranged respective FSSCs demonstrate the regularities typical of self-organizing systems, especially recursion and discursion. The cases of recursion comprise the instances of conduit metaphor of possessive FSSC, inrefential FSSC adjoining the latter, as well as syntactically subordinate configurations of inclusive FSSC, the occurrences of analogy in the context of cyclic repetition of comparative FSSC, split conveyance of the character's speech of reflexive FSSC. Discursion appearing in the setting of recursion is positioned at the base of phase speech trajectory division, ramification and combination of language units (was observed in the clauses with symmetric, serial and simultaneous FSSCs).

Ergo, the status of the conceptual triad SENSE : FEELING : EMOTION in the artistic discourse can be extended to the status of the unit of the *base of the language system*, since this base is regarded as a synthesis of perceptual, cognitive and emotional aspects of language consciousness. For this reason, the triad in question can be estimated as a specific cognitive discursive zone that parallels preverbal sensori-modal

world image, the one that we designate the *thymic platform*. Furthermore, the thymic lexis corpus forms a solid thymic platform as system-poietic invariable of the artistic discourse space by means of two dominant FSSCs: senseboosters and senseadapters.

FSSCs-senseboosters maintain the polysemy of thymic lexemes in the artistic discourse, as long as lexical and semantic variants of these lexemes project the thymic meanings onto the artistic discourse space activating the conceptual base of the thymic category rather than its single profile. This class embraces possessive, inferential, inclusive, comparative, and reflexive FSSCs. FSSC-senseadapters coordinate thymically-marked elements of the utterance by implicitly or explicitly connecting the sensemaking semantics through the cognitive graphics relations, in particular symmetry (symmetric FSSCs), recurrence (serial FSSCs) and semantic opposition in the event of syntactic parallelism presence (simultaneous FSSCs). The projections of thymic meanings are addressee-oriented, the latter carrying out perspectivization through a reference point.

In terms of inward and outward centering of the text space it was indicated that FSSCs-senseboosters determine the inward addressee's experience of "corporeal incorporeality", whereas FSSCs-senseadapters govern the outward addressee's experience of "incorporeal corporeality".

Overall, the quantitative prevailment of FSSCs-senseboosters over FSSCs-senseadapters verifies high emotivity level typical of the artistic discourse as well as indicates the fact that basic thymic concepts are a text-poietic source administering standard stereotyped structures to the reader, the ones that intermedate the formation of the reader's interpretation hypotheses.

## **SUMMARY**

This study is a modest contribution to the ongoing discussions on the Greimassian semiotics of the sensible, mainly to the description of the text formation mechanism, when the artistic discourse structure determines the nature of perception, whereas understanding as an outcome is preplanned by the author of the text. It was verified that the concepts SENSE, FEELING, EMOTION are the entities that form the basic level of the thymic category. The notional thymic potential of the conceptual triad

SENSE : FEELING : EMOTION is enhanced by means of lexemes which are derivationally connected with the ternion's basic nominals. In the artistic discourse the conceptual triad SENSE : FEELING : EMOTION functions as a specific cognitive discursive zone that parallels preverbal sensori-modal world image, the one that we chose to designate the "thymic platform". The thymic lexis corpus forms a solid thymic platform as system-poietic invariable of the artistic discourse space by means of two dominant FSSCs: senseboosters and senseadapters. The former determine the inward addressee's experience of "corporal incorporeality", while the latter govern the outward addressee's experience of "incorporal corporeality". The quantitative prevailment of FSSCs-senseboosters over FSSCs-senseadapters ascertains the fact that basic thymic concepts are a text-poietic source administering standard stereotyped structures to the reader, the ones that intermedate the formation of the reader's interpretation hypotheses.

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