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Linguistic Multi-Level Analysis of Literary Texts: A Cognitive Linguistic Translation-Oriented Modification of the DIMEAN Model

The aim of the paper is to investigate the possibility (1) to harmonize the linguistic multi-level discourse analysis model DIMEAN by Warnke/Spitzmüller (2008) with M. H. Freeman's (2000, 2006) cognitive approach to literary texts and translation; and (2) to include into the DIMEAN model the notion of subjectification/objectification as proposed by Langacker (1985). For this purpose, the science-fiction story "BLIT" (1988) of the so-called Basilisk series by D. Langford is to be examined. It is anticipated that the proposed modifications/enhancements of the DIMEAN model will make it possible to better reconstruct the conceptual and linguistic universe of the text under examination. It seems that such reconstruction, to be comprehensive and conducted in a minimally subjective manner, should be done according to clear criteria applied in a well-ordered analysis. The DIMEAN model appears to be well-suited for the purposes of such text analysis since it is clearly organized and provides a comprehensive (yet open-ended) list of aspects. Although the model initially was not designed for a literary text analysis, I share the opinion of Ulla Fix (2016), who, in her article, shows that DIMEAN can successfully be applied to literary texts. The results of the examination show that the proposed mode of text examination allows to identify salient features of the text-world, especially those to be translated, and issues potentially problematic for translation.

Keywords: text/discourse analysis, cognitive approach, translation, literary texts

Linguistische Mehr-Ebenen Analyse der literarischen Texte: Eine kognitiv-linguistische, übersetzungszentrierte Modifikation des DIMEAN Analysemodells

Das Ziel des Beitrags ist eine Untersuchung, ob und inwieweit es möglich ist (1) das diskurslinguistische Mehr-Ebenen Analysemodell (DIMEAN) von Warnke/Spitzmüller (2008) mit der kognitiven Herangehensweise an literarische Texte und ihre Übersetzung von M. H. Freeman (2000, 2006) in Einklang zu bringen, (2) in das DIMEAN Modell die Auffassung von Langacker (1985) von Subjektifizierung/Objektifizierung miteinzubeziehen. Zu diesem Zweck wird die Science-Fiction-Erzählung „BLIT" (1988) aus der so-genannten Basilisk-Reihe von D. Langford untersucht. Es wird angenommen, dass mit den vorgeschlagenen Modifikationen/Anreicherungen des DIMEAN Modells das konzeptuelle Universum des untersuchten Textes besser rekonstruiert werden kann. Solch eine Rekonstruktion, um umfassend und minimal subjektiv zu sein, sollte nach klaren Kriterien in einem gut strukturierten Analyseverfahren durchgeführt werden. Das DIMEAN Modell scheint für solch eine Analyse gut geeignet zu sein, weil es klar geordnet ist und eine umfassende (dennoch offene) Liste der Aspekte liefert, die untersucht werden können. Obwohl das Modell ursprünglich nicht zum Zwecke der Analyse literarischer Texte entworfen wurde, stimmen wir der Meinung von Ulla Fix (2016) zu, die in ihrem Beitrag zeigt, dass DIMEAN zur solch einer Untersuchung verwendet werden kann. Die Analyse zeigt, dass das vorgeschlagene Analyseverfahren es ermöglicht, die insbesondere für eine Übersetzung bedeutendsten Merkmale sowie die potentiell für eine Übersetzung problematischen Stellen zu identifizieren.

Schüsselwörter: Text-/Diskursanalyse, kognitive Herangehensweise, Übersetzung, literarische Texte

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1. Introduction

Comprehending and interpreting a text, especially a literary text, can be conceived as a (re)construction of a world from a text (see: Semino 1997). For such reconstruction to be as exhaustive as possible and minimally subjective, it should be conducted in a well-ordered manner with the application of clear criteria. Hence, the linguistic multi-level discourse analysis model DIMEAN by Warnke/Spitzmüller (2008) has been chosen owing to its clarity and the fact that the list of aspects it provides, while comprehensive, allows it to be expanded if need be. Moreover, Fix (2016) shows in her article that DIMEAN can effectively be applied to literary texts even though the model was not originally designed for a literary text analysis. The aim of the paper is to demonstrate that the model could benefit from a 'merger' with M. H. Freeman's (2000, 2006) approach to literary texts and translation based on the postulates and findings of cognitive linguistics and cognitive poetics. The inclusion of the notion of subjectification/objectification, as proposed by Langacker (1985), would also make DIMEAN even more cognitive-linguistics oriented and thus enable an analyst, especially a translator, to obtain more comprehensive and more relevant results. For the purposes of presenting if and how the modified model works, the science-fiction story "BLIT" (2004 [1988]) of the so-called Basilisk series by D. Langford is to be examined.

2. Theoretical background

The method of analysis used in the presented research is the linguistic multi-level analysis model DIMEAN proposed by Warnke/Spitzmüller (2008) with an emphasis on the linguistic items activating the conceptual domains in metaphorical projections/mental spaces in the blend of the text, as well as on topic development (Germ. 'Themenentfaltung') as viewed by Brinker (1997) and Ide (1999). The focus is also on how the objectified scene is construed and on the typographical features of the text as contributing to the text-world creation (see: Semino 1997).

Mental spaces are conceived of as a type of cognitive packets constructed dynamically in working memory – which can also become entrenched in long-term memory – for the purposes of understanding and action. These portions of knowledge can later be activated and manipulated in the course of discourse (cf. Fauconnier/Turner 2002: 40). Blending or conceptual integration occurs when two or more such cognitive packets (input spaces) are activated and their components are selectively projected mentally onto a new space (called blended space or blend). The cross-space mapping, which is reliant on a generic space, is possible owing to the structure that

is at least partially shared by the input spaces. In the process of compression, the components of the input spaces are mentally connected. Running the blend allows for an emergence of a new structure and meaning (emergent structure, emergent meaning) not contained in any of the input spaces. The input spaces, however, do not lose their identity in the blending process and can later be accessed or reconstructed after decompression. The differences and similarities between blends and conceptual metaphors – typically characterized as unidirectional mappings between two conceptual domains (see e.g.: Lakoff 1993) – can be summed up by stating that conceptual metaphors can be conceived of as, in fact, specific instances of less complex blends. In the case of a conceptual metaphor, two input spaces (the source and target domain) with all (the necessary) elements are mapped onto each other (under the constraint of the invariance principle, i.e. preserving the structure of the source domain in accordance with the target domain override) and projected onto the blended space. The meaning of the blend, in contrast to conceptual metaphors, is constructed dynamically on-line (cf. Fauconnier/Turner 2003: 60).

An analysis according to the standard DIMEAN model is conducted in a bottom-up manner. The authors of the model list numerous aspects of interest. Not all of them, however, have to be taken into consideration in each and every study: the list is rather to be treated as a suggestion allowing an analyst to make conscious choices. It is essential that the analyst takes into account all three main levels while examining a text or (a part of) discourse: intratextual level, the level of actors (= level of discursive actions), and transtextual level. The analysis begins with one-word items and multi-word items such as nonce words, keywords, or stigmatising words. The next step is to focus on syntax, rhetorical figures, metaphorical lexemes, speech acts, etc., and, subsequently, the analyst can proceed to, among others, lexical fields, metaphorical fields, topic development, text types, typography, text-image relations, or layout. The level of actors includes such aspects as at the sub-level of interaction roles – author and anticipated addressees; at the sub-level of discursive positions – voice, discursive communities, or social stratification; at the sub-level of mediality – textual patterns or medium. The third main level – transtextual level – signals the transition from text analysis to discourse analysis. At this level, a given text/texts is/are placed and analysed against a background of broader, also extra-linguistic, context, which encompasses intertextuality, schemata, topoi, social symbols, or the context of social/political debates, etc.

One of the categories of the text-oriented analysis, according to the DIMEAN model, is topic development, which can be conceived of in terms of a hierarchical relation between the overall topic of the text and the topics of the parts of the text. The definition of this notion widely quoted in German scholarly papers is the one by Brinker (1997), according to whom topic development is "a combination of relational, logically-semantically defined categories" [org. "Kombination relationaler, logisch-semantisch definierter Kategorien"; my translation] (1997: 60) such as specifying, explaining, or

providing setting (Brinker 1997: 60, 63). He also makes a distinction between four basic types of topic development: descriptive, narrative, explicative, and argumentative (Brinker 1997: 63). Taking this approach as a starting point, Ide (1999) proposes to distinguish between logical-semantic relations (e.g., specifying, restrictive, reinforcing) and logical-semantic functions (STATEMENT, CONCLUSION, REASON, etc.). The latter can be viewed as corresponding to the logically-semantically defined categories posited by Brinker – albeit whose repertoire, as presented by Ide (1999: 107–108), is broader. The two notions, logical-semantic relations and functions, should, moreover, be regarded as "relative resp. dynamic" (Ide 1999: 111).

One of the theories whose tenets are to be included in the analysis presented here is the approach to literary texts proposed by Freeman (2000, 2006), in which she posits that when interpreting a literary text – for example, for the purpose of translation – it is essential that the analyst arrives at its emergent structure of meaning at the possible highest level of schematicity, that is to say: abstracting away from details (cf. 2000: 265, 2006: 118 et passim). The superordinate meaning of this type sanctions the concrete lower-order interpretations and can hence grasp the core of a given author's individual style, as well as serve as a guideline for a translator to help them make informed choices in the translation process in order to ensure that the target reader has an opportunity to arrive at a similar array of interpretations as the reader of the source text. Should this be impossible, the analyst-translator is then enabled to consciously choose to render more or less prototypical reading of the literary text in L2 (cf. Freeman 2006: 111). An important postulate is that the meaning structure of a literary text is, according to Freeman (2006), more than a mere sum of the text's individual components. The text is, in fact, a kind of a conceptual blend whose overall meaning content has an element of novelty stemming from the interaction of its components (cf. Freeman 2006: 117–118), which is why the adjective *emergent* is used when Freeman (2000) refers to the meaning structure or the conceptual universe. In order to reconstruct the poet's or a poem's conceptual universe, the (types of) conceptual metaphors and blends repeatedly used by the poet in a motivated way (cf. Freeman 2000: 270) should be identified. The cognitive analysis advocated by Freeman (2000) makes it possible to identify, for example, the habit of Emily Dickinson to reverse the conceptual domains present in the widespread metaphors, like, for example, in the Loaded Gun poem, or to reverse the usual figure-ground configurations, for instance, in her poems about time, where she rejects the common metaphor TIME IS A HEALER and where time is construed as the ground and not an active figure (cf. Freeman 2000: passim).

Another analytical approach in use in our analysis is the remarks about subjectification and objectification and viewing arrangement made by Langacker (1985). The qualifications subjective and objective in this approach pertain to conceptualization, especially to the vantage point. It is important to note in this respect that "linguistic expressions or their meanings as a whole are subjectively or objectively construed,

but only specific entities within the overall conception evoked" (Langacker 2003: 4, see also: Langacker 2006: 18). The term "objectification", which is not explicitly used by Langacker in the original paper of 1985, is employed by many scholars (e.g., Tabakowska 1993, Diewald/Kresic 2012) when referring to the theory in question by analogy with subjectification. Diewald and Kresic (2012: 92), among others, write about two opposite mechanisms: objectification seen as the opposite of subjectification and defined as "the process of explicitly marking relevant aspects of the ground (in putting them onstage or even 'profiling' them) in the linguistic utterance itself" (Diewald/Kresic 2012: 70). To elaborate on the two types of construal, Langacker (1985: 122) presents two types of viewing arrangement: the optimal (=canonical) viewing arrangement and the egocentric viewing arrangement. In the optimal viewing arrangement, the conceptualizer adopts the role of an observer who is situated offstage with respect to the observed scene, which is called the objective scene, that is, the locus of attention. With respect to the observed scene, "he is not himself in any way a participant" (Langacker 1985: 122). In such viewing arrangement, the subject of conceptualization (the speaker) is construed with maximal subjectivity, "losing all awareness of SELF as it observes an OTHER" (Langacker 1985: 121–122). The object of conceptualization, in turn, is construed with maximal objectivity. If we consider the sentence *This song is a masterpiece*, for instance, the conceptualizer "remains offstage and implicit, inhering in the very process of conception without being its target" (Langacker 1999: 149), whereas the observed, in this case, *this song*, is "put onstage as an explicit focus of attention" (Langacker 1999: 149). In contrast to this, in the egocentric viewing arrangement, it is the conceptualizer that becomes the object of observation and thus one of the components of the objective scene, that is, in the sentence, *I consider this song a masterpiece*, the observer (as a part of the ground in the figure-ground alignment) is objectified (Langacker 1985: 122). The conceptualizer is, in such case, construed more objectively as they choose to include themselves as an object of observation (Langacker 2006: 20). With respect to these viewing arrangements, Verhagen (2007) speaks of: 1) construal configurations in maximally objective expressions "in which the meaning of the expression does not in any respect involve an element of the ground" (Verhagen 2007: 60); and 2) construal configurations in highly subjective expressions "in which only elements of the ground and/or the relationship between them are profiled, and no aspect of an object of conceptualization is marked linguistically" (Verhagen 2007: 61). A special case of viewing situation, in which subjective and objective construal of a given element is combined, is that of conceptual displacement, which "permits the designated entity to be viewed from offstage, in accordance with the optimal viewing arrangement, even though it is a ground element that is profiled" (Langacker 1985: 128). Here, the speaker describes themselves as objectively construed and they take an external vantage point in this way treating the SELF as an OTHER. As far as language is concerned, this is manifested by a non-canonical use of a third-person expression

instead of the first-person pronoun normally employed in an egocentric viewing arrangement (Langacker 1985: 129), for example, when the author of the song themself utters the sentence: *The author of the song considers it a masterpiece*.

3. The aim and method

The goal of the analysis is to investigate how the text world of the short story "BLIT" is structured. Its essential components shall be identified with the use of the modified DIMEAN model, to also show the model in action. Of interest is which conceptual domains/mental spaces are employed or created by which language/textual components/phenomena of relevance, that is, the focus is on the items activating and later elaborating the domains/spaces, (pro)nouns and their role in how the scene is construed and on layout/design of the text under analysis. To identify the conceptual core of the text(-world,) we shall concentrate on particular items of relevance using the bottom-up approach. Where appropriate, however, the analysis is to be 'item-wise,' which is to say that if a lexeme activates or is linked to a phenomenon/phenomena listed higher in the DIMEAN model, these are going to be presented before we proceed to the next lower-level items. Implications for the translation process shall also be addressed.

4. The analysis

4.1 Mental spaces and topic development

The short story "BLIT" functions not (only) as a separate piece but as a component of the so-called Basilisk series "linked by the one theme of my sf which seems to have been unexpectedly influential" (Langford 2004: introduction) consisting of four science-fiction stories, which, as far as the chronology of their original publication is concerned, are: 1. "BLIT" (1988), 2. "What Happened at Cambridge IV" (1990), 3. "comp.basilisk FAQ" (1999), and 4. "Different Kinds of Darkness" (2000). The reading order, however, may vary: the recipient can choose the chronological order according to the release of the pieces (1, 2, 3, 4) or according to the chronology of the events presented (2, 1, 3, 4) or logical (1, 3, 2, 4), that is to say, first the texts explaining the nature of the BLIT phenomenon and its origins, and then presenting the reality in which the phenomenon is used. The eponymous BLIT is an acronym for Berryman Logical Image Technique, according to which, a malicious visual input can be produced. This input, when looked at, can 'crash' the human brain, that is, make it stop functioning correctly, and, consequently, cause death. In the story, a cyber terrorist called Robbo walks through the city with a stencil and paints a malicious image called "The Parrot". He himself wears specially designed shatter goggles, which distort the image for (relatively) safe viewing – the goggles could be seen as a kind of counterpart of a mirror in the legend about the monster basilisk, which could destroy with his stare.

The crucial feature of the text-world at the highest level of schematicity seems to be the existence of two sub-worlds: 1. Robbo's reality; and 2. the reality described by the confidential report, which also appears in the text of the story, and which, however, might not be (fully) accessible for the character (i.e., Robbo) in sub-world 1. These sub-worlds are elaborated gradually throughout the story, not one after another but in turns by text portions contributing to the emergence of a given sub-world appearing interchangeably. As for the mental spaces in the blend of the text, there seem to be at least four main input spaces: HUMAN (with such components as virus, infection, death), COMPUTER (malware, malfunction, shutdown), BIRD, and MONSTER (basilisk, shatter goggles functioning like a mirror).

The story begins in the first sub-world and this portion of the text has the role of providing a setting as far as topic development is concerned. Here the mental spaces are activated, which is particularly visible in the employment of lexemes and phrases in the following utterances:

1. *the **goggles** broke up the dim street, split and reshuffled it* […],
2. […] *if the stencil **jumped** from under his arm and unrolled itself*,
3. *robbo **scanned** the street for movement*,
4. *one day something **clicks**, and clear outlines **jump** at you*,
5. *women would be playing **the wink game**…. (The one who'd drawn the murder card caught your eye and winked, and you had to **die** with lots of spasms and overacting)*,
6. *the image of the **Parrot**. It might **wink*** (Langford 2004: 257).

The lexical item *goggles* and its further description belong to the MONSTER space, which, even if the domain is not fully activated at this point of the story, becomes clear in retrospect. The choice of the verb *to jump* to describe the movement of such inanimate objects as the stencil or outlines is revealing of an obvious personification manoeuvre, which allows, possibly in retrospect, to place the objects in the MONSTER space. The mention of the wink game and thus building a mental link to the aspect of death in the HUMAN space with the use of the verb *to wink* by the speaker when he is talking about the Parrot obviously serves to further elaborate the blend. The verbs *to scan* and *to click* seem to activate the COMPUTER space.

The second sub-world is the one emerging from the confidential report, which starts with the heading **SECRET * BASILISK** (Langford 2004: 257). With respect to topic development, the first portion of the report has the function of specification. It seems to constitute a kind of topic shift or topic insert as it sheds more light on the crucial component of the first sub-world, which is the malware aimed at doing damage to the human brain, and, owing to this feature, used by terrorists as a weapon. The following examples taken from the text seem to be of most relevance with regard to the activation/elaboration of mental spaces and the blend creation:

1. **SECRET * BASILISK**
2. considered to resemble that of the **bird**

3. Berryman Logical Image Technique (hence the usual acronym **BLIT**)
4. pattern-recognition **programs** of sufficient complexity might be vulnerable to 'Gödelian shock **input**' in the form of **data** incompatible with internal representation
5. the Berryman/Turner BLIT construction **algorithms**_
6. Details of Cambridge IV **casualty** figures (Langford 2004: 258).

While the lexemes in examples 1–5 are related to the mental spaces MONSTER, BIRD, and COMPUTER, respectively, the last one apparently stems from a mental space or domain peripheral yet connected to and providing context for the main blend of the text, which is that of ARMED CONFLICT or WAR, specifically CYBER WARFARE. This conceptual domain is further exploited in the next portion of the text, with which the recipient returns to the first sub-world with the cyber terrorist as the main protagonist. The relevant language material elaborating the WAR / ARMED CONFLICT space is in particular present in the following examples:

1. ***IRA*** *got hold of it somehow*,
2. *a paper* ***neutron bomb*****,**
3. *ever thought about* ***hijacking*** *a TV station?*
4. *the* ***Parrot*** *stencil was already* ***in position*****,**
5. *double-A Group* ***booby-trap work*****,**
6. *the* ***bomb*** *wasn't supposed to* ***go off*** *until you were six miles away* (Langford 2004: 258–259).

This event description, in terms of topic development, is again followed or disrupted by the specifying paragraph from the secret report belonging to the second sub-world. This text portion draws mainly from the COMPUTER space as well as the HUMAN and WAR / ARMED CONFLICT spaces (example 6):

1. the '**Fractal** Star' is generated by a relatively simple iterative **procedure,**
2. this **algorithm** is now classified,
3. the Fractal Star does not exhibit **BLIT properties** in its macrostructure,
4. […] '**zoom in**' on aspects of the domain's visually appealing fractal microstructure. […] this can produce **BLIT effects,**
5. readers discovered and displayed **BLIT patterns** latent within the **Fractal** Star
6. […] while investigating the **casualty or casualties** (Langford 2004: 259–260).

With the next text part, the narration returns to the event description in the first sub-world. Here, the topical link between the two sub-worlds becomes more evident since the COMPUTER and the WAR/ARMED CONFLICT mental spaces, as well as the HUMAN space, are further elaborated:

1. suspected link **Albion Action Group,**
2. up to date with this **BLIT** stuff,
3. nightmare with the kids and their **home computers,**
4. cause of **death** unknown, immediate cause **heart failure,**
5. they didn't have a phone-hacker law those days. We haven't got a **brain-hacker** law now,

6. show young **Master Urban Terrorism** to his palatial quarters (Langford 2004: 260–261).

The final parts of the confidential report (sub-world 2) and of the narrative part (sub-world 1) are where the blend of the whole text seems to eventually consolidate – that is to say, virtually all of the components of the blended space come to the fore and the input spaces can be reconstructed in the reader's minds. The links between the worlds also become clearer in retrospect. These text portions can actually be seen as describing the same phenomenon, that is, the process of killing a human being by means of computer software but using a different style and genre.

Sub-world 2 (specification)	**Sub-world 1 (event description)**
1. **BLITs** are considered to encode Gödelian 'spoilers,' implicit **programs** which the **human equipment cannot safely run** 2. 'Reader' BLIT discussed in section 7[…] its **incapacitation of cortical activity** is temporary (albeit with some observed permanent **damage** in Army volunteers [18]), 3. new **species of BLIT** but entire related **families** continue to emerge 4. emergence of the **BLIT** concept was inevitable at the stage of **AI research** (Langford 2004: 261–262).	1. a long **bird** profile sliced at an angle and jaggedly reassembled: **parrot** salami 2. After a time, one image in particular **threatened** to achieve clear **focus** 3. He was **infected**. 4. The **Parrot stalked** him […] **smoothing its fractal feathers**, shuffling itself slowly into clarity as though at the end of a flashy film-dissolve, until at last his mind's eye had to acknowledge a shape, a shape, **a wink** (Langford 2004: 262–263).

Table 1. Confidential report (sub-world 2) vs. Narrative part (sub-world 1)

To sum up the aspect of topic development and blend creation, we can observe that there are two sub-worlds which are created separately, interchangeably by different text portions but which eventually feed into one blend of the text presented in diagram 1 (in the attachment). The diagram depicts the blended space (in the centre), the input spaces (on the periphery, around the blended space) contributing to its emergence, and the ARMED CONFLICT / WAR space providing context for the blend. The lines indicate the fact of projection / mapping from individual spaces onto the blended space, and in the case of the ARMED CONFLICT / WAR space, that this space is cognitively linked to the blended space. The text in bold indicates the novelty element emerging in the blended space, which is not inherited from the input spaces.

The paragraphs of the text, as far as topic development is concerned, are with respect to the first sub-world of narrative type and with regard to the second sub-world of explicative type. The text portions contributing to the creation of the first sub-world constitute the description of an event, that is, terrorist act – from planning to its execution – while the parts of the report about malware (second sub-world) have the function of specification; they explain what BLIT is. Such text-world creation is reinforced by the text layout; the text portions pertinent to different sub-worlds are visually separated from one another by spaces, indentations, as well as by titles and section numbers

in the report. Throughout the whole story the recipient is confronted with constant topic shifts and topic renewals, and can fully comprehend earlier text portions only in retrospect. Thus, the recipient is forced to be active rather than passive, to make an effort when reconstructing the text-world. The overall topic of the text-world-blend can be formulated as this of bio-cyber terrorism.

4.2 Scene construal – the use of pronouns and nouns

With respect to the presentation of the objectified scene, it is noteworthy that the story begins in medias res: "It was like being caught halfway through a flashy film-dissolve. The goggles broke up the dim street, split and reshuffled it along diagonal lines: a glowing KEBABS sign was transposed into the typestyle they called Shatter" (Langford 2004: 257). What we can observe here is the canonical viewing arrangement with the maximal subjectification of the speaker, who is absent and not part of the objectified scene. A salient linguistic/textual feature of the story pertinent to narration – in the text portions where the first sub-world is created – is the relatively frequent use of free indirect discourse (FID), which is a method to convey the character's thoughts and feelings even though third-person narration is applied, like in "Jesus, how long since he'd been a kid and played that?" or "Safest to keep the goggles on, Robbo had decided" (Langford 2004: 257). FID can be viewed as a way of mixing viewpoints (of the narrator and the character), which can also be perceived as combining Direct Discourse, that is, quotations: 'He thought: "Jesus, how long since I've been a kid and played that?"' and Indirect Discourse, that is, reported speech: *He thought about how long it had been since he'd been a kid and played that*. In the former the responsibility of the narrator and the reader – character distance is minimized while in the latter these are maximized (cf. Verhagen 2016: 1). Such a way of mixing viewpoints seems to promote shortening the mental distance between the character (as experiencer) and the reader, even though the third-person pronoun singular is used, which is actually the case in the first sub-world where Direct Discourse is not used with respect to Robbo. Avoidance of the first-person pronoun to refer to the experiencer/conceptualizer, his objectification in this way, might seem at odds with Verhagen's suggestion on maximizing the reader-character distance. According to Brunyé et al. (2009), however, such maximal subjectification of the speaker serves to promote mental simulation and adoption of an internal perspective. In the introductory remarks, the author states that "Pronouns such as *I* or *you* may promote mental simulation from an internal (first-person) perspective, whereas the third-person pronouns such as *he* may promote simulations from an external (third-person) perspective" (Brunyé et al. 2009: 28). Yet, in the general discussion concluding the article, the statement is modified as the author notices that this effect changes when multiple-sentence input is used: "With single sentences, such as *I am slicing the tomato*, the ambiguity with regard to the actor seems to lead readers to adopt internal perspectives on described events. […] However, when character identity is explicitly revealed through an extended discourse we find that readers are

more likely to adopt an external perspective following first-person pronouns" (Brunyé et al. 2009: 31).

As for the use of nouns, it is noticeable that when the crucial elements of the text-worlds are referred to, usually common nouns are preferred to pronouns and these can differ between the sub-worlds, the reason for which can be to hide the network connections between mental spaces to some extent instead of highlighting them (cf. Dancygier 2017:14). Therefore, in the narrative text parts creating the first sub-world some crucial nouns appear with no or scarce explanation as if the function of denoted objects is taken for granted. In the report parts, the objects – often referred to by different nouns than in the narrative parts – are defined and explained. In the first sub-world we have:

1. "[…] if the stencil jumped from under his arm […]",
2. "[…] he re-rolled the Parrot […]",
3. "The goggles broke up […]" (Langford 2004: 257),

while in the report we read: "BASILISK … so called because its outline, when processed for non-hazardous viewing, is generally considered to resemble that of the bird. […] THE STATED PAGE MUST NOT BE VIEWED THROUGH ANY FORM OF CYLINDRICAL LENS. PROLONGED VIEWING IS STRONGLY DISRECOMMENDED" (Langford 2004: 258). Together with the use of FID, such use of non-deictic lexemes can also serve to increase the degree of subjectification with relation to the speaker (cf. Langacker 1985: 125).

4.3 Translation issues

It seems that the main focus of the translator should be to secure the activation of the mental spaces which constitute the blend of the original text. The use of pronouns (especially in FID) and nouns and the effect of employing these language items is not to be overlooked as well. Keeping the two sub-worlds apart by means of layout – as the report is clearly separated from the narrative part of the text by indentation, title and section numbers – and by preserving the presence of phrases/structures typical of the report genre should be given priority in the process of translation as well.

With respect to the first aspect, there are some lexical items in the story whose role in the activation of relevant mental spaces could be overlooked. In the fragment: "[…] if the stencil **jumped** from under his arm" (Langford 2004: 257) the animation or even personification of the stencil is of importance as it seems to create a mental link to the HUMAN or MONSTER spaces. It could, therefore, be advisable to use such equivalents as 'wyskoczyć' in Polish and 'hinunterspringen' in German rather than the lexemes denoting simple falling such as 'wypaść' or 'hinunterfallen,' respectively. In "Robbo **scanned** the street for movement" (Langford 2004: 257) the preferable equivalents would be 'zeskanował wzrokiem' or '(Robbos Blick) scannte' to activate the COMPUTER space, like in the case of "One day something **clicks**, and clear outlines **jump** at you" (Langford 2004: 257) – 'coś zrobi (w głowie) klik,' 'etwas macht im Kopf klick,' or "[…] '**zoom in**' on aspects of the domain's visually appealing fractal microstructure"

(Langford 2004: 260) – 'zrobić zbliżenie,' 'etwas einzoomen,' and: "which the **human equipment cannot safely run**" (Langford 2004: 261) – 'człowiek-sprzęt nie może bezpiecznie uruchomić,' 'Menschengerät nicht sicher ausführen kann.' The translation of the acronym BLIT could be problematic. If the full name is translated and the acronym for such translation is used, the target-language acronym could be, on the one hand, difficult to pronounce, and, on the other hand, the intertextual link to the English-language original could be obscured since BLIT also constitutes the title of the story. With respect to mental and textual links, the intratextual link between the wink game and the wink of the Parrot, both activating the DEATH component in the HUMAN space, should also be maintained in translation. For this reason, we suggest the following translation equivalents of the original phrases: "women would be playing **the wink game**" (Langford 2004: 257) – 'zabójcze mrugnięcie,' 'Blinzelmörder,' and "the image of the Parrot. It might **wink**" (Langford 2004: 257) – 'może mrugnąć,' 'vielleicht blinzelt er (= der Papagei).'

As far as pronouns and FID are concerned, the transformation from FID into reported speech or direct speech should be avoided since this could result in increasing the distance between the character and the reader. If FID is kept, issues with changing the pronoun from third-person singular to first-person should not occur, especially in the Polish language, where pronouns are often omitted due to rich inflection. With regard to the third-person possessive pronouns, the choice in German could be between the third-person possessive pronoun or the definite article, like, for instance, in: "It seemed to hover there between his closed eyelids" – […] 'hinter seinen Augenlidern' vs. 'hinter den Augenlidern'. The result, however, is an increase in the subjectification of the speaker-conceptualizer, as well as an increase in the distance between the character and the reader.

5. Conclusions

The analysis conducted with the use of the DIMEAN model enriched with the elements of Langacker's (1985) view on the phenomenon of subjectification/objectification as well as the cognitive approach on metaphors and blending theory seems to suggest that the model thus enhanced could allow tracing the text-world emergence in more detail and in this way be more efficient, for example, in translation. It also shows the importance of primary reading to establish the emergent meaning of the text as a whole and the key factors responsible for the creation of the text blend. In the short story examined here, the key factors could be identified as lexemes activating and elaborating the mental spaces employed in the blend creation (HUMAN, COMPUTER, WAR, MONSTER, BIRD), as well as the choice of pronouns and nouns in different portions of the text, or the use of FID, which significantly influences the reader-character distance. The mode of topic development and the text layout linked to it are of relevance as well. The modified model could help a translator to pinpoint potentially problematic

fragments, to develop a global strategy, and to make informed choices rather than intuitive ones. The analysis presented here has, moreover, shown that various text/discourse levels are tightly interconnected. A pure bottom-up analysis, in which all the aspects of relevance at a lower level are examined before the analyst proceeds to a higher level, may, therefore, in some cases be hardly feasible. Sometimes it can be more reasonable to proceed item-wise, that is, to focus on one lower-level item (e.g. a lexeme) and all the higher level phenomena it is connected with, and then to return to another lower-level items. Such a procedure, if not during a text examination, could be more transparent when the results are described.

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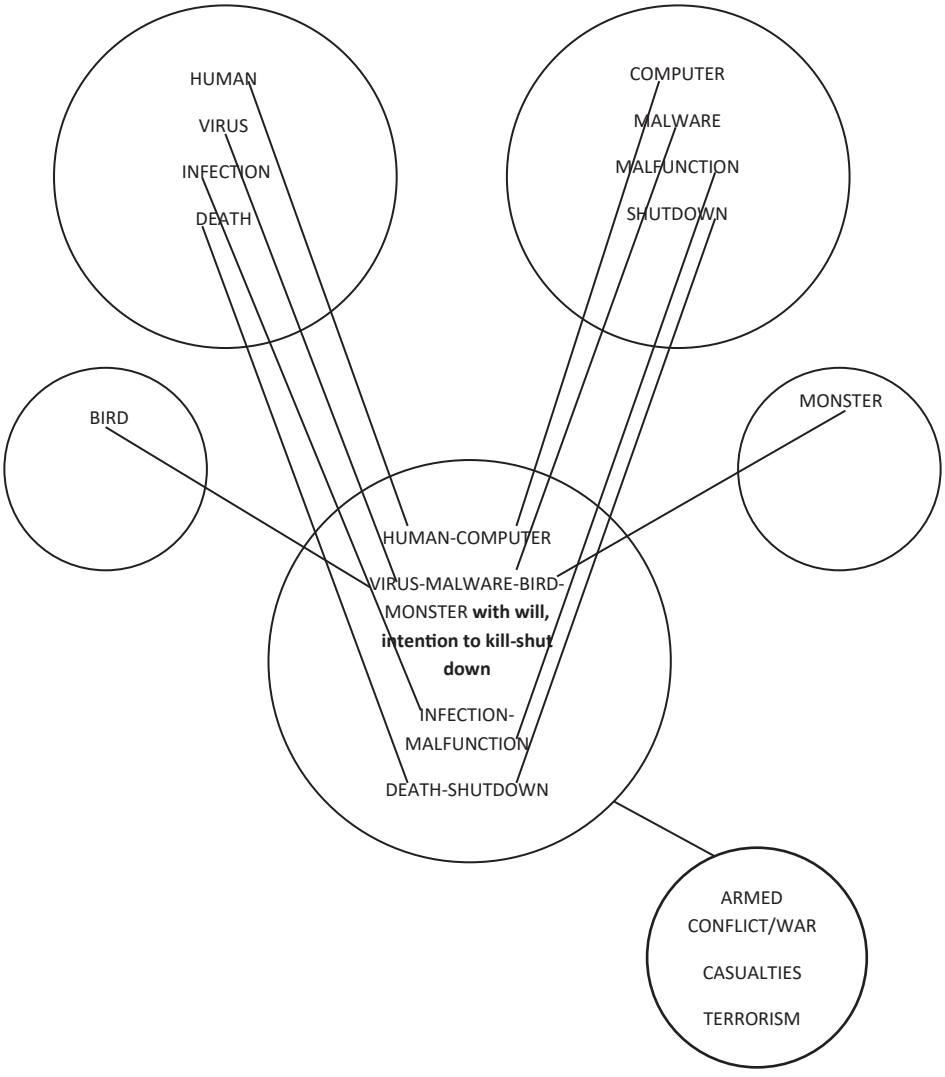
Attachment
Diagram 1: BLIT-Blend



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