

Cognitive Procedure of Modelling in the Reader's Text Projection Forming Process

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Abstract – We describe the cognitive model of reader's text projection forming process, to include three cognitive operations' types: preserving, modeling, transfiguration. The cognitive model is based on T.A. van Dijk and W. Kintsch's theory of text perception and on our previous research. The aim here is to present and describe in detail the cognitive operation of modelling and its correlation with particular tactics, as used by recipients for "projecting" primary text on 3 its levels: stylistic, schematic and macro-level. The new approach to descriptonal terminology of the process is developed within the paper, as means of reflecting functional nexus between complementary processes of source text perception and secondary text production. The analysis is based on secondary fanfiction texts, which are looked upon as material realizations of reader's text projections. The results of the research fill the information gap in the universal cognitive model of text perception and text production. In the future it seems possible to find out the nexus between type of source text (traditional text, media-text, hypertext) and strategies used by a reader.

Key words - text perception, strategies and tactics, cognitive model, modelling, secondary text, fan fiction.

Though we can rewrite the Battle of Waterloo, <...> but the tragic greatness of Dumas' pages is in the fact that despite our wishes everything goes as it should go. This is one of the main functions of literature – to accustom people to the imminence of fate. Umberto Eco. *Il perche della letteratura*

I. INTRODUCTION

The space of text, which surrounds a present-day person, is undergoing great change. The most evident facts are: the volume of daily interpreted information increases together with the qualitative change of its characteristics. The scientific researches [1-5] tell us about a new feature of the space of text: hyper- and multi-mediality, or, in other words, non-rigidity, conductivity of the material data storage device. One and the same basic (primary) text (e.g. novel "War and Peace") can exist as a traditional printed text, as a short summary, as a screen adaptation, as a comic book, as an encyclopedia of the characters' system with hyperlinks. The perceived texts are often perceived by readers as hypertexts. The development of information and communication technologies led to the flourish of amateur text producing in the Net. An unlimited number of recipients won an opportunity to realize themselves as authors. In connection with the above, the matters of text perception and text production are getting particularly relevant. The scientific interest is focusing on the text perception strategies alongside the cognitive procedures, required by the present-day recipient for a successful and efficient existence in hypertext information space.

Our prior studies had also shown three main types of cognitive procedures, used by a recipient for transforming any text into a new experience: conservation, modelling and transformation [4]. The purpose of the present article is to describe the basic cognitive procedure of qualitative and quantitative modelling during the process of transforming primary texts into secondary texts, [4], which actually is the

embodiment of the creative process of imitation [6, 7]. Interrelated processes of primary text perception and secondary text production represent the object of the research. Materializations of reader's text projection strategies and tactics in the context of produced text constitute the subject of our study [4, 8, 9, 10].

The peculiarities of text perception are examined on the basis of secondary texts, which relate to the "fan fiction" genre. The term is defined in the scientific literature as a text which was derived from the original work and which employed the features of its plot and (or) its characters [4, 11]. Ficwriter, the author of fan fiction, is both the recipient of the primary text and its devoted fan. The main purpose of his or her literary composition is to preserve the intertextual connection with the "maternal" text and to immerse into the "universe" of the primary text [5, 11]. Such derived texts are incapable of "independent" existence, as it contradicts the rules of the genre. Based on the statements above, any fan fiction text actually represents the material objectification (realization) of reader's text projection. This makes it possible to study the process of reader's text projection forming process, that is usually hidden from direct observation inside the recipient's mind.

The process of reader's text projection forming process. Types of cognitive procedures

Our study is aimed at the strategic model of the text projection forming process. Strategy (strategia, Greek – leading the army) — is a mode of actions, constantly adjustable to the objective needs due to an impact of the external environment [8, 12, 13, 14 15].

Supported by the concepts of T.A. van Dijk and V.Kintsch [16], we emphasize three groups of strategies on the principle of text component elements:

- macro-strategies of text projection formation,
- schematic strategies of text projection formation,
- stylistic strategies of text projection formation [4, 5].

We consider stylistic strategies to be among the main ones, along with macro- and schematic, in contrast to the typology of T.A. van Dijk and V.Kintsch, according to whom stylistic strategies serve as “additional” ones [16]. The analysis of secondary texts (examples of fan fiction) has revealed a number of crucial functions expressed by the stylistic aspect of these texts and the relevant strategies of the author-recipient [4]. The major ones are as follows:

- compensating function [5]. It provides and maintains links with the original text if the connection between the texts is diminished due to the lack of original text materializations at the macro- and schematic levels in the secondary text [4]. This function is activated in case of the difference in the material form of original text and secondary text (e.g. the source was a film/serial/song). The imitation of the original text style thus balances it with the secondary text, makes it more “recognizable”, more verified [4] for another recipient.

- the function of shaping new meaning [4]. Stylistic performance (often includes the combination of incongruous stylistic levels) is widely applied by fiction writers as a “trigger mechanism” for producing a new text [4].

A lot of areas of modern scientific knowledge apply the term of “cognitive procedure”. In the sphere of education

this term is defined as “procedures, operations of mind”, including analysis, synthesis, generalization, specification and others [13]. According to M. Kayashima [15], cognitive procedure refers to a thinking mechanism, aimed at semantic meaning extraction out of the language expression (as well as any other symbolic message, e.g. a picture) in order to interpret the meaning in the given context [17]. In the process of recipient’s switching from the original text to the secondary text we have observed three types of cognitive operation [4]:

- conservation [4],
- qualitative-quantitative modelling [4],
- transfiguration (complete transformation) [4].

The types listed above are implemented as a part of each strategy in the reader’s text projection formation [4]. During their implementation a certain number of tactics are noticed. Within the context of our subject tactic is referred as a selection and realization of one of the alternative ways in text projection formation [4, 5]. The correlation between cognitive procedures and realization strategies in the process of reader’s text projection formation can be described in a scheme (see the Fig.1 below).

The elements of any text undergo transformation with the help of relevant strategies (macro-, schematic and stylistic), and thus present the “building material” for the secondary text. The choice of tactics (i.e. ways of transformation) depends on the type of cognitive procedure (conservation, modelling, transfiguration [4]).

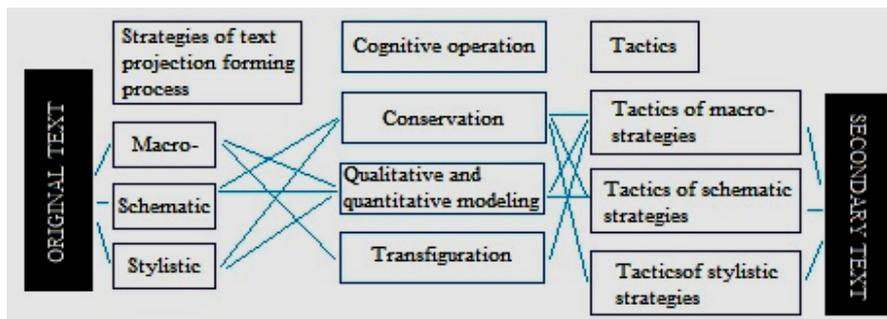


Figure 1. Cognitive model of text projection formation.

II. COGNITIVE PROCEDURE OF MODELLING

Text projection forming process definitely has creative nature. In particular, it is fair for cases of fan fiction, which fully depends on elements of production [4]. Nonetheless, the creativity of a ficwriter is different from the one of a writer. In the process of creating a text, the former has to focus both on the elements and on the structures of the original text and reproduce them in a slightly changed way.

Such operations are performed during the cognitive procedure of modelling.

The present article is particularly focused on the peculiarities of perceiving printed texts. Such texts present information to a reader 1) visually, in one form; 2) in a fragmented manner. The reader has to “complement” the adequate model of original text reality (character's visual images, location of events etc.) in his/her mind by him/herself. Consequently, the elements of readers’ projections inevitably vary in accordance with gender, age

peculiarities, tastes and preferences, experience of life, level of imagination and intelligence [4, 5, 9, 13]. The elements of text undergo modifications at different levels, though the general focus on the original text remains the same.

III. THE LEVEL OF MACRO-STRATEGIES

The plot and structure of the plot of a traditional printed text is quite flexible and frequently modified as it goes through the mind of a recipient. In many cases we witness the “displacement” of most plans in a multi-component, complicated theme of a literal work and focusing on exclusively one aspect (important for a ficwriter due to his personal reasons). During our analysis of fanfiction texts most frequently we have come across one-shot stories. They are usually constructed on the basis of one dominant feature of the original plot. Thus, “Nobody Listens Anymore” [4, 17] is a story, based on the novel by R. Bradbury “Fahrenheit 451” [18]. The ficwriter (and at the same time recipient) focused on the dominant theme of the novel, let's define it as “loneliness in the crowd” (replacing real live communication by media, which, as a result leads most characters to a loss of critical thinking ability). In the analyzed one-shot fanfiction sketch the main character observes his wife watching interactive wide-screen serial all day long. Other theme dominants of the original novel, such as “a book as a vessel of spirituality and human values” and “tough totalitarian society” [4] are omitted in the considered fan fiction story [4].

Furthermore, the tactic of modelling is sometimes performed by putting forward the small plot line of the original text and making it the dominant theme. Thus, another fan fiction story based on the novel “Fahrenheit 451” (“And That Makes Me Sad” [4, 17]) evolves from the idea of modern society's consumerism. The negative component is partially engaged (without mentioning the themes of loneliness and totalitarianism), and likewise, the positive component (“book as a cure”) is not mentioned by the author.

In our opinion, the system of characters is more resistant to the cognitive procedure of modelling, than the plot. However, we have observed two ways of modelling tactic realization: character's image correction and his subset – negative character's image correction [4]. In the first case recipient modifies the image of a character with some features, but connotation (positive/negative) of the hero stays the same. At the same time the image obtains more details and complexity [4]. In the fan fiction story “Just Look in the Mirror” [4, 17], based on the novel “Fahrenheit 451” ficwriter has made the image of the main character's wife more developed and complex, added more details to her portrait. In the original novel by Bradbury this hero was nothing more than a “product of the system”, reflecting all the drawbacks of the society in herself. In the novel her character appears only as a “piece of furniture”, lacking the ability of thinking and acting independently. Fan fiction

gives this woman a second chance after a crucial conversation with her husband, who has finally managed to reach out to her. He literally took out her shell-headphones, that blocked her from all the outer world, and made her look in the mirror.

In the second case (negative character's image correction) ficwriter corrects the image of a negative character. This method is realized through a) putting a character in a situation which changes his way of thinking, gives him a chance for improvement; б) explaining the hero's negative character by some difficulties in the past (unrequited love, hard childhood, loneliness). Therefore, we see the modelling of the hierarchy of the characters' system, a shift in the borders of evil and good. The bright example is represented in a fan fiction story based on the fairy-tale by James Barrie “Peter Pan” [19], where the plot is focused on the image of Captain Hook (secondary character, an embodiment of evil in the original text). By putting this quite plain and definitely negative image in the foreground, a ficwriter has to complicate this hero and to make him complex and versatile. The author makes the readers empathize not Peter Pan, but his alter ego. The negative nature of captain is explained by numerous reasons. We witness his inner world together with his positive traits: courage, fencing skills, devotion. “James Hook is a dashing young man with a talent for swords. One day his life is turned when his mother is killed by the King's Black Guard, from then on he swears revenge and sets on a quest to destroy them all» (The Hook In Neverland [17]). Another fan fiction story places professor Moriarty (an embodiment of evil in the series of detective stories by Arthur Conan Doyle) in the situation where he has to help his colleague Professor Presbury, a fan of rowing, getting stuck in the boat. In this secondary text the image of Moriarty is “lowered”, as this hero has his daily routine, he chats with friends over a glass of wine, works at the university: “Professor Presbury couldn't lift his pole. It got stuck in the riverbed. And so I went and helped him”, - Moriarty said and poured himself yet another glass of wine. «You're too kind. Far too kind», - said Moran [17]. We should bear in mind that modelling tactic consists only in slight modification of the character image, not its full transformation.

Ficwriters usually realize their inner reasons of “displacing” one line of the plot and focusing on another, along with the necessity of character system correction. As a rule, such explanations are written in the preface or in the postscript of the work. For instance, that is what we see in P.S. to the secondary text about Professor Moriarty's early ages, full of humiliation and insults from his father, worsened by the murder of his mother at the hands of his parent: “Born out of current family turmoil. Sometimes, you can be completely right to hate a parent, and, sometimes, you can take that hatred too far” [17]. Therefore, the reader focuses on the themes “revenge” and “embodiment of evil” out of all the numerous elements of the original plot. We can but confess that creating such personal secondary text in

this case has certain psychotherapeutic effect. Such “therapy” allowed the ficwriter to speak out about his own problem, “work over” the possible scenarios of its solution, though some of them may be considered as illegal and socially disapproved (in the end of the story the main hero is standing on his father’s grave and laughing). Being anonymous in the Internet lets people “play with forbidden things” freely and without consequences. Such solution of inner conflicts attracts more and more people to the Internet literature, in some cases being even possible to replace the psychotherapy.

IV. THE LEVEL OF SCHEMATIC STRATEGIES

Outer and inner compositions of reader’s printed text projections are very flexible and non-resistant in comparison with its macro-elements. Fan fictions stories possess the creativity of outer structure and text design [4]. Any printed example of a text can give a start to endless number of text designs with altered or replaced elements. The original image of the text is often hard to be reproduced, so a ficwriter is encouraged to use the tactic of modelling the text design. For example, a fan fiction story, based on Japanese comic books “Naruto” should definitely have special text design. Therefore, the ficwriter carefully divides the text into context parts with the help of increased indentation between the paragraphs and special graphic elements (0-0-0-0-0-0-0-0-0-0) [17], that resembles a page from manga. The following arrangement allows the secondary text to stay “subsidiary” to the source text of Naruto, strengthens the

sense links between the works, despite the difference in graphic forms.

Another way for arranging close links between the texts is the original character illustration. In the present investigation, we have detected the tactic of modelling a visual image. Most often, this shift happens in favour of film visualization (when there is a screen version of the book), as book images tend to be more fragmentary and unsustainable within recipients’ minds [4]. The image of a story character becomes inseparable from the image of the actor. Harry Potter in the mind of recipients usually has Daniel Radcliffe’s appearance. Bilbo Baggins, the Hobbit, looks like M. Freeman, though it quite contradicts the illustrations in the first edition of the books (before the movies appeared).

The unsustainability of external composition (among other elements of text projections) lets the author to change this feature of the text, without breaking the links between the texts. The tactic of modelling the text design is widely used in case of “old-fashioned”, “too bookish” form of the text according to the readers’ opinion. The majority of fan fiction, based on W. Shakespeare’s works, don’t possess the specific design of the original text, as they are not created for staging (such features as division into acts, the list of main characters, scenery). Such features are eliminated by the recipient during the text projection forming process, creating such stories as the one below (See table I.) in the form of correspondence between Romeo and Juliette with all the features of letters (address, greetings) (For Juliet, all paths lead to Romeo [17]).

TABLE I. COMPARISON OF TEXT DESIGN OF PLAY BE W. SHAKESPEARE AND THE SECONDARY FAN FICTION TEXTS

Original Text	Secondary Fan Fiction Texts
<p>... TYBALT enters. TYBALT What, art thou drawn among these heartless hinds? Turn thee, Benvolio. Look upon thy death [20].</p>	<p>Juliet Capulet 7 July 1916 Trench of the Somme Romeo Montague Amiens’s Hospital Room 77 My dear love Romeo, It has been seven days... <...> (For Juliet, all paths lead to Romeo, [17]).</p>

It is evident that employing modelling tactics at the external composition level, i.e. the level of graphic design, makes the text more creative. The modelling of one strategic level leads to the cognitive procedure of modelling on the other levels. The tactics of modelling graphic design or character correction, mentioned above, are consequently followed by the next tactic of modelling the point of view (POV).

In Juliette’s letter (see table I) [17] we notice the traces of modifying the following:

- external text composition (the form of the letter);
- story character hierarchy (the main hero is Juliette);
- point of view (the focus of the story is on Juliette)

place and time of the action (First World War, where Romeo is in hospital, Juliette is a military nurse and writes letters to him from a trench).

stylistic register of text (letters refer to bookish functional style, with modern lexical elements – evacuated, trench).

Despite many modelling tactics, fan fiction does not claim to be independent from the original text, still staying just a secondary product of Shakespeare’s play. The modelling is balanced by relevant conservation of a plot, characters and inner composition (one letter according to its volume and event density is roughly equal to one play act).

The tactic of modelling the POV affects all the focus plans [10]:

Perceptual plan. Juliette observes the scene of Romeo being wounded and hears him screaming: ...You are hit on the left side by a bullet, and that's when I heard you scream with pain <...> We heard your howl...

Spatial plan. Juliette describes the battle scene from her tent (under my hospital tent)

Ideological plan. Juliette truly loves Romeo and is not ready to live without him. What a horrible night I had endure! I will not bear to know you are dead. If <...> you have left this world, I will not stay without you..

Language plan. The letter demonstrates drama language according to the I.P. Galperin's [21]. We come across high bookish, poem-style words, obsolete lexis (at dawn, without mercy, endure, infinite liberality). The form of the letter represents an allusion to a monologue, which is a trait of a drama. We should mention an abundance of rhetorical questions (Oh, Romeo, why you, Romeo? <...> Why are you not a doctor or a teacher?) Another peculiarity of a play – pauses – are also marked by the ficwriter with the help of punctuation, e.g. ellipses.

Time plan. In the course of the letter Juliette's mood changes from hope to (I don't cease to hope<...> I pray you are in good health) to despair (Even death cannot separate us.)]

The point of view obtained in the end of the secondary text (fanfiction story) sounds natural and homogeneous in

everything except for the language. In the given story Juliette represents a German girl, who couldn't have spoken like a true heroine from Shakespeare's drama. Thus we have come to certain conclusions: 1) the tactic of modelling touches some plans of original text and doesn't mention the others, 2) the language plan is the most resistant to the cognitive procedure of conservation.

V. THE STYLISTIC STRATEGIES LEVEL

Functional style modelling of printed original text may have "compensatory" and "game" character. In the first case the tactic of functional style modelling [10] is used for the purposes of adapting the original text, which is hard for modern recipient's perception. Mentioned illegibility (from the modern reader's point of view) might be caused by the abundance of outdated lexis, phrases, barbarisms and numerous allusions to other literary works. As a result ficwriter gives to his own text another plan of expression, but without full transformation into another stylistic register. For instance, the secondary text No Fear Shakespeare [4, 17] demonstrates adaptation tactic of modelling the functional style of the play "Othello" [22]. Table II contains the comparison of primary and secondary texts (see. Table II).

TABLE II. – EXTRACTS FROM THE ORIGINAL PLAY OTHELLO AND THE SECONDARY TEXT NO FEAR SHAKESPEARE [4]

Original text Othello	Secondary text No Fear Shakespeare
Enter OTHELLO, IAGO, and attendants with torches IAGO Though in the trade of war I have slain men, Yet do I hold it very stuff o' th' conscience To do no contrived murder. I lack iniquity Sometimes to do me service. Nine or ten times I had thought t' have yerked him here under the ribs. OTHELLO 'Tis better as it is.	OTHELLO and IAGO enter, followed by attendants with torches. IAGO I've killed many men in battle, but I still believe it's deeply wrong to murder someone. Sometimes I worry I'm not cruel enough for this job. Nine or ten times I wanted to stab him under the ribs.
IAGO Nay, but he prated And spoke such scurvy and provoking terms Against your honor That, with the little godliness I have, I did full hard forbear him. But I pray you, sir, Are you fast married?	OTHELLO It's better that you didn't kill him.
OTHELLO Let him do his spite. My services which I have done the signiory Shall out-tongue his complaints.	IAGO But he kept chattering so foolishly, talking about you in such insulting and despicable terms, that it was hard for me to restrain myself. But please tell me, sir, is your marriage secure*? OTHELLO Let him do his worst. The services I have done for the Venetian government will count for more than his complaints will.

It is quite clear, according to the data from table II, that adaptation tactic is realized through:

Replacing historicisms and archaisms with modern lexis (signiory is changed to Venetian government; I pray you, sir to please, tell me, scurvy to insulting, yerk to stab, slain to kill etc.).

Preserving some features of primary text style as a kind of a "prop", spice, which gives the right taste to the text

(restrain, despicable, secure marriage). Sometimes the author gives explanatory notes in the form of hyperlinks.

*SECURE (marriage)

Iago is asking whether Othello has consummated his marriage by sleeping with Desdemona yet. A marriage could be annulled if it had never been consummated.

3) The meaning of outdated idioms is explained directly in the text (to out-tongue = count for more).

Modernization of grammar structures (I did full hard forbear him... into was hard for me).

Omitting of fragments, which were not clear and hard to understanding for the recipient.

In general, the secondary text, demonstrated in table II, doesn't change the stylistic register, it remains an example of fictional text within drama context. Author's speech is represented only in remarks, the outer composition resembles a theatre play. Characters' speech is styled to sound colloquial, but in fact it is more bookish. According to I.R. Galperin, this is an important drama feature [21]. We notice familiar lexis (chattering, foolishly, do somebody's worst), and contracted forms of the verbs (it's better; I've killed).

VI. "GAME" TACTICS OF FUNCTIONAL STYLE MODELLING

Cognitive procedure of modelling the functional style in printed text projection forming process may also be explained by changes on the other levels due to fictional, literary reasons. For example, shift of the focus from one character to another in the plot requires changing the style of speech. Shift from one plot line to another leads to implementing another stylistic register. We suggest marking this strategy as a reader's way to counterbalance and modify the functional style of the original style. This tactics is not specific for a printed text. Author may mix elements of various functional styles and thus create ironical effect in his story.

Frequently, such compensatory tactics of modelling is caused by author's addressing to two and more original texts. E.g., fan fiction work "The Rime of the Ancient Ranger" [17], is based on:

the poem "The Rime Of The Ancient Mariner" by S.T. Coleridge [23];

comic strips "Chip 'n Dale Rescue Rangers" by Walt Disney Television Animation.

The original poem tells about a ship, getting lost in the perfectly still ocean. The Mariner blames himself for his companions' death, as he accidentally killed an albatross and, according to his superstitions, angered the Fate [23]. In the secondary text Gadget Hackwrench is an inventor from Chip and Dale team. While constructing the helicopter, she left some details on the ground, and her rescue team crashes.

The ficwriter mixes poetic functional style of the original text and colloquial style of comic books. The tactics of compensation is used for fictional purposes. It "smooths" the contrast and diffuses the conflict between the original bookish language style and the "light-minded" cartoon plot (see. table. III, IV). Functional style modelling is executed by arranging the elements of colloquial style on the general canvas of poetic style from the original text. In "The Rime of the Ancient Ranger" [17] the traits of original functional style are underlined with a wavy line, while the author's modifications are underlined with the straight one (see. table III). Poetic style remains to be dominant, as we can see from the presence of its main features (see. table IV).

TABLE III. EXTRACTS FROM THE ORIGINAL POEM "THE RIME OF THE ANCIENT MARINER" AND THE SECONDARY TEXT "THE RIME OF THE ANCIENT RANGER"

The Rime Of The Ancient Mariner	The Rime Of The Ancient Ranger
<p>PART I It is an ancient Mariner, And he stoppeth one of three. 'By thy long beard and glittering eye, Now wherefore stopp'st thou me? The Bridegroom's doors are opened wide, And I am next of kin ; The guests are met, the feast is set : May'st hear the merry din.' He holds him with his skinny hand, 'There was a ship,' quoth he. 'Hold off! unhand me, grey-beard loon! Eftsoons his hand dropt he. He holds him with his glittering eye-- The Wedding-Guest stood still, And listens like a three years' child : The Mariner hath his will. The Wedding-Guest sat on a stone: He cannot choose but hear; And thus spake on that ancient man, The bright-eyed Mariner.</p>	<p>PART I It is an ancient Ranger And she strives to block my way. I try to push right by her But it seems she's much to say. "Avaunt thee, ancient Ranger," I say to her with a frown, "Lest I miss the computer show That's going on downtown." "Tech expo guest", she doth protest, "I prithee, lend an ear, To this old soul who left her bole To speaketh to thee here." With quizzing air I tremble there, How could this truly be? This rodent I had never seen Came just to talk to me? She holds me with her skinny hand, "There was a plane," she states. "Unhand me now!", I raise my voice, My stare reiterates. She takes her hand from off my arm But gazes at me still, My eyes meet hers and find a charm To captivate my will. I sit myself upon a stone, To listen to the stranger. And thus spake on that ancient mouse, The bright-eyed Rescue Ranger.</p>

TABLE IV – THE CHARACTERISTICS OF ORIGINAL POETIC STYLE IN “THE RIME OF THE ANCIENT MARINER” PRESERVED IN THE SECONDARY TEXT

The Rime Of The Ancient Mariner	The Rime Of The Ancient Ranger
Means of expression and the aims of their usage.	
Metaphor	
merry din – celebration next of kin doors are opened wide (symbol of hospitality)	I tremble there (body – leaf)
Epithet.	
Simple (glittering eye), complex (bright-eyed Mariner, grey-beard loon)	Taken from the original text (bright-eyed Rescue Ranger). Tech expo guest, computer show – these are not epithets, but issue-based adjectives without subjective value.
Hyperbole.	
ancient Mariner	ancient Ranger
Personification	
The Sun came up upon the left, Out of the sea came he...	eyes meet, a charm to captivate my will
Metonymy	
long beard, glittering eye part of the body – person	
Comparison	
... listens like a three years' child	–
Emotional connotation	
The usage of poetic and archaic language as a symbol of elevated style	
stoppeth (stops), thy (your), wherefore (what for), stopp'st thou (you stop), feast, May'st (Let's), quoth, unhand, loon, eftsoons (again), hath (has), will (strength of character), structure “cannot do something but”, spake (spoke).	Avaunt (go away), strive (try), thee (you), frown (gloomy), lest (for fear that), doth (does), prithe (pray to thee), speaketh (speaks), rodent (instead of “rat”), unhand, reiterate (return), captivate, thus (bookish “so”), bole (tree trunk), spake (spoke). Verb “to sit” with myself – outdated construction.
Inversion	
his hand dropt he	–
Parallel constructions	
The Bridegroom's doors are opened wide The guests are met, the feast is set	–
Anaphora	
He holds him with his skinny hand He holds him with his glittering eye	–

Table IV demonstrates that while creating the secondary text “The Rime Of The Ancient Ranger”, the recipient hasn’t employed the tactics of original functional style conservation. Archaically elevated literary form together with some means of expression has remained the same, as in the original text. The author added comic effect to a tragic work of literature, and this required certain “counterbalance” of modelling procedures and playing with the style. Text consists of the elements of modern colloquial style: ranger, block my way (stop), push right by someone, to have much to say, the computer show, go on, downtown (business part of the city), contraction tech expo, plane (instead of airplane), to take one’s hand from off something, to lend an ear (to listen to someone who is upset). As a result, we are witnessing the cognitive procedure of modelling and simultaneous existence of two styles in one secondary text.

VII. CONCLUSIONS

1. Secondary fan fiction texts represent reflections of the original text structure and realization of readers’ projection of this text, due to their dependency on recipients. The

elements of the original text projection are fixed in the recipients’ conscience and consequently link the source text and secondary texts. This connection and readers’ verification of the original work are executed by cognitive conservation procedure. In this regard, the method of modelling perception as applied to secondary fan fiction texts seems to be quite relevant.

2. The process of text perception also includes the elements of creative production. This procedure is materialized through cognitive modelling on all the levels of any text. Cognitive modelling at the level of macro-strategies of readers’ text projection is focused on the plot of the story. Character modelling is executed through extracting the character’s image from the original context. At the levels of schematic and stylistic strategies the tactics of printed text modelling can be employed in order to adapt the original text to modern recipient. One of the typical traits of modelling is the modelling of heroes’ visual images. Next, modelling the POV creates quite balanced and symmetric focalisation (as in narrative focus) within the text.

3. The common aim of cognitive modelling procedures is to complement and balance modifications of other elements

at different levels of the original text. The compensatory tactics of modelling the original functional style provides fine example here.

ACKNOWLEDGEMENTS

The research reported in this paper is financially supported by Shadrinsk State University, project № 149H, 26.04.2018.

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