

UDC 811.111'37'38'42(043.3)

DOI: <https://doi.org/10.32589/2311-0821.2.2025.351772>

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TRANSDISCURSIVITY IN CONTEMPORARY ENGLISH FICTION: A WORLD-MODELLING APPROACH

Abstract

This article explores the cognitive and pragmatic potential of transdiscursivity in fiction, taking *The Lost Bookshop* by Evie Woods (2023) and *Orbital* by Samantha Harvey (2023) as case studies. In a narrow sense, transdiscursivity is defined as a linguistic and narrative phenomenon that, when manifested in a literary text through multilevel linguistic, plot-building, and narrative means, reveals the semantics and functioning of different discourse types in their interaction. In a broader sense, it constitutes a cognitive-aesthetic principle of literary text construction, involving the transformation of the onto-epistemological properties of the discourses incorporated into the text, which results in their re-functionalization, that is, a change in their semantic-stylistic and narrative-pragmatic status. Cognitive-pragmatic modeling of transdiscursivity draws on Text World Theory, stylistic, narrative, discursive, and inferential analyses, as well as elements of prototype-based analytical methodology. The text world is understood as a cognitive-mental construct, built upon the linguistic and narrative means of its representation, along with the ways it is perceived and interpreted by the reader. The study demonstrates that the dominant models of transdiscursivity in the novels under investigation are horizontal and vertical, distinguished by the way discourses develop within the text world and the characteristics of their hierarchy. The vertical model is marked by hierarchical relationships between discourses, in which one discourse holds a foundational status, directing the construction of the text world, while the others are integrated as subordinate, performing specifying, elaborative, emotional, cognitive, and other functions. In contrast, the horizontal model reflects the semantic and functional equality of discourses, which interact in various ways, creating a multidimensional representation of the narrative events.

Keywords: text, discourse, transdiscursivity, style, narrative, text world, semantics, cognitive-pragmatic function.

Анотація

Стаття досліджує когнітивно-прагматичний потенціал трансдискурсивності в художньому тексті на прикладі романів *The Lost Bookshop* Еві Вудс (2023) та *Orbital* Саманти Гарві (2023). У вузькому смыслі трансдискурсивність розглянуто як мовно-наративне явище, що, втілюючись у художньому тексті різноманітними мовними та сюжетно-оповідними засобами, розкриває специфіку семантики та функціонування різних дискурсопідібних у йхній взаємодії; у ширшому розумінні – це когнітивно-естетичний принцип побудови художнього тексту, суть якого полягає в трансформації онтоєпістемологічних властивостей включеніх до тексту дискурсів, що веде до їхньої рефункціоналізації, тобто зміні семантико-стилістичного та наративно-прагматичного статусів. Когнітивно-прагматичне моделювання трансдискурсивності здійснено на основі теорії текстових світів із застосуванням стилістико-наративного, дискурсивного, інферентного аналізу та елементів методики дослідження в термінах прототипів. Текстовий світ визначено як когнітивно-ментальний конструкт, побудований з опертама на мовно-наративні засоби його репрезентації та специфіку його сприйняття й інтерпретації читачем. Установлено, що домінантними моделями трансдискурсивності в розглянутих художніх творах є горизонтальна та вертикальна, диференційовані з огляду на своєрідність розгортання дискурсів у межах текстового світу та особливості їхньої ієрархії. Вертикальна модель характеризується ієрархічними відношеннями між дискурсами, де один із них має статус базового, задає вектор конструктування текстового світу, а інші інтегруються як підпорядковані, виконуючи уточнювальні, деталізувальні, емоційно-когнітивні тощо функції. Натомість горизонтальна модель демонструє семантико-функційну рівноправність дискурсів, які взаємодіють один з одним різними способами, створюючи багатовимірний образ подій оповіді.

Ключові слова: текст, дискурс, трансдискурсивність, стиль, наратив, текстовий світ, семантика, когнітивно-прагматична функція.

Introduction. Contemporary English fiction is characterized by foregrounded *genre and stylistic hybridity*, that, by blurring the boundaries of established conventions, highlights the cognitive and creative potential of the narrative, as well as by *dialogicity*, that, through the dynamic interplay of textual elements, reveals their intersections with other texts and discourses and enables productive co-creation of meaning with the reader. Additionally, O. M. Morokhovsky, a founder of text linguistics in the Ukrainian tradition of Germanic studies, notes that literary texts are characterized by their capacity to realize multiple codes simultaneously. The nature of these codes is shaped by various factors, most notably the artistic method from a content perspective and literary types, kinds, and genres from a formal perspective (Мороковський, 2011, c. 451). The concept that makes visible these core properties of literary texts and provides a foundational framework for interpreting them as an open system is *transdiscursivity*.

The notion of transdiscursivity corresponds with Michel Foucault's concept of the "transdiscursive author", first introduced in his work *What is the Author?* (1977). As Foucault observes, a "transdiscursive author" is an author of a theory, tradition, or discipline in which other books and authors will, in turn, find a place (Foucault, 1977, pp. 216–217). Such authors "are unique in that they are not just the authors of their own works. They produce something else: the possibilities and the rules for the formation of other texts" (ibid., p. 217).

While Foucault conceptualizes transdiscursivity as a phenomenon expressed at the level of the author, contemporary narrative and discursive theory extends its application to texts themselves. The semantics of the prefix *trans-* conveys "fluidity and flexibility seen in contemporary society and underscores the very existence of categories, borders, and boundaries that are called into question" (Hawkins & Mori, 2018, p. 1). In the context of transdiscursivity, it further implies the "crossing of the borders or boundaries" (ibid.) of discourses and the "direct dynamic composition and interaction of means of meaning creation" (Hawkins, 2021). Thus, the notion of transdiscursivity challenges fixed boundaries between distinct discourses, highlighting their capacity to interact and transform across contexts. It promotes an understanding of meaning as a dynamic process, in which discourse employs, combines, and reinterprets diverse traditions, genres, and communicative practices.

The **relevance** of this paper arises from a broader trend in contemporary narrative-discursive and cognitive-pragmatic research to examine those linguistic and textual phenomena that underpin the complex mechanisms of structural and semantic organization in literary texts and guide readers' inferences.

Literature review. Recent studies indicate that discursivity, as an important characteristic of the literary text, is understood as its ability both "to integrate different discourses, demonstrating its structural and semantic heterogeneity", and "to serve as a basic component of a broader communicative-discursive space" (Ізотова & Жихарєва, 2025, c. 135), thereby emphasizing its openness. Scholars explore how different discourses function in a literary text in terms of interdiscursivity (Бацевич, 2019; Бойко, 2018), transdiscursivity (Yuhan, 2025), and polydiscursivity (Онікієнко, 2019), which are related but also possess distinct characteristics.

Linguistically, interdiscursivity can be defined as the integration of different genres, discourses, styles, and other textual elements within a single text (Wu, 2012, p. 97). It involves the text's entire linguistic system (ibid.) and reflects the author's choices in language and style (Tykhomirova & Izotova, 2024).

In literary communication, interdiscursivity can be considered from four key perspectives: (1) as a textual category that defines a fictional text as a space where multiple

discourses coexist (Онікієнко, 2019); (2) as a form of literary text creation that involves the combination of different discourses at both the linguistic and textual levels (Gibbons, 2016, p. 17); (3) as a cognitive-communicative strategy for literary text structuring and meaning-making, designed to enable the game with the reader (Ізотова & Жихарєва, 2025, c. 138); and (4) as a means of modeling fictional reality (Бацевич, 2019; Ізотова, 2025; Gibbons, 2019). Notably, interdiscursivity highlights the coexistence and interaction of different discourses within a single text, largely preserving their ontological and epistemological characteristics as well as their core functions.

In contrast, transdiscursivity emphasizes the re-functionalization of discourses, highlighting their internal mobility and shifts in ontological and epistemological status. As discourses cross genre, stylistic, or disciplinary boundaries, they undergo changes in semantic-functional and narrative-stylistic roles, acquiring new meanings and communicative functions in a literary text.

This paper proposes a novel framework for understanding transdiscursivity by distinguishing between its narrow and broad senses. In the narrow sense, transdiscursivity is conceptualized as a linguistic and narrative phenomenon that, manifested using multi-level linguistic and narrative means in a literary text, reveals the semantic and structural interactions of different discourse types. In the broader sense, it is viewed as a cognitive-aesthetic principle of literary text construction, involving the transformation of the ontological and epistemological properties of the incorporated discourses, which leads to their re-functionalization, that is, a change in their semantic-stylistic and narrative-pragmatic status.

Despite its significant potential for elucidating the cognitive mechanisms of text- and meaning-making in fiction, transdiscursivity has received relatively little scholarly attention. Moreover, there is a lack of studies providing a rigorous methodological basis for examining transdiscursivity as a textual phenomenon, particularly from an idio-stylistic perspective.

To address this gap, the present study employs a cognitive-pragmatic approach, analyzing transdiscursivity within the framework of textual worlds. Building on the assumption that fictional textual worlds can be represented by one or several discourses, it investigates how their specific combination guides the readers' perception and interpretation.

The **aim** of this article is to explore the cognitive-pragmatic functioning of transdiscursivity in the selected contemporary English novels by identifying the linguistic and narrative means that actualize possible worlds representing specific discourse types.

To achieve this aim, the following **objectives** are set: (1) to clarify the concept of transdiscursivity in light of contemporary narrative-discursive studies and to distinguish it from the related notion of interdiscursivity; (2) to analyze and systematize both traditional and contemporary perspectives on the phenomenon of textual worlds, particularly within cognitive stylistics; (3) to justify the use of the world-modelling approach as a method for exploring transdiscursivity in the selected novels; (4) to propose a methodology for examining transdiscursivity in terms of text worlds in the chosen works of fiction; and (5) to identify and describe the linguistic and narrative means that actualize possible worlds representing different discourse types, while considering their cognitive-pragmatic functions.

Materials. The research is based on two contemporary novels by female authors, used as case studies: *The Lost Bookshop* (2023) by Irish author Evie Woods and *Orbital* (2023) by English writer Samantha Harvey. From these works, 120 excerpts were selected as illustrative contexts of transdiscursivity.

Research methodology. This study employs a combination of several complementary methods, each contributing to the multi-layered examination of transdiscursivity. *Narrative*

and *semantic-stylistic* analyses were employed to identify linguistic and narrative events as operational units within the selected literary texts. *The methodology of textual world construction* (Werth, 1999; Gavins, 2007; Gibbons, 2019) facilitated the modeling of events, characters, and objects, thereby enabling interpretation of the textual world's structure. *Deictic analysis* (Stockwell, 2002) allowed for the identification of temporal and spatial coordinates of textual worlds, as well as the deictic centre that frames the reader's perception of them. Elements of *prototype theory* (Rosch, 1975; Izotova, 2025) were used to identify discourse types constructing the textual world and to distinguish between dominant and subsidiary discourses in transdiscursive models. *Discourse analysis* focused on modeling specific discourses, examining their interactions within the text world, and revealing their functions and communicative roles. Finally, *cognitive-pragmatic analysis* explored the cognitive-pragmatic properties of discourse types, clarifying how they guide the readers' perception and interpretation of literary works.

Research results. Text World Theory (Werth, 1999; Gavins, 2007) is conceptualized as "a cognitive account of discourse processing, developed from cognitive science and refined through reader-response research" (Gibbons, 2019, p. 397). It posits that text worlds are mental models constructed during the processing of a given discourse (Werth, 1999, p. 74), illustrating the mental representations individuals create when engaging with language (Gibbons, 2019, p. 397). In general terms, the notion of a world is understood as "a representation of a particular state of affairs" (Werth, 1999, p. 68; Lahey, 2023, p. 286). Gavins (2007) further emphasizes that Text World Theory functions as a discourse framework, "concerned not just with how a particular text is constructed but how the context surrounding that text influences its production and reception" (p. 7). Moreover, the theory draws upon insights from cognitive neuroscience and psychology to account for the complex and dynamic processes underlying interpretation and aesthetic experience (Gibbons, 2019, p. 397).

A text world is a deictic space, defined initially by the discourse itself, particularly through its deictic and referential elements (Werth, 1999, p. 51). World-defining or world-building elements (ibid., p. 52) establish the parameters of text worlds by indicating time, space / location, and the people and objects they contain (Gibbons, 2019, p. 397). Modifications to these parameters, as well as the use of negation and modality, can trigger *world-switches*, resulting in the creation of ontologically distinct text worlds (ibid., p. 397).

Deictic elements are realized by linguistic units that establish the spatial and temporal coordinates of a text world, including locatives, spatial and temporal adverbs, demonstratives, and verbs of motion (Gavins, 2007, p. 36). These elements allow readers to mentally situate the events of the discourse. In parallel, referential elements identify entities and participants within the text world, such as personal pronouns, definite noun phrases, and other forms of definite reference. They do not merely indicate who or what is present in the text world but also activate readers' background cultural and experiential knowledge (ibid., p. 36). Together, deictic and referential elements function as core world-building tools, providing the cognitive and linguistic foundation necessary for the construction and comprehension of text worlds.

We propose *the linguistic and narrative event* as the primary operational unit in the analysis of transdiscursivity in literary texts. This unit, performing a plot-generating function within the text, is manifested via multi-level linguistic and narrative means that depict particular situations, actions, and the emotional and / or cognitive states of a character or narrator. Acting as triggers for text worlds, each linguistic and narrative event can be realized by a single discourse type or multiple discourses simultaneously, making Text World Theory a particularly effective analytical tool for examining the interaction of transdiscursive elements.

The analysis of transdiscursivity in *The Lost Bookshop* and *Orbital* from the perspective of text worlds involves the following stages: (1) identification of linguistic and narrative events, based on thematic criteria and the unity of the narrative segment, determined by temporal-spatial coordinates, narrative perspective, and linguistic-stylistic features; (2) localization of the linguistic and narrative event within the text world, that is, establishing the locus of its unfolding (e.g., the internal world of a character or narrator, cultural space, social interaction); (3) revealing the specific discourse type(s) according to their prototypical features (see Изотова & Жихарева, 2025, c. 141); (4) reconstruction of the text world(s) with reference to deictic and referential elements, which serve as indicators of one or more discourses; (5) interpretation of the cognitive-pragmatic effect(s) of transdiscursivity. The following example illustrates this procedure:

This time I did reach out my hand and placed it softly over his. He gave me a tight smile, then once again signalled for another round. I lost track of time as we sat there across the table from each other. He was letting me into his world and it felt good to be out of my own for a while. He spoke about the paper he was writing on lost manuscripts.

'Reading the book, that's only the beginning – I want to know everything about it. What I want to know is who wrote the book, when and where and how and why. Who printed it, what it cost, how it survived, where it's been since, when it was sold, why and by whom, how it got there ... there's no limit to what I want to know about a book.'

I could tell he was getting a bit tipsy now; his words were crashing together in a haphazard way. I was getting very tipsy myself. I'd forgotten all about Madame Bowden.

'That's the allure of books – it's not just the story between the covers, but the story of where thy came from, who owned them. A book is so much more than a delivery vehicle for its contents', he continued, hands gesticulating wildly. He only stopped talking when he realised I was laughing (Woods, 2023, p. 94).

The excerpt from Evie Woods' *The Lost Bookshop* presents a linguistic and narrative event, namely the dialogue between the main characters, Henry and Martha, in which Henry expresses his view on the significance and purpose of reading. The locus of this event is the social space of interaction between the two characters in a café, where both interpersonal and cultural aspects of communication are simultaneously manifested. The text world unfolds in two discourse types: a psychological discourse conveying the protagonists' mental and emotional experiences associated with this event, and an academic discourse, represented by intellectual reflections on books.

The temporal coordinates of the text world, triggered by this event, are defined by temporal deixis, which integrates several temporal layers: (1) a retrospective layer, marked by Past Simple forms (*I did reach out, gave, signaled, sat, spoke*), establishes the main temporal framework of the narrative; (2) the present tense in Henry's utterances (e.g., *I want to know, That's the allure of books*) functions to emphasize his immediate narrative perspective; and (3) a subjective, experiential time, conveyed by deictic markers such as *this time* and *for a while*, conveys Martha's subjective perception of time and her slowed consciousness (*I lost track of time*).

The spatial deixis of the text world is indicated by the positioning of characters and objects within a confined communicative space – at a table in a public setting. It combines the physical locus, specifically, the pub and the table (*across the table from each other*), with the mental locus, which includes the character's world of knowledge and literary imagination (*He was letting me into his world*). The deictic centre of the depicted text world is Martha (I), whose perception frames this linguistic and narrative event. It is from her perspective that the reader experiences her interaction with Henry and his reading experiences, thereby gaining insight into the protagonists' engagement with books.

In stylistic terms, the psychological discourse is depicted via the characters' nonverbal behavior, exemplified by Marta's touch (*I did reach out my hand and placed it softly over his*) and Henry's facial response (a smile) to Marta's gesture (*He gave me a tight smile*). Academic discourse, in turn, is introduced by the reference to Henry's research on lost manuscripts (*He spoke about the paper he was writing on lost manuscripts [...]*). In this context, transdiscursivity emerges not only from the coexistence of psychological and academic discourses but also from their functional reconfiguration. While psychological discourse interprets scholarly activity as emotionally motivated, academic discourse, conversely, becomes a means of character development and interpersonal interaction. Cognitively and pragmatically, the refunctionalized interaction of psychological and academic discourses creates a multidimensional mental model of the characters, combining both cognitive aspects (their intellectual activities and goals) and emotional aspects (their feelings and affective experiences), thus intensifying the narrative's cognitive and pragmatic impact.

In general, the paper identifies two dominant models of transdiscursivity in the analyzed corpus: *vertical* and *horizontal*. The differentiation is based on the following criteria: (1) the way in which discourses unfold within the text world, and (2) the degree of hierarchy among the discourses constructing a given text world. The distinctive feature of the *vertical model* is that one discourse functions as the primary discourse, providing the foundation for constructing the text world, while other discourses are integrated subordinately, serving to clarify, elaborate, or enrich the events both emotionally and cognitively. In this model, the hierarchy of discourses is clearly marked, and the reader's perception of the text world is mediated predominantly via the dominant discourse.

In contrast, the *horizontal model* assumes that multiple discourses within the text world are on an equal footing, interacting and mutually complementing one another to create a multidimensional representation of events. There is no hierarchical subordination among the discourses, which allows the reader to perceive the text world as a space where knowledge, emotions, and cultural realities from different spheres are integrated without hierarchy. Let us consider an excerpt from the analyzed corpus in which the vertical model of transdiscursivity is illustrated:

I realized I had been clutching my blouse tightly at my chest. It was real. I had found it. I jumped up from my seat and then sat down again. I let out a shriek, then immediately wondered if it could possibly be true. Was this an excerpt from Emily's novel? My heart felt as though it were a balloon about to burst! I clapped my hands over my mouth, breathing excitedly into them. It couldn't be, could it? Was I still in my little shop, reading what would be the greatest literary discovery of modern times? I placed one hand of my heart and tried to steady its beats before reading it again. [...]

I was fascinated and beguiled and utterly stunned. I was still half-afraid to touch the paper in case I damaged it. [...]

My head swam with images of Millais' Ophelia and how his muse, Elizabeth Siddall, almost perished while sitting for the portrait in a cold bath. Or Oscar Wilde's painting, which seemed to be a doorway between two worlds, death and youth (Woods, 2023, pp. 213–214).

The excerpt from Evie Woods' *The Lost Bookshop* presents a linguistic and narrative event in which the protagonist discovers an unpublished novel by Emily Brontë. This discovery triggers the construal of a text world representing the character's inner experiences, rendered via embodied-emotional, reflective, and cultural types of discourse, organized according to a vertical principle. The dominant discourse is the embodied-emotional one, verbalized through lexical units that depict nonverbal expressions of Opaline's psycho-emotional and physical state of agitation and excitement following her discovery. The woman's nonverbal behavior

includes the following actions: clutching her blouse tightly at her chest (*I realized I had been clutching my blouse tightly at my chest*), jumping up from her seat and then sitting down again (*I jumped up from my seat and then sat down again*), letting out a shriek (*I let out a shriek*), clapping her hands over her mouth (*I clapped my hands over my mouth*), breathing excitedly into them (*breathing excitedly into them*), and trying to steady her heartbeat by placing one hand on her chest (*I placed one hand on my heart and tried to steady its beats*). She was fascinated, enthralled, and utterly stunned by the discovery, yet half-afraid to touch the novel for fear of damaging it (*I was fascinated and beguiled and utterly stunned; I was still half-afraid to touch the paper in case I damaged it*). The metaphor of the balloon, about to burst, expresses the extreme tension and excitement she experiences. Temporal deixis (*immediately, before reading it again*) and spatial deixis (*my little shop*) localize the events and structure the sequence of experiences, thereby creating the cognitive-emotional space of the text world.

In this excerpt, Opaline's inner speech articulates the reflective discourse, which communicates the woman's internal reflections and evaluations concerning the meaning and significance of the discovered text. Syntactically, Opaline's inner speech is characterized by interrogative structures (*Was this an excerpt from Emily's novel?*, *Could it possibly be true?*; *Couldn't it be, could it?*) and reflective descriptive clauses (*Was I still in my little shop, reading what would be the greatest literary discovery of modern times?*), which convey her evaluative stance. The reflective discourse does not exist independently within the text world; rather, it is "layered" onto the embodied-emotional discourse, subordinated to it, and in doing so enhances the protagonist's cognitive-emotional response.

The cultural discourse is signaled by culturally and historically intertextual references (*Emily Brontë, Millais, Elizabeth Siddall, Oscar Wilde*), lexical units denoting works of art (*novel, portrait, painting*), and evaluations of the cultural significance of Opaline's discovery (*the greatest literary discovery of modern times*). This discourse is also embedded in the dominant embodied-emotional discourse, providing a broader socio-cultural dimension to the construction of the character's text world.

Let us consider the following excerpt from Samantha Harvey's *Orbital*, where a horizontal model of transdiscursivity is manifested:

Christmas day, though Christ's not yet born – 0,23 billion years ago, and here come the dinosaurs for their five days of glory before the extinction event that wiped them out, or wiped out at least those landlubbing ones, the plodders and runners and tree-munchers, and left in their absence a vacant spot: Wanted – land-dwelling life forms, no time-wasters, apply within, and who should apply but the mammalian thing, who quicksharp by mid-afternoon on New Year's Eve had evolved into their most opportunistic and crafty form, the igniters of fire, the hackers in stone, the melters of iron, the ploughters of earth, the worshippers of gods, the tellers of times, the sailors of ships [...] Buddha came at six seconds to midnight, half a second later the Hindu gods, in another half-second came Christ and a second and a half later Allah.

In the closing part of the cosmic year there's industrialisation, fascism, the combustion engine, Augusto Pinochet, Nikola Tesla, Kahlo, Malala Yousafzai, Alexander Hamilton, Viv Richards, Lucky Luciano, Ada Lovelace,

crowdfunding, the split atom, Pluto, surrealism, plastic, Einstein [...]

We're caught in a universe of collision and drift, the long slow ripples of the first Big Bang as the cosmos breaks apart; the closest galaxies smash together [...] (Harvey, 2023, pp. 112–114).

In Chapter 13 of Samantha Harvey's *Orbital*, a linguistic and narrative event representing the history of the universe is compressed into a single calendar year, while the history of

humanity is rendered within the span of only a few seconds. This event triggers a cosmic-scale text world, constructed via several discourse types, including scientific, religious, cultural-historical, and everyday discourses. Markers of the scientific discourse consist of temporal deixis (*0.23 billion years ago; six seconds to midnight*), actional deixis (*the closest galaxies smash together; the split atom, Pluto*), and references to natural phenomena expressed with scientific metaphor (*the first Big Bang as the cosmos breaks apart*), which together present the text world as vast, dramatic, and dynamic. At the same time, they also signal the integration of religious discourse into the polydiscursive text world, in which religious events unfold across the cosmic year and are embedded in the linguistic and narrative event that depicts the history of the universe.

The cultural-historical discourse is identified by means of culturally and historically intertextual references, realized via nominative units denoting prominent historical, cultural, and political figures and phenomena (*Augusto Pinochet, Nikola Tesla, Kahlo, Malala Yousafzai, Alexander Hamilton, Viv Richards, Lucky Luciano, Ada Lovelace, crowdfunding, surrealism, plastic, Einstein*), as well as with temporal deixis (*in the closing part of the cosmic year*). The inclusion of cultural-historical realities to construct a mental representation of human civilization, where the events of human history are compressed into the final seconds of the cosmic year, underscores both the immense scale and the fleeting nature of history.

The everyday discourse in this excerpt is expressed by lexical units describing daily human actions and activities, alongside temporal and spatial deixis that contextualize events on a human scale. For example, nominative units such as *sailors of ships, ploughers of earth, and igniters of fire* represent ordinary human practices across different historical periods. Temporal deixis (*by mid-afternoon on New Year's Eve*) organizes the sequence of events within "human time", while spatial deixis situates actions in familiar physical environments (*land, earth, familiar human spaces*). The integration of everyday discourse in the text world makes the vast cosmic and historical perspective more accessible to the reader, creating a contrast between the immensity of the universe and the ordinariness of human activity. In this way, everyday discourse effectively "grounds" the text world, facilitating an understanding of how people's daily actions are positioned within broader historical and cosmic processes. The incorporation of multiple discourse types, which objectify distinct domains of knowledge in representing the history of the universe in the analyzed excerpt, produces a cognitive-pragmatic effect of semantic depth and salience, emphasizing the key events and actors in both cosmic and human history.

Conclusions. In summary, this study has demonstrated that transdiscursivity is a fundamental principle in contemporary English fiction, functioning both as a linguistic and narrative phenomenon and a cognitive-aesthetic mechanism. The examination of *The Lost Bookshop* and *Orbital* demonstrates that transdiscursivity emerges from the interplay of multiple discourse types, which are either hierarchically structured in vertical models or function on an equal footing in horizontal models. The vertical model foregrounds a dominant discourse that structures the text world, while subordinate discourses enrich it emotionally, cognitively, or culturally. In contrast, the horizontal model allows several discourses to coexist and mutually complement one another, creating a multidimensional representation of events that integrates knowledge, emotions, and socio-cultural realities.

Using Text World Theory, linguistic and narrative events have been identified as operational units triggering the construction of text worlds, in which deictic and referential elements establish temporal, spatial, and experiential coordinates. The analysis has revealed that transdiscursivity not only enables the combination of discourses but also facilitates their functional reconfiguration, producing novel cognitive and pragmatic effects. Overall,

the study highlights that transdiscursivity functions as a dynamic process that challenges rigid boundaries between genres, styles, and discourses, reflecting the inherent fluidity of contemporary narrative practice. Future studies could explore transdiscursivity in digital and multimedia narratives, analyzing how text, image, and sound interact across discourses to create complex narrative worlds.

Conflict of Interest

No conflicts of interest were declared.

Use of Artificial Intelligence

Artificial intelligence was not used.

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Дата надходження до редакції 11.09.2025
Ухвалено до друку 18.11.2025

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