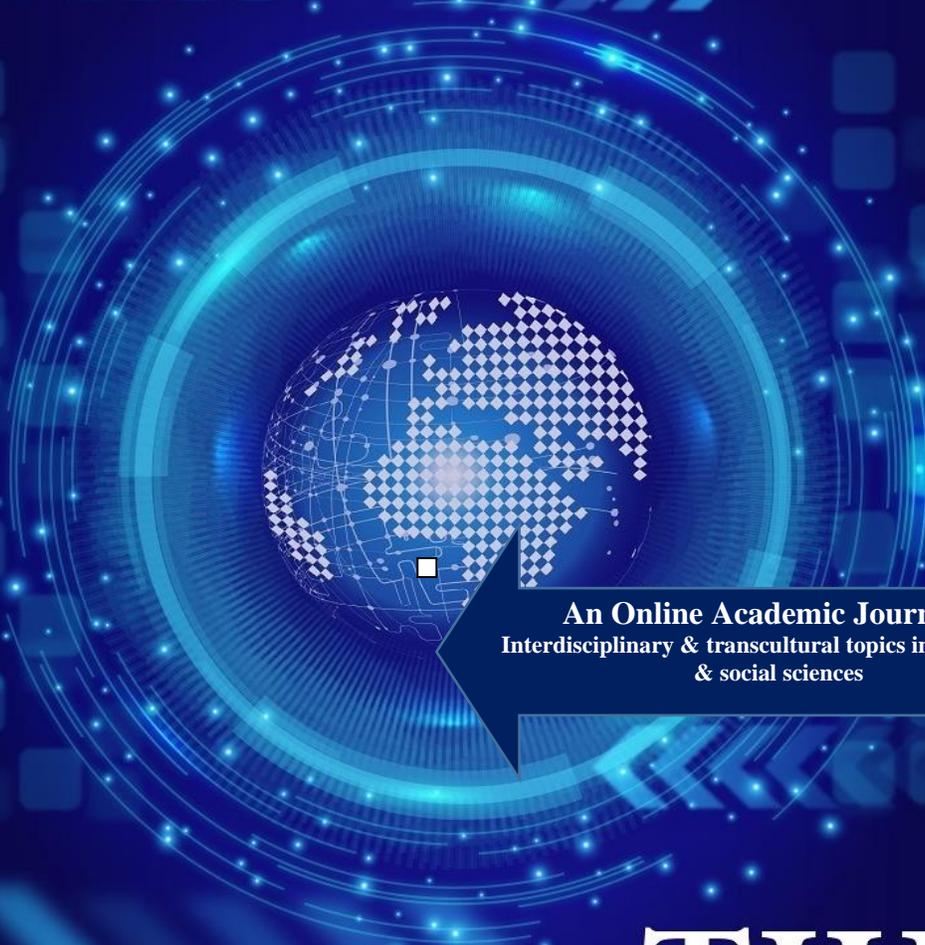


# Transcultural Journal of Humanities & Social Sciences

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Interdisciplinary & transcultural topics in Humanities  
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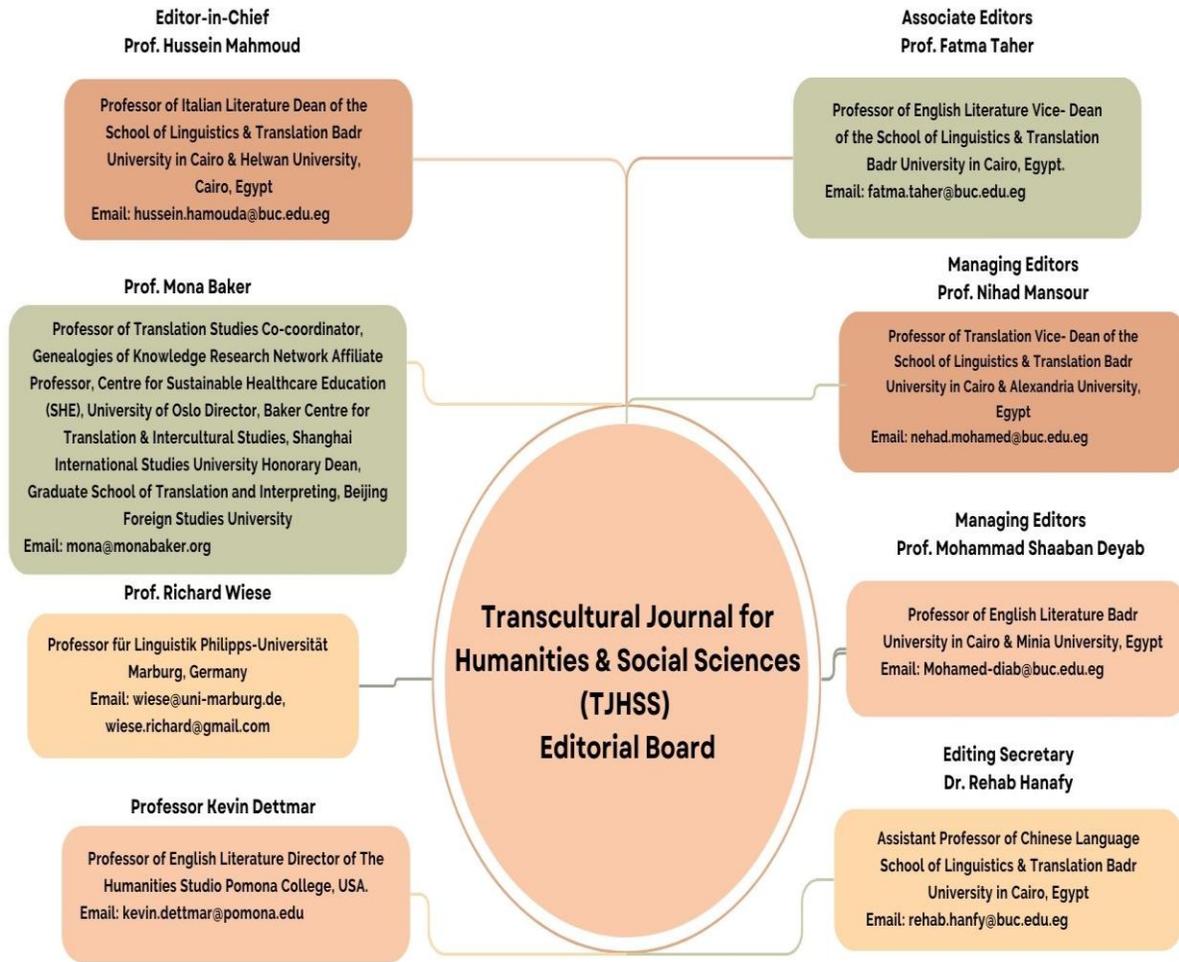
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## Textual Competence in *Aladdin and The Enchanted Lamp*: A Text World Study

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**Abstract:** Cognitive Translation Studies shows interesting advances in translation studies because translation could be considered as a cognitive process of reproducing texts from a source language into a target language. With the help of understanding the mental representations created in any text with the help of cognitive theories, it would be easier for translators to translate any type of text, especially Children's Crossover Fantasy Fiction novels due to their unique characteristics. Therefore, this paper aims to apply Werth's (1999) Text World Theory and its augmentation by Gavins (2007) to *Aladdin and the Enchanted Lamp* novel under textual competence as an integrated translation competence. This takes place through applying a qualitative analysis of the novel under study through dividing the text into worlds and representing them in a coherent and united manner in the source language to be easily understood by the translators so that they can translate the novel appropriately and transmit all the morals and emotions presented. The results show that applying Text World Theory to the novel under study helps in having a comprehensive understanding of the text worlds presented for encouraging translators to be aware of both text world construction and its presentation during the process of translation to provide a coherent and a comprehensive target text.

**Keywords:** Cognitive Linguistics - Cognitive Translation Studies– Textual Competence - Text World Theory – Translation Competence

### 1. Introduction

Nowadays, Cognitive Translation Studies presents an increasing number of research studies as a new interdisciplinary approach, diversified approaches to cognition and an expanded list of research topics (Sun et al., 2021). Translating texts of Children's Crossover Fantasy Fiction characteristics needs more attention because such genre is not only attracting children, but also adults. Moreover, there would be a moral lesson at the end of the narration which is supposed to be correctly implied. Therefore, on translating such genre, the translator should consider each lesson presented carefully to be able to transmit the underlying message of the narrator from the source language into the target language, especially in a different culture. This could take place via the help of cognitive theories because cognitive linguistics focuses mainly on the mental representations of a text to help in fully understanding the source text. Furthermore, there are many cognitive theories dealing with this perspective such as Text World Theory (TWT), Possible Worlds Theory (PWT), Blending Theory (BT), and many other. Text World Theory, in particular, is compatible with the current study because it is a cognitive-linguistic model for discourse analysis, which is characterized by its comprehensive application of cognitivist principles in analytical practice. As a cognitive-linguistic model of discourse analysis, TWT provides a new perspective in translation through focusing on the mental representations of the text. Thus, Text-world theorists believe that "it is text worlds, i.e. our mental representations of discourse, that play an essential role in our understanding of utterances and expressions of ideas" (Werth, 1999, p. 7). According to this notion, in order to maintain textual competence in translation, it may be assumed that text worlds

function as the media linking between the translators' complete understanding of the source text and their production of the target text.

In the process of translating literary texts in general and children's crossover fantasy fiction novels in particular, as the main aim of this study, textual competence needs to take place. This would be beneficial because each novel carries a moral lesson for children in the source language that is supposed to be easily understood by them and attracts adults' attention as well. Thus, Text World Theory (TWT), in terms of text worlds and the mental representations created in the text along with the ability to represent the text worlds of the source text (ST) in a coherent and justifiable manner in the Target Text (TT), is considered as an essential element for translation competence. In other words, the main aim of this study is to show the significance of textual competence, especially in translation studies to facilitate the process of understanding the text and knowing all the important details in the plot which would add to the meaning in the target language. It would help the translator to find the appropriate equivalence in the target language via understanding the significance of all language structures used.

## 2. Review of Literature

In this section, Text World Theory and its augmentation along with some previous studies, Textual Competence, and Translation Competence would be presented.

### Text World Theory

#### • *Text World Theory*

Text World Theory (TWT) has been firstly introduced by Paul Werth in 1994. His aim through his text-world approach has been to "create a linguistic theory based on the phenomena which actually occur" (Werth, 1999, p. 1). He argues that language use presupposes the existence in a context of situation. He also states that there is "a conceptual domain of understanding jointly constructed" (Werth, p. 51). This is performed by the participants, who are the producers and the recipients. This can be referred to as "world domain", which was borrowed from Van Dijk (1977). Werth (1999) defines it as "a deictic space, defined initially by the discourse itself, and specifically by the deictic and referential element in it" (p. 51). There are some similarities between Werth's notion of "text world" and "mental space and frame" by (Fillmore, 1985) and "idealized cognitive model" by (Lakoff, 1987). He adds that "the referential elements which are provided by the discourse activate areas of knowledge, including frames which are defined as whole chunks of experience and situations, codified and stored in memory as single items" (Werth, 1999, p. 20). Thus, the producer of the discourse builds up a mental representation based on such referential elements.

Werth (1999) uses many diagrams to support his model and to elaborate it to be clear and easily understood. His notation represented the text world as a rectangle divided into two sections. The first section deals with "world-building elements as time (T), location (L), character (C), object (O), and assumption (A). On the other hand, the second section represents function-advancing expressions, which are divided into both expressions (events) and modifications (actions and states). They are presented in horizontal arrows" (Werth, 1999, pp. 80-83). Regarding the sub-worlds, Ibrahim (2010) mentions that they are the "small-rounded rectangles within the text world frame which are represented in large-rounded rectangles. This means that the rounded rectangles have two different connotations. If they are within the text world frame, they indicate participant-accessible time and place" (p. 39). So, Werth (1999) elaborates that if the sub-worlds are surrounding the text world frame; they indicate

character-accessible “memories, dreams, wishes, etc.” This indicates that a situation cannot exist “without some conceptualization of it as such, i.e. a situation must be conceived, with “conceived” here including directly perceived, remembered, or imagined” (Werth, pp. 83-84).

Figure 1 Werth’s Notation and Model for the Analysis

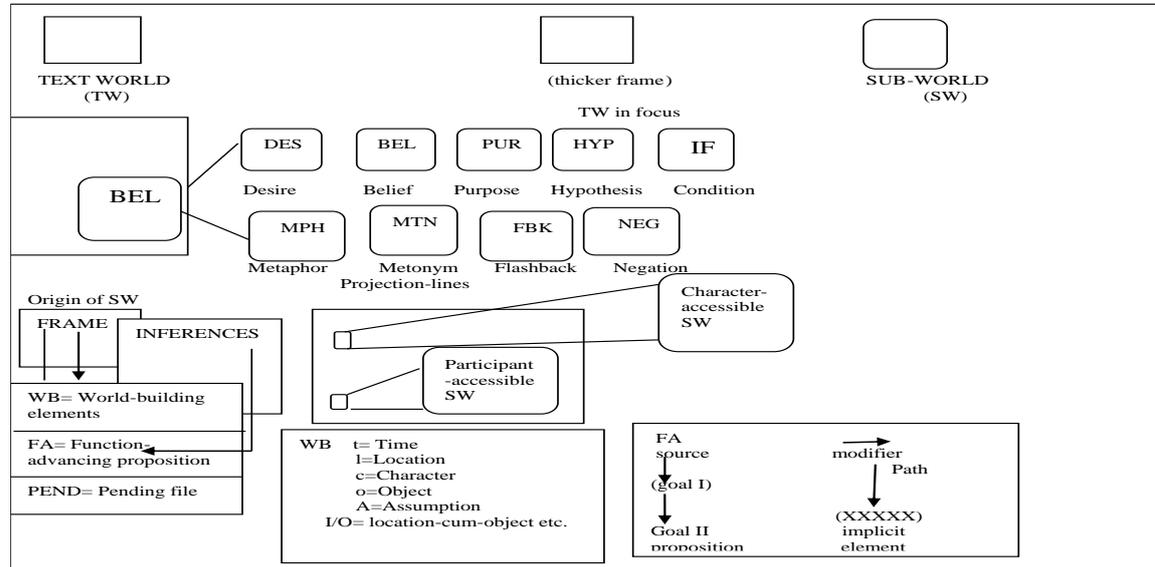
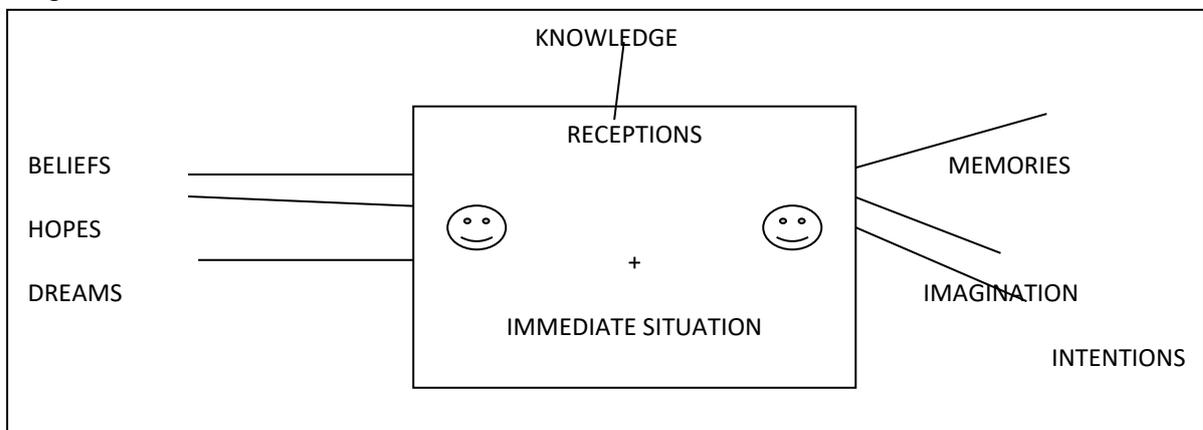


Figure 1 shows Werth’s Notation. (Adopted from “Text Worlds: Representing Conceptual Space in Discourse” by P. Werth, 1999: xvi)

• Discourse World

This world is mainly concerned with the identification of the participants and their relationship with each other in the source text. In other words, it deals with the background knowledge of the source text. This is going to help the translators with the construction of the text worlds, in terms of understanding the text and its context. Moreover, it is going to help the translators to provide additional background information for the target readers, who do not have an adequate shared knowledge of the source text. “As to what to be made explicit and how to present it in the target text, it largely depends on the translators’ conceptualization of the source text and their assumptions in regard to the target readers’ knowledge structure” (Tian & Wang, 2019, p. 16).

Figure 2 Discourse World



Text Worlds are associated with the world’s building elements. This is because the main of cognitive mechanism is to re-present the text worlds from the source text to the target text. This takes place through the following parts:

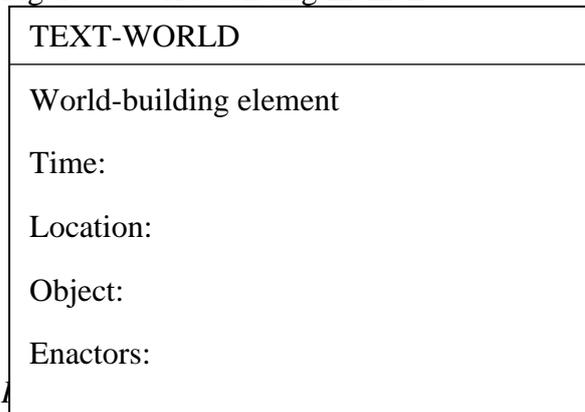
**World-Building Elements**

The building or the construction of text worlds is based on one’s understanding of the actual physical world. As a result, the first step in building up a text world is to define its world-building elements.

Location, time, enactors, and objects are the four basic world-building elements, although in some text worlds not all the elements are clearly stated. World-building elements “constitute the background against which the foreground events of the text will take place” (Stockwell, 2002, p. 137).

Location and time are considered as the central parameters of understanding the text and providing background information about. “Enactors and objects are respectively the sentient and insentient entities in a text world providing the referential information” (Werth, 1999, p. 52). Therefore, to present entities in translation, all these factors have to be taken into consideration through the use of the linguistic devices of the target language to ensure their accountability of presence in the text world in the target text.

Figure 3 World-building Elements



*Adapted from ‘Text World Theory: An*

**Function-Advancing Propositions**

Function-advancing propositions’ main aim is to specify what is going on with the world-building elements and what is happening in the text world. They “propel the story forward and facilitate the development of the argument” (Norgaard et al., 2010, p. 160).

Therefore, Werth’s (1999) Text World Theory can be regarded as a dynamic or an active cognitive process when the content of the discourse, which is the text, is comprehended as mental representations or worlds. Taking this into account, translation can be considered as a cognitive communicative process of reproducing texts as worlds in the target language.

Therefore, Stockwell (2002) summarizes the world-building elements as follows:

World-building elements constitute the background against which the foreground events of the text will take place. They include an orientation in time and place, and they create characters and other objects that furnish the text world available for reference. Function-advancing propositions propel the narrative or dynamic within the text world forward. They constitute the state, actions, events, processes, and any arguments or predictions made in relation to the objects and characters in the text world. (Stockwell, 2002, p. 137)

- **Sub-worlds**

Werth's choice of the term sub-world "suggests some sort of hierarchy within his model." (Gavins, 2001, p. 410) Werth (1999) divides the sub-worlds into three types: "deictic, attitudinal, and epistemic" (p. 187).

First, deictic sub-worlds occur when the deictic parameters created for the text world are changed either by a participant or by a character. In other words, they occur when there is a shift from temporal or spatial parameters of the original text. Second, attitudinal sub-worlds convey the attitudes of the participants in any proposition in the discourse. According to Werth (1999), attitudinal sub-worlds depict, "notions entertained by the protagonists, as opposed to actions undertaken by the protagonists in the discourse" (p. 216). He divides them into three areas of conceptual activity: desire (want-worlds), belief (believe-world), and purpose (intend-world). Want-worlds deal with what the participants predicate, so a remote sub-world would be created in the mind of the participant such as wish, want, hope, and dream. In that remote-sub-world, a desire would be created, which should cooperate with the actions needed to take place to satisfy such a desire. Believe-worlds deal with the remote worlds, which the participants create to express a degree of belief or attitude towards a proposition. Intend-worlds take place when a participant produces a speech act, which expresses his intention of future action. This includes acts of promising, offering, commanding, and requesting. Gavins (2000, p. 21) states "Werth acknowledges some degree of overlap between intend-world and want-world since want-world also involves some form of future action. However, he argues that in case of want-worlds, unlike intend-worlds, there is no intention to carry out the action." Third, epistemic sub-worlds are constructed by "expressions which set up moralization in discourse such as hypotheticals, conditionals, and modals" (Werth, 1999, p. 188). Indirect speech acts are also involved.

• ***Gavins' Augmented Text World Theory***

Gavins (2007a), in her introduction to TWT still, viewed "communication as essentially rule-governed" (p. 11). She emphasizes the wilfulness of discourse participants instead of employing the "meta-principles" proposed by Werth and asserted that "communication can be brought into being only through a conscious act of human will" and that "understanding the volitional aspect of communication is key to understanding the discourse process as a whole" (Gavins, p. 19). Moreover, Lahey (2014) mentions that "in Gavins' alternative approach, all modalized expressions, including those signalling want-, belief-, and desire- class contexts fall under her new "modal world" category" (p. 14).

Therefore, Gavins (2007a) develops Werth's (1999) Text-World model. Ibrahim (2010) lists Gavins' modifications as follows:

- Proposing a different categorization of Werth's third conceptual layer of TWT, dividing sub-worlds into world switches and modal verbs;
- Dealing with notions such as focalization, indirect thought representation, and free indirect discourse in epistemic modal worlds;
- Dealing with stylistic devices such as narrative deception, surprises, and twists in the tale under the notion of world repair;
- Further refining the notion of split discourse worlds with particular reference to written discourse;
- Accounting for readers' involvement particularly in the text worlds of fiction. (Ibrahim, 2010, p. 49)

Finally, Gavins (2007a) examines Werth's (1999) third conceptual layer known as 'Sub-worlds' and discovered some inconsistencies. This leads to proposing a new

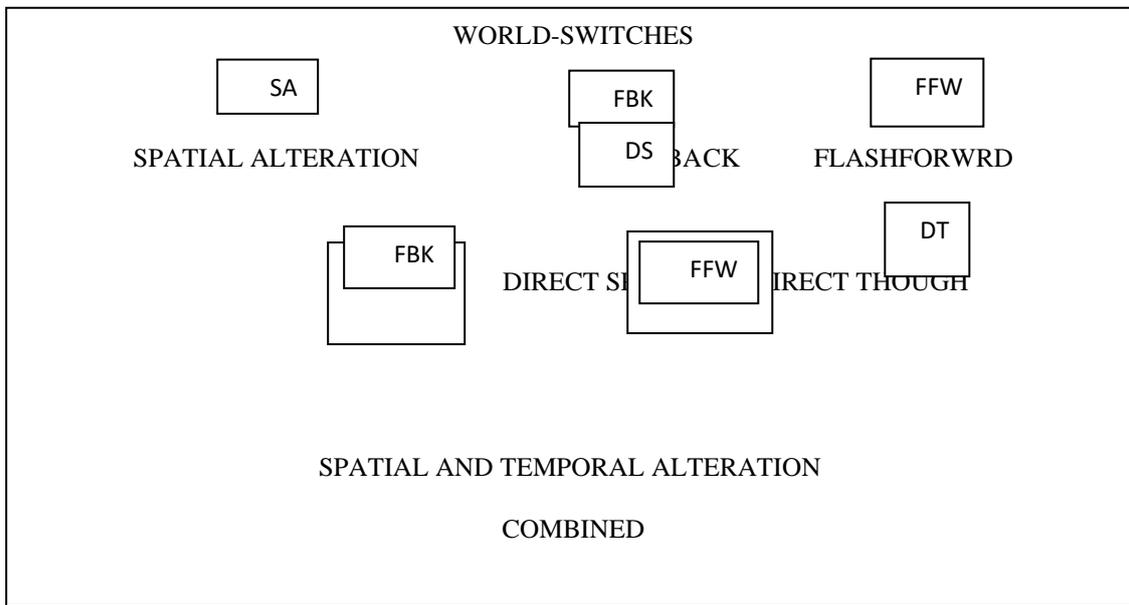
classification of it into two types, namely, world switches and modal worlds, which would be discussed in detail later.

• **World Switch**

Although there are cases when a text triggers one single text world, it is more common to find a series of text worlds to be built up from a text. As the discourse goes on, new text worlds will be constructed. The development of text worlds as such is called “world-switch” (Gavins, 2007).

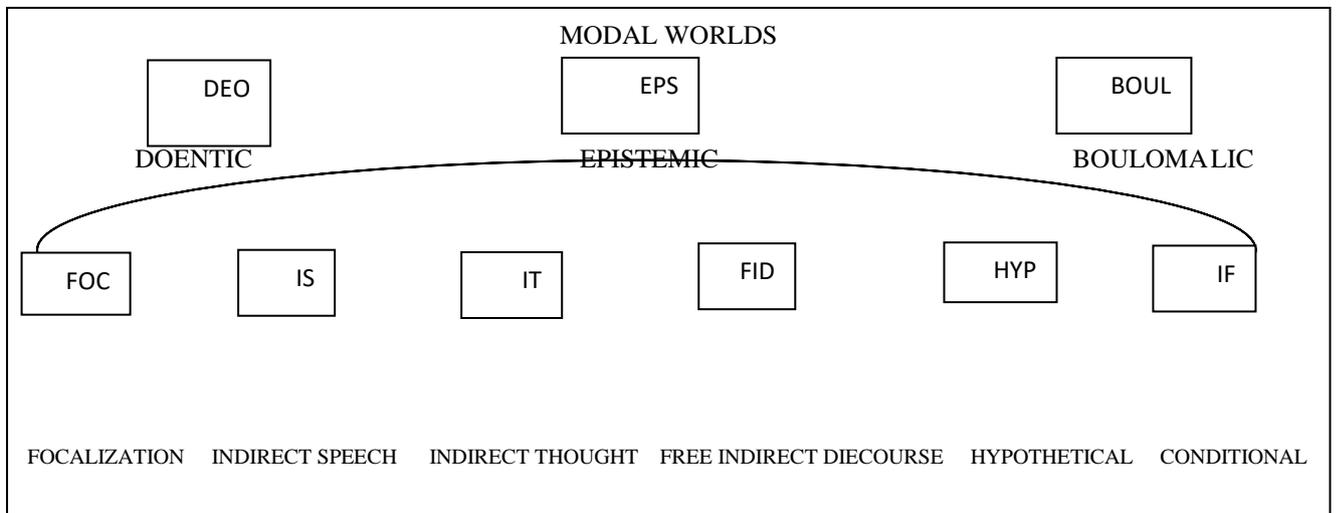
Space or time alteration could indicate a world-switch that may function as a means of coherence. This happens on the basis that translation, as a type of writing, needs to be coherent in terms of connection and relations of the text worlds within the source text. In order to maintain coherence of text worlds in the target language, similar linguistic devices might be found, but alterations are needed in order to accommodate with the practice of the target language and culture.

Figure 4 World Switches



(Gavins, 2005a, pp. 64-65). Gavins (2005) provides a detailed and systematic account of the semantics of modalization, which has been provided by Simpson. It has enabled a more consistent restriction of the area of TWT to be undertaken. A newly clarified category of modal-worlds has been formulated to include deontic, boulomaic, and epistemic modal items as follows:

Figure 5 Modal Worlds



Gavins (2007a) also adds to the epistemic modal worlds more examples of remote worlds such as “those built up as a result of focalization (FOC) in narrative, instances of indirect thought (IT), and free indirect discourse (FID)” (p. 128). She states, “focalized narratives can furthermore also be regarded as modal-world forming, because in these narratives both world-builders and function-advanced elements are filtered through the perspective of one or more characters” (Gavins, 2003, pp. 131-132).

#### • **Previous Studies in Text World Theory**

There are many studies that have shown the impact of the application of Text World Theory in understanding different types of texts. Canning (2017) has tackled Text World Theory from a different perspective. She has provided a study which is the first of its kind in analysing real-time reading contexts with real readers during a researcher-led literary project (‘read.live.learn’) in Northern Ireland’s only female prison. Canning (2017) has used TWT to consider the personal and social impact of reader engagement in the talk of the participants. The results show that TWT has helped in understanding the social and personal benefits of reading stylistically rich literature in reading groups to express the interdisciplinary value of stylistics.

Tian and Wang (2019) have discussed the significance of applying Text World Theory to translation studies and addressing its implications for translator training. They have mentioned that translation is considered as a cognitive communicative process of dividing the text into worlds. Moreover, they have elaborated the fact that the (in)coherence among text worlds as they are represented in translation provides a legitimate criterion for the evaluation of translation competence. They have concluded their study by suggesting that translators should view translation as a cognitive-linguistic process of text-world construction and presentation, which may promise a more proactive approach to translator training by encouraging translator trainees to pay special attention to the expansion of their knowledge structures (Tian & Wang, 2019).

Another study to show the impact of TWT in understanding literary texts has been introduced by Hamed (2020). In her study, Hamed (2020) has tried to prove that context-dependent text world analysis of narratives is useful in rendering participants’ senses because TWT explains the process of readers’ moving from textual information towards the deep nature of text worlds. The results have shown that TWT demonstrates the cognitive processes taking place through the process of reading, the process that leads to text interpretation and accessing meaning.

#### • ***Textual Competence***

Translation is not supposed to be taken as an equivalence-based language replacement by the book. However, it must be taken as a communication process mediation. Based on the development of studies on translation competence, it can be divided into four phases: natural translation view, componential view, minimalist view, and cognitive view (Li, 2011). Therefore, textual competence deals with the knowledge of texts’ regularities and convention, genres, and types. In other words, it is concerned with the existing knowledge structures to build the text worlds and make communication possible. Moreover, it is important to distinguish texts to be able to know how to be translated. This is simply because translating a fiction work is totally different from translating a non-fiction one. Thus, having the competence to differentiate between text types is very crucial for any translator. Furthermore, textual competence enables the translator to see how certain text genre functions in a certain culture. Therefore, textual competence refers to the ability of the translator to comprehend the text structured in both source and target texts.

### • Translation Competence

Pym (2003) states “the general trend among theorists has been to expand the multicomponent model so as to bring new skills and proficiencies into the field of translator training” (p. 481). Therefore, there are many models for such multicomponent such as the PACTE (Process in the Acquisition of Translation Competence and Evaluation, 2000, 2003 & 2005) model which is considered “the most sophisticated”. In their original model, translation competence is made up of six components: communicative competence in two languages, extra-linguistic competence, transfer competence, professional instrumental competence, psychophysiological competence, and strategic competence (PACTE 2000, see Fig. 6)

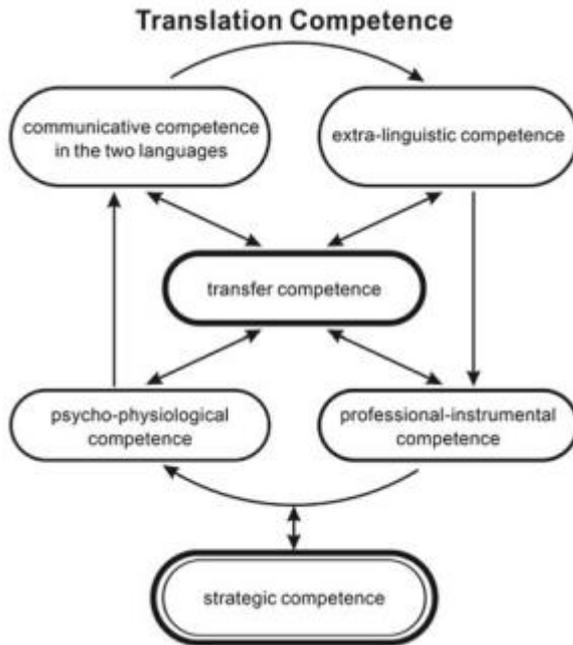
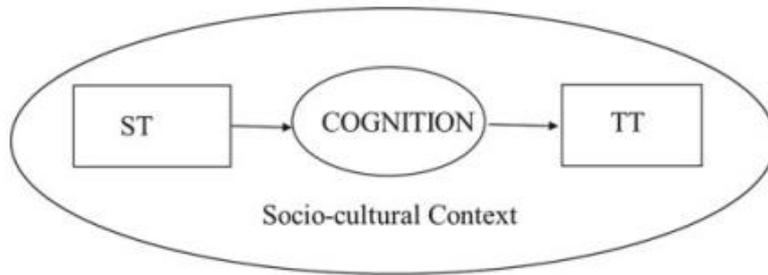


Figure 6. Original Model (PACTE., 2000: 99–106)

Afterwards, according to the PACTE (2005), translation competence is composed of five sub-competences which are bilingual sub-competence, extra-linguistic sub-competence, knowledge about translation sub-competence, instrumental sub-competence, and strategic sub-competence. Moreover, Pym (2003) argues that the multicomponent expansions of competence are “conceptually flawed” as “they will always be one or two steps behind market demands” (p. 481). Thus, he defends a minimalist approach to translation competence which had been proposed earlier in Pym (1991).

House (2013) stresses that translation is an interlingual textual activity that happens in the translator’s bilingual mind where the translator complies with professional ethics, makes use of profession-specific translation tools, and interact with other translators, clients or any other party that may be engaged in the process.



The cognitive, textual and external world of translation

Figure 7. *The Cognitive, Textual, and External World of Translation* (House, 2013: 46-60)

Therefore, translation is concerned with two main things: the act of translation and the context of the translation. This means that the translator is supposed to make inferences based on pragmatic context dependent clues, according to the lexicogrammatical constraints of L1 and L2 (House, 2013). Such knowledge helps the translator convey the communicative intent of the translation in terms of knowing intended text functions, time and place of text reception, motive, sensitivity to the needs of the target readership. Also, it helps in knowing about differences in dialect or variety as well as differences in genres and text types.

### 3. Methodology

The current study aims to show the impact of textual competence on translation studies, especially Children's Crossover Fantasy Fiction novels. It provides a cognitive analysis of *Aladdin and the Enchanted Lamp* novel applying Werth's (1999) Text World Theory and its augmentation by Gavins (2007) to express such impact on the process of translation.

#### • Data

The data has been analysed from a cognitive and a pragmatic point of view. For this reason, extracts from *Aladdin and the Enchanted Lamp* (2000) novel illustrated by Thomas Sperling are analysed based on elements of TWT in order to express the importance of textual competence to understand a crossover fantasy fiction work of art that is mainly dedicated for children and attracts adults' attention to be easily understood.

#### • Procedures

The analysis takes place in a qualitative manner for the whole six chapters. However, for the current study, only four extracts have been presented to show the significance of applying Text World Theory (TWT) on understanding the literary texts to be easily translated. The analysis is going to be on both levels the macro and the micro. Macro-analysis is done in terms of the application of some of the cognitive elements derived from TWT and its augmentation regarding the setting of the interaction. Micro-analysis is done in terms of the application of lexical choices and their significance in alignment with TWT elements.

#### • Elements of TWT

1. Discourse World.
2. Text World includes the World-Building Elements.
3. World Switches include:
  - a. Spatial Alteration (SA).
  - b. Flashbacks (FBK).
  - c. Flash Forwards (FFW).

## 4. Modal Worlds.

**4. Results and Discussion**

The analysis is on both levels the macro and the micro in order to show the significance of applying TWT to the novel under study. The main purpose of such analysis is to serve as a guideline for the translator as a step before translating the text to provide a more understanding of all aspects of the novel. It shows the Discourse World of the novel under study, the World Building Elements, the Modal Worlds, and the World Switches found. The analysis takes place on the whole text in order to express the significance of TWT in understanding the novel under study to be easily translated. For the current study, there would be four extracts to show the impact of textual competence in translating literary works from the source language into the target language. The analysis starts with explaining the Discourse World of the whole text to help the translator in having an overall view about the text. Then, the text worlds and the focalized epistemic modal worlds (FOC), which includes World Switches the Modal Worlds, would be discussed separately based on the extract provided.

- *Discourse World*

The plot was about an only child called *Aladdin* who lived with his mother in a simple house. Five years ago, he lost his father *Moustapha*, so he was supposed to take care of the family. However, the opposite happened as his mother was the one taking care of the family. In other words, she worked day and night to support her family and *Aladdin* spent his day and night in the streets of the market playing with the other boys. One day, he was playing in the market and met an old man claiming that he was his uncle *Abanazar*, who gave *Aladdin* some money. Moreover, he asked *Aladdin* to visit him at home to see his mother as being a member of the family. On the following day, *Abanazar* bought some cloth for his nephew and took him to a certain garden. There, *Abanazar* asked *Aladdin* to wear the magical ring and to move a huge stone to open an underground cave. Moreover, he asked *Aladdin* to go downstairs to get him an old lamp. After that, *Aladdin* went down and got some jewels and found the lamp, but he refused to give it to his uncle. Thus, his fake uncle pushed him down and locked the opening with the huge stone and left *Aladdin* trapped in. *Aladdin* stayed trapped for three days until he remembered the magical ring and asked it to take him back to his mother. Five years later, *Aladdin* had his own shop in the market and was loved by everyone. He got a new house with many beautiful things due to the help of the lamp and its jinnee. One day, *Aladdin* saw Princess *Badr-al-Budur*. He fell for her and decided to marry her, so he asked his mother to visit the Sultan and give him a plate full of jewels to marry his daughter. With the help of the jinnee, he got a big palace and married the Princess (his love). Later, *Abanazar* thought that *Aladdin* was dead and tried to search for the lamp. Suddenly, he found that the lamp was in a palace and found out that *Aladdin* was still alive. He decided to have a revenge by kidnapping the princess and stealing the lamp as well as the whole palace. However, *Aladdin* found out the place of his wife and went there to get her back. On meeting her, he told her about his plan of rescue. They executed the plan together. Finally, *Aladdin* killed *Abanazar*, got his wife back, and asked the jinnee to take them back to their palace. At the end, they lived happily ever after.

- *Analysis on the Macro-level*

- *Text Worlds- Extract 1*

WB- World Building Elements  
 T= Day Time  
 L= The market/ Aladdin's house  
 C= Aladdin- His Mother- Abanazar

For the Focalized Modal World

(FOC), there are four Direct Speeches (DS), two Spatial Alteration (SA), one Negation (NEG), and one Deontic World (DEO).

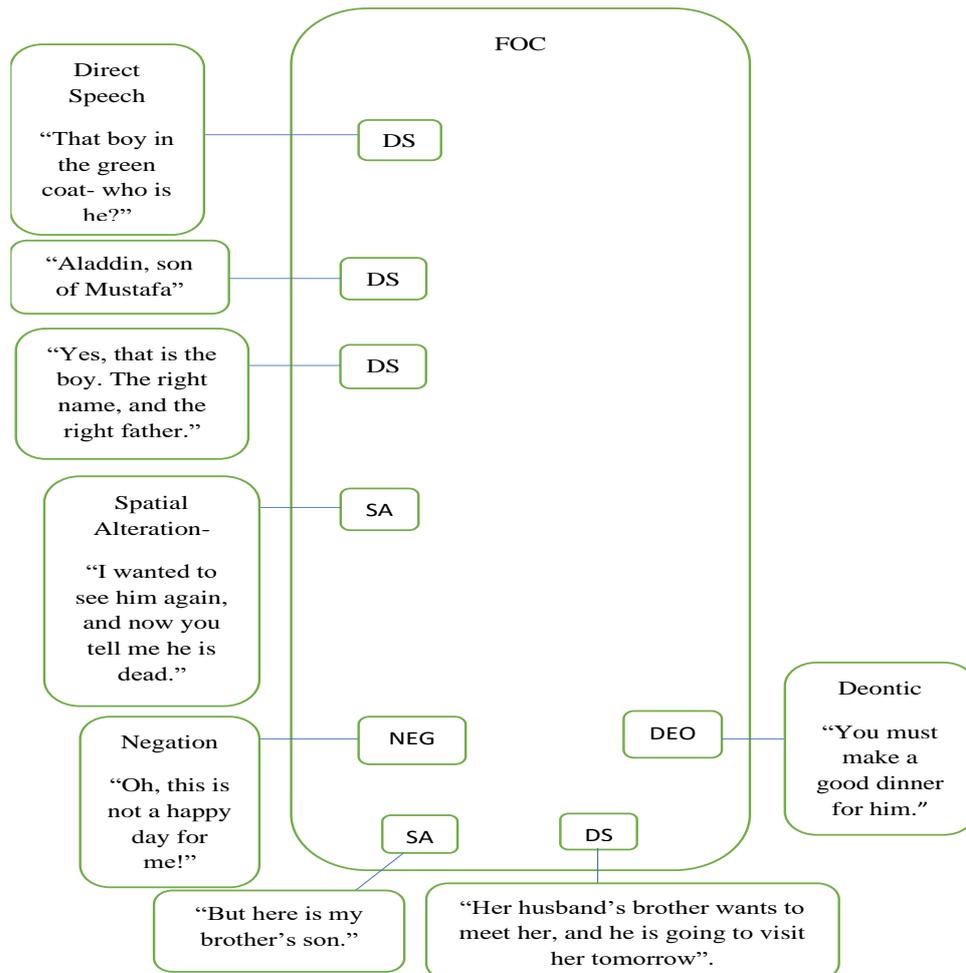


Figure 8. Extract 1- (p. 2-5) Focalized Modal World (FOC)

• **Analysis on the Micro-level**

The chapter starts with providing a brief introduction of Aladdin and his family to help the audience understand and have an idea about the protagonist's life and to know the reasons behind being the protagonist. At the same time, it introduces Abanazar, who is the antagonist because of his suspicious way in asking about Aladdin and gathering information about him. The use of the direct speeches **“that boy in the green coat, who is he?”** indicates determination because of the use of the **“that and the”** in addition to the use of the direct question **“who is he?”**. The direct reply in **“Aladdin son of Mustafa”** informs the audience or readers that Abanazar is searching for him, and he is the concerned person who is going to help him (as mentioned in the Discourse World). The confirmation or assertion in **“Yes, that is the**

boy. The right name and the right father” along with the use of the definite article “the” assert the Abanazar is there to find someone known as Aladdin and that he is not his uncle as pretended. The Spatial Alteration found in “I wanted to see him **again** and **now** you tell me he is dead” shows contradiction in order to earn Aladdin’s sympathy and willingness to do anything for him. Also, the use of the determiner “here” indicates closeness and confirms that Abanazar has found the person he was searching for. After Aladdin knows that his uncle is here and is going to visit at home, he asks his mother to prepare a good dinner to show his uncle that they are living a good life. The use of the Deontic World “You must a good dinner for him” expresses obligation which is represented in the modal verb “must”. Also, it proves that Aladdin believes him. Therefore, Abanazar is now able to enter Aladdin’s life and to know how to deal with him.

- *Analysis on the Macro- level*
- *Text Worlds- Extract 2*

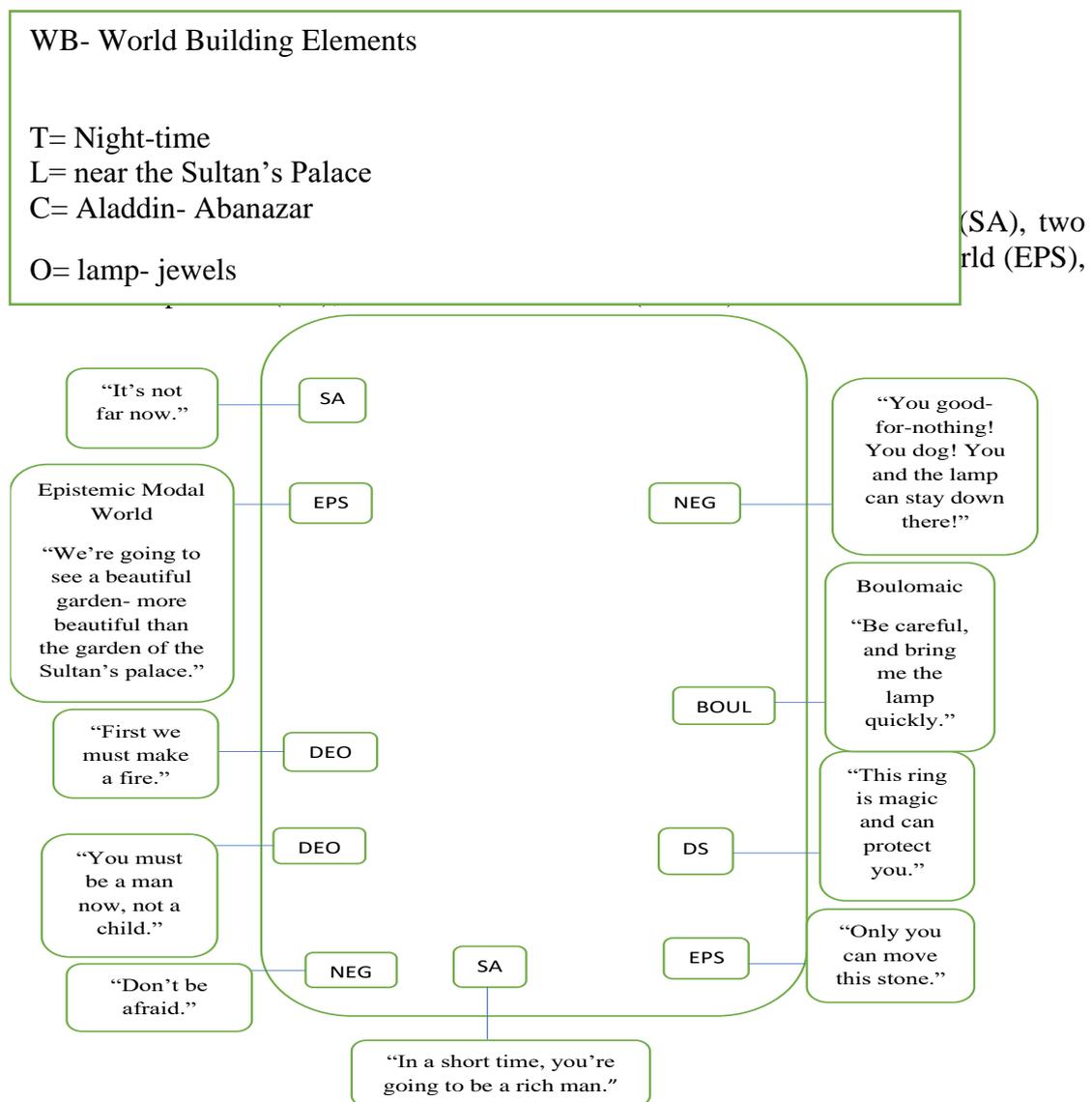


Figure 9. Extract 2- (p. 8-13) Focalized Modal World (FOC)

- *Analysis on the Micro-level*

The excessive use of the Spatial Alteration (SA) as in “**In a short time**, you’re going to be a rich man”. “It is far **now**” indicates that Abanazar is the antagonist who tries to persuade Aladdin to do what he wants attracting his attention on being rich in a short period of time after he helps him. The use of the Epistemic Modal world in “**We’re going** to see a beautiful garden” and “only you **can move** the stone” shows how confident Abanazar is that Aladdin is going to like the place so he will go with him to see this beautiful garden. Also, it proves that Abanazar is looking forward to Aladdin’s help in moving the magical stone so that he can get the magical lamp. Abanazar always uses the Deontic world expressed in the use of “must” to express obligation, confirmation and that Aladdin is supposed to trust him as he is no longer a child. The use of the Boulomaic world “**Be careful** and bring the lamp quickly” elaborates how Abanazar feels about Aladdin. In other words, it shows that Abanazar only cares about the magical lamp, so he asks Aladdin to take care while being downstairs. This is going to be asserted via the use of the Negation world “**You good for nothing**” when Aladdin fails in getting the lamp. Therefore, Abanazar admits that Aladdin is a child and cannot handle any tasks rather than playing in the street with the boys. Consequently, Abanazar decides to leave Aladdin trapped because he is useless.

- *Analysis on the Macro-level*
- *Text Worlds- Extract 3*

WB- World Building Elements

T= Night-time

L= Aladdin’s Home

C= Aladdin- his mother-Jinnee

one Deontic world (DEO), one Epistemic modal world (EPS), one Direct Speeches (DS), two Spatial Alteration (SA).

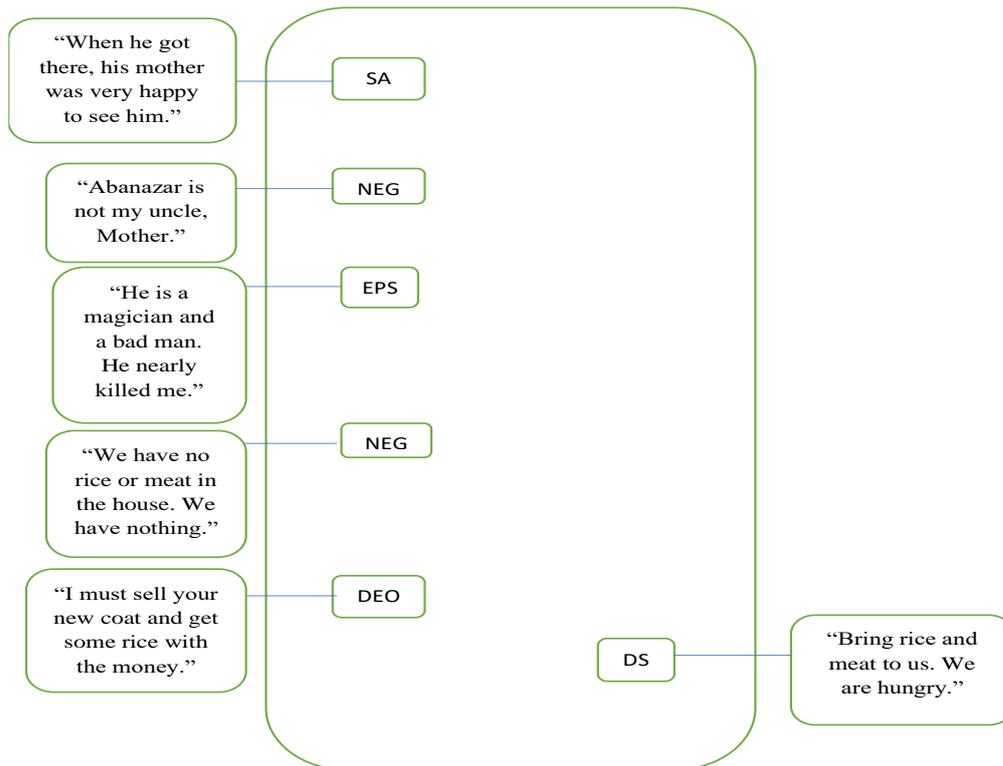


Figure 10. Extract 3- (p. 16-17) Focalized Modal World (FOC)

- **Analysis on the Micro-level**

The Spatial Alteration presented in “When he got there, his mother was very happy” acts as evidence that Aladdin is capable of saving himself on his own. Also, it shows that his mother was searching for him. Then, Aladdin figures out that Abanazar is not his uncle via the use of Negation world “Abanazar **is not** my uncle, Mother.” He asserts the fact that Abanazar is a magician through the use of the Epistemic Modal world “**He is a magician** and a bad man. He nearly killed me.” The use of the adverb “nearly” indicates that Aladdin was about to die and needed a miracle to survive. That miracle was the enchanted lamp. Then, Aladdin’s mother wanted to celebrate her son’s return, but she found nothing and asserted this through Negation “We have **no** rice. We have **nothing**.” This emphasizes how poor Aladdin is to the extent that his mother is obliged to sell his new coat to get money. This is expressed in the use of the Deontic world “I **must** sell your new coat and get some rice.” However, Aladdin remembered the lamp and its capabilities and asked his mother to sell some of the jewels he had. Therefore, this is the end of Aladdin’s life as a poor man and the beginning of his life as one of the richest men in the city.

- **Analysis on the Macro-level**

- **Text Worlds- Extract 4**

	WB- World Building Elements	
For	T= Daytime	
two	L= the Sultan’s Palace	(SA), and
Bo	C= Aladdin- his mother-Jinneer – the Sultan- Prime Minister- the Princess	(EG), one

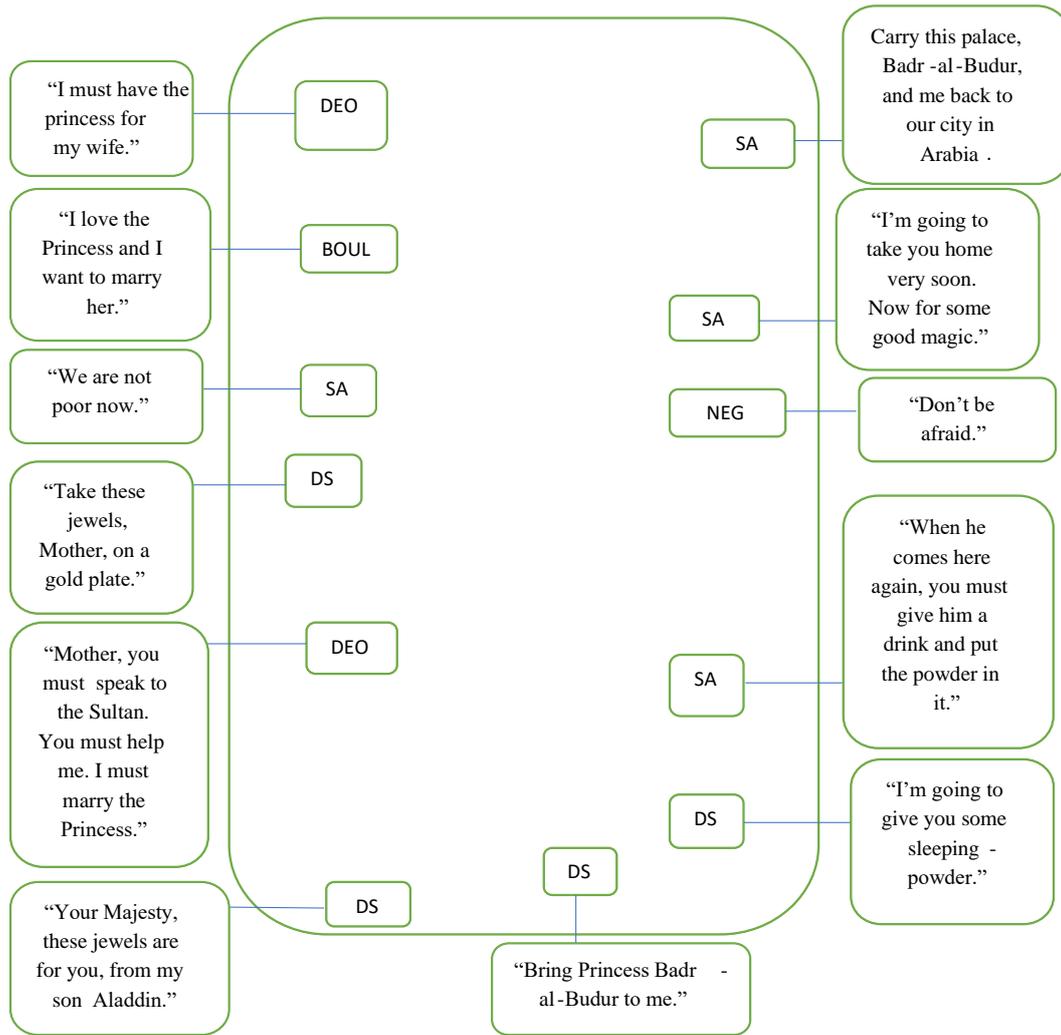


Figure 11. Extract 4- (p. 21-41) Focalized Modal World (FOC)

• **Analysis on the Micro-level**

This Focalized Modal World is dedicated to Aladdin and his love to Princess Badr-al-Budur. It is mainly about their relationship and the adventure that they both experienced because of Abanazar. The excessive use of Deontic world represented in the modal verb “must” indicates commitment and insistence because Aladdin insisted on marrying the Princess and he was committed to save her from Abanazar at the end. The use of the Boulomaic world expresses affection and love as represented in “I love the Princess and I want to marry her.” Aladdin was determined and wanted to marry the Princess, so he used Direct Speech “Take these jewels, Mother, on a gold plate.” to ask his mother to give the jewels to the Sultan to provoke him on approving his marriage. Moreover, he wanted him to know that his is rich. After being married to the Princess and Abanazar knowledge of Aladdin’s existence, Abanazar ordered the Jinnee to bring the Princess to him as an act of revenge via the use of the Direct Speech “Bring Princess Badr- al- Budur to me”. However, Aladdin knew about the place of his wife and went there with a plan of rescue. He wanted his wife to feel clam and to believe that he is going to save her using the Negation world “Don’t be afraid”. Furthermore, he discussed his plan with her and told her about her role using Spatial

Alteration and Direct Speech worlds. At the end, he rescued his wife, killed Abanazar, and asked the Jinnee to carry them back to the city of Arabia as expressed in the Spatial Alteration “Carry this palace, Bad- al- Budur, and me to the city of Arabia.” Finally, they both lived a happily ever after.

- **Findings**

The analysis shows that in each Focalized Modal World (FOC), there are many mental representations or text worlds created to make the text easily understood by the translators. The use of Direct Speeches (DS), for example, “*Bring Princess Badr-al- Budur to me*” indicate that this is the direct quotation by one of the participants. Thus, it must be translated as a quotation because it may have a significance. Negation (NEG) as in “*Don’t be afraid*” means that there is an opposition or different opinions. In this context, there is no room for being afraid or not having enough food in Aladdin’s house. Thus, knowing the context would be beneficial while translating the text. Spatial Alteration (SA) shows that there is a change of the time which the actions took place, and the translator must be aware of the significance behind each change of place or time. Sometimes, it is a flash forward and other times a flash backward. For example, “*We are not poor now*”, which indicates that Aladdin and his mother are rich and can buy everything they need. So, understanding the significance of each change would be beneficial to the translator in creating the link between the past and the present. Deontic World (DEO) such as, “*I must have the princess for my wife*” indicates obligation and necessity that an action must be taken. Boulomaic World (BOUL), for example, “*I love the Princess and I want to marry her*” is found to express hope, admiration, and love so a certain feeling could be conveyed. Epistemic Modal World (EPS) as in “*He is a magician and a bad man. He nearly killed me*” expresses willingness and confirmation. In a nutshell, the translator would have an overall view of the text and the structure which is supposed to be used along with the verb tense.

## 5. Conclusion

As a conclusion, it is already known that translation is a linguistic-cognitive act which involved with a sociocultural context. Thus, knowing the discourse world would help the translator in having a set of instructions in order to understand the text clearly and easily. He would be able to know about the participants and the setting of interactions, which would help the translator to know who the protagonist and the antagonist are. This could help in translating the moral behind the novel. Moreover, knowing about the setting of the interaction would direct the translator to choose the appropriate cultural concepts and terms in the target language to transmit the message correctly. Furthermore, dividing the text into worlds would enable the translator to know the significance behind all the modals used or the negation which took place as this has a significance. Such knowledge would allow the translator to produce a more coherent text in the target language. In addition, having an adequate consideration of the change in time and place of the interaction would allow the translator to maintain the unity of the text in the target language. In other words, it would enable the translator to choose the correct tense to avoid any kind of misunderstanding. Therefore, textual competence would be beneficial to maintain translation competence, especially in the translation of children’s crossover fantasy fiction novels.

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