

Abstract

This volume of *Officina Textologica* deals with the (partly or completely) semantic aspects of *context*. Following the previous volumes which dealt with co-referential relationships, thematic progression and (cognitive) frames respectively, this volume contains selected essays on *scripts*.

The essays are written versions of the presentations held at the conference *Scripts as dynamic text organisers* in Spring 2007. We might as well add „... *first approximation*” to the title since, as is usual with *Officina Textologica*, further detailed and in-depth discussion of the topic will follow in a subsequent volume.

The assumptions the authors elaborate in this varied and colourful volume emanate from different theoretical backgrounds and views. There may, for instance, be substantial differences in how the authors define and interpret the basic concept of *script*. They may consider a *script* as

- specific parts of background knowledge that belong to the collective knowledge of a community, or (in a perhaps slightly more individual interpretation),
- A level of subjective knowledge that assumes some specialised knowledge regarding e.g. the creation process of a literary work, a poet’s course of life, etc.

KÁROLY ISTVÁN BODA and JUDIT PORKOLÁB adopt two different approaches to the concept of *script*. In a textological framework, they try to explore an interpretation of the concept of *script* that could be appropriate in the communication, text processing and understanding process. Within a *cognitive science* framework, the interpretation of the concept of *script* is based on the background knowledge that can be arranged in a script-like form. As a consequence, it is necessary to examine different types of knowledge first. The authors describe four types of knowledge, along with the types of scripts that can be associated with them. This approach provides a broad interdisciplinary framework for research on the use of textological methods in the representation of cognitive process.

In her essay EDIT DOBI examines the possible relationship(s) between the type of text and the type(s) and organisation of the script(s) which are to be explored in the text. In general, two conclusions of the research can be outlined: first, the analyses indicate that promising and well applicable results can be foreseen in the field of textology and text typology. Second, the results depend crucially on the way the concept of *script* is defined, that is, how the degree of complexity of its constituents is established. For example, we may assume that

one possible script for the event of “arrival at a restaurant” is as follows: we enter, look for a table, take off our coat, sit down etc. (with some concessions regarding relative order). At some point, we have to decide whether this script provides satisfactory detail of description or we must take into consideration specific scripts concerning the way *how* we take off our coats, the various rituals of sitting down at the table etc. Beyond these issues, in the summary of the essay further questions are formulated for the future research of *scripts*.

In his essay, ISTVÁN CSŰRY discusses some basic theoretical and practical questions of script research. The author evaluates, among others, the significance or “linguistic/textological usefulness” of the study of scripts either on the macro level (i.e. in the whole text) or the micro level (i.e. in specific parts of text). In the analysis of scripts, he finds it important to pay special attention to *connectives*, which can be characteristic of certain organisations of scripts. In order to demonstrate his ideas on scripts, he examines the place and function of connectives in dialogues.

Distinguishing between the language-related and real-world aspects of scripts, SÁNDOR KISS outlines the phenomenon of the so-called “*shifting script*”. Shifting scripts are defined as “modified patterns” which describe a “modified course of events”. The author’s approach to the concept of *script* is basically traditional but can be also be characterised as innovative in a sense: he refines the classical interpretation of the *script* by emphasizing the fact that there can be more than one linguistic realisations of a script describing a typical course of events. The author characterises the concept of “*shifting scripts*” by the use of the four rhetorical operations (addition, deletion, substitution, and rearrangement). Illustrating his ideas, the author gives colourful literary examples from short stories by *Iván Mándy*.

ANDREA CSŰRY studies the scripts of dialogues and, similarly to Sándor Kiss, concentrates on those characteristics that are different from accepted prototypes. While analysing dialogues, she intends to reveal and illustrate the process of *misunderstanding*. Relying on Roman Jakobson’s model of communication, the author examines all aspects of communication that, as possible sources of errors, can lead to misunderstanding. These aspects are as follows: linguistic and non-linguistic knowledge of the sender and receiver, the message, code, medium and context. The varied and vivid sample texts, which come from both everyday life and literature, all serve the author’s intention to give instructive models for the process of misunderstanding which is basically stereotyped but can nevertheless have a number of interesting variations.

Following a cognitive approach, PÉTER PELYVÁS employs two definitions which highlight two related aspects of scripts or scenarios: the first definition focuses on the structure of the *event* itself, the second one concentrates on strategies of the verbal expression of that event. The author uses various

examples to illustrate strategies of organisation in the apprehension of an event as well as in its linguistic formulation. He considers the so-called “*impossible script*” as a very interesting form of the semantic organisation of text. Since this kind of script contains incoherent elements that are incompatible with the everyday experiences of the receiver, it results in an incredible story.

In her essay, FRANCISKA SKUTTA examines the relationship between two remarkable and complex phenomena: she investigates the related elements of, and differences between *script* and *synopsis* with the aim of exploring connections between them. The comparison is facilitated by the fact that both can be considered as systems (i.e. sets of organised elements). After outlining an elaborate typology of synopses the author focuses on the *narrative synopsis*, the study of which is most helpful in exploring relationships between script and synopsis. She establishes that one evident similarity between scripts and synopses is as follows: events and participants in both of them are “*beyond time*” and exist “*in themselves*”, i.e. they are in a “*timeless present*” and do not have the “*narrator’s contribution*”. The two phenomena can be seen as being even more closely related: the author demonstrates a kind of mutual dependence between script and narrative synopsis, which leads to the conclusion that “textological and narrative research can both provide major contributions to the other’s scientific enrichment”.

ANNAMÁRIA KABÁN interprets the concept of *script* in a way which reminds one of the applied sciences. She considers *scripts* basically as dynamic plans or strategies of organisation underlying the construction of texts. To demonstrate her ideas, she analyses the poem *Psalmus Hungaricus* by Jenő Dsida. In the interpretation process she emphasizes a special function of *scripts* which activates, as a loosest script, certain regions of the interpreter’s background knowledge concerning the history of literature. Therefore she considers some crucial elements of background knowledge related to the interpretation process—e.g. the religious faith of the poet, Psalm 137, which provides a frame of genre for the interpretation process, rhetorical devices, etc.—as *scripts*. As a final conclusion she proposes that the overall script of Dsida’s poem consists in “how the refusal of values becomes a value”.

In his essay BÉLA LÉVAI also relies on a literary work as a framework for analysing the concept of *script*. While examining the poem *Favágó* (Woodman) by Attila József in Hungarian and in its Russian translation, he focuses on the writing process of the poem and adopts Gábor Tolcsvai-Nagy’s definition of the *script*. He compares the original Hungarian poem with its Russian translation regarding the appearance and organisation of *poetical script*, and finds substantial differences. It is very interesting for the reader to follow how the original script of the poet can be recognised in, or interpreted into, the Russian

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translation. The differences come mainly from the characteristics of the two languages.

As it was mentioned before, the analyses and interpretations of the concept of *script* in the essays of this volume of *Officina Textologica* emanate from more or less different theoretical backgrounds. As a result, the conclusions and questions of the authors and the results of their research provide various suggestions for future directions of script research or, more generally, for the investigation of the semantic organisation of text.