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## POSSIBLE WORLDS OF A LITERARY TEXT CHARACTER: A COGNITIVE AND QUANTITATIVE LINGUISTIC APPROACH

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### ABSTRACT

The article aims to forward a model for analyzing the evaluative component of controversial literary characters. This model presupposes the application of the basic tenets of the possible worlds theory to the analysis of a fiction text, combining it with the methodology of cognitive and quantitative linguistics. To exemplify the employment of the developed model, the image of Louis XI, the King of France, depicted by W. Scott in his novel *Quentin Durward*, was analyzed. Portrayed as an astute politician, this protagonist puts on different guises and plays numerous roles while the plot unravels, trying to achieve his goals and influence the people around him. Such roles are viewed in the article as possible worlds of Louis XI. In these worlds, he is described through various positive and negative characteristics, which are considered predicates of basic propositional schemas featuring in semantics of lingual networks. To fathom the importance and ubiquity of the characteristics, two indices used in quantitative linguistics (coverage rate and mean frequency) were employed. Such a complex approach enabled to reveal the existence of 15 possible worlds of Louis XI in the novel. Two-thirds of them are primary possible worlds created via direct description of the image by the author, and one-third is secondary possible worlds, where the King is depicted indirectly by presenting the vantage point of other characters who appraise Louis and express their attitude to him. The most important characteristics of Louis emphasized by the author and featuring in the maximum number of his possible world create a portrait of a skillful medieval monarch. Being sly, he hypocritically conceals his true cruel and mercenary aspirations and generally succeeds in presenting himself to others as a devout Christian and wise ruler acting for the benefit of his subjects, which is vindicated by the prevalence of his positively charged descriptions. Thus, the image created by W. Scott in his novel lives up to the reputation of Universal Spider—the symptomatic nickname that this historical figure earned from his contemporaries.

**Key words:** basic propositional schema, character, coverage rate, evaluation, mean frequency, narrative concept, possible worlds, primary / secondary possible worlds, semantics of lingual networks.

**Д. Павкін. Можливі світи персонажу художнього тексту: лінгвокогнітивний та статистичний підхід.** Стаття має на меті запропонувати модель аналізу оцінності суперечливих літературних персонажів, що поєднує засадничі положення теорії можливих світів із методологією когнітивної та статистичної лінгвістики. Використання розробленої моделі було проілюстровано на прикладі аналізу образу короля Франції Людовіка XI, що є персонажем роману В. Скотта “Квентін Дорвард”. Зображений як проникливий політик, цей герой під час розгортання сюжету грає багато ролей, постаючи в різних іпостасях і прагнучи вплинути на людей довкола задля досягнення своїх цілей. Такі ролі розглядаються у статті як можливі світи Людовіка XI. У цих світах він отримує різні позитивні та негативні характеристики, які постають як предикати базисних пропозиціональних схем, запропонованих у семантиці лінгвальних мереж. Як було з’ясовано, Людовик XI існує в романі у 15 можливих світах, дві третини з яких створені безпосереднім авторським описом, а третина формуються іншими персонажами, “очама” яких ми бачимо короля Франції. Найважливіші характеристики Людовіка, які виявляють найвищі коефіцієнт розповсюдженості та середню частоту

вживання, створюють портрет вправного середньовічного монарха. Будучи хитрим, він майстерно приховує свої справжні жорстокі й корисливі мотиви, виглядаючи в очах оточення побожним християнином і мудрим правителем, який насамперед піклується про благо підданих. Кількісна перевага позитивно навантажених характеристик свідчить про успіх такої тактики лицемірства. Таким чином, створений В. Скоттом у своєму романі образ відповідає репутації Людовіка як Універсального Павука – влучного прізвиська, яке ця історична постать отримала від своїх сучасників.

**Ключові слова:** базисна пропозиціональна схема, коефіцієнт розповсюдженості, можливі світи, нарративний концепт, оцінка, первинні / вторинні можливі світи, персонаж, семантика лінгвальних мереж, середня частота.

**Д. Павкин. Возможные миры персонажа художественного текста: линвокогнитивный и статистический подход.** Целью статьи является разработка модели анализа оценочности противоречивых литературных персонажей. Предложенная модель сочетает основные положения теории возможных миров с методологией когнитивной и статистической лингвистики. Использование разработанной модели было проиллюстрировано на примере анализа образа короля Франции Людовика XI, персонажа романа В. Скотта “Квентин Дорвард”. Будучи опытным политиком, этот герой играет в романе много ролей, являясь в разных ипостасях и стремясь повлиять на людей вокруг него ради достижения своих целей. Такие роли рассматриваются в статье как возможные миры Людовика XI. В этих мирах он описывается различными положительными и отрицательными характеристиками, которые мы рассматриваем как предикаты базисных пропозициональных схем, предложенных в семантике лінгвальних сетей. Как показал анализ, Людовик XI существует в романе в 15 возможных мирах, две трети из которых созданы непосредственным авторским описанием, а треть формируются другими персонажами, глазами которых мы видим короля Франции. Важнейшие черты Людовика, которые характеризуются наивысшими коэффициентом распространенности и средней частотой употребления, создают портрет искусного средневекового монарха. Будучи хитрым, он мастерски скрывает свои настоящие жестокие и корыстные мотивы и выглядит в глазах окружающих набожным христианином и мудрым правителем, заботящимся в первую очередь о благе подданных. Количественное превосходство положительно заряженных характеристик свидетельствует об успехе такой тактики лицемерия. Таким образом, созданный В. Скоттом в романе образ соответствует репутации Людовика как Універсального Паука – меткого прозвища, полученного этой исторической личностью от своих современников.

**Ключевые слова:** базисная пропозициональная схема, возможные миры, коэффициент распространенности, нарративный концепт, оценка, первичные / вторичные возможные миры, персонаж, семантика лінгвальних сетей, средняя частота.

## 1. Introduction

At the beginning of the 18<sup>th</sup> century, Leibniz (Leibniz, 1710; 1714) introduced the notion of possible worlds as a purely theoretical construct to explore the theological problem of the existence of evil. Eventually, philosophers of the analytic school (see Russell, 1959) adopted it as a tool leveraged for solving problems in formal semantics. Later, the concept of possible worlds was borrowed into other fields of knowledge, notably discourse studies (Hidalgo Downing, 2003) and poetics (Bieliekhova, 2021; Doležel, 1998; Marina, 2017; Stockwell, 2016), with scholars attempting to marry it with the functionality theory in order to correlate textual and extra-textual worlds, where fictional and non-fictional narrations are juxtaposed. The advent of the new millennium witnessed the application of the possible worlds theory to the analysis of literary characters that has mainly focused on their transfictionality (Saint-Gelais, 2005; Ryan, 2008), i.e., the ability of protagonists to migrate from one fictional text to another. However, being developed within the framework of literature studies, the possible worlds theory lacks linguistic insights into the nature and peculiarities of characters “inhabiting” fiction texts.

This article aims to suggest a model for analyzing literary characters with special stress on the evaluative component of these characters. To exemplify the way such a model works, I employ it to

the analysis of the image of the king of France Louis XI created by Walter Scott in his novel *Quentin Durward*.

The necessity of this study is stipulated by the need of a new framework of analysis. In this paper, I suggest a framework that integrates basic tenets of the possible worlds theory, methodological apparatus of cognitive linguistics (namely the techniques used in semantics of lingual networks), and some statistical indices (mean frequency and coverage rate) of quantitative linguistics.

The object of the study is the image of Louis XI, the King of France, who is one of the characters in the novel *Quentin Durward* by Sir Walter Scott. The subject matter of the article is the possible worlds of Louis' existence in the novel, in which the image comes to be evaluated differently. The empirical data of the research consist of 606 descriptions of the King that contain propositions.

## 2. Methodology

The analysis of the image of Louis XI and the possible worlds of his existence in fiction comprised two stages. The basic premise of the first stage was the hypothesis that the analyzed character isn't a homogeneous entity. The King is described and acts differently depending on what protagonists he interacted with, while the plot of the novel unravels. This peculiar architecture of the image enabled to identify the epitomes of Louis XI in the book. The differences in such epitomes condition different evaluation each of them possesses. These epitomes I consider possible worlds of Louis XI in the novel.

The second stage consisted in analyzing static and dynamic characteristics of the image in each of the possible worlds. To analyze these characteristics, I found it expedient to draw upon accrued developments of cognitive linguistics. The overarching goal of this discipline is to expose the structure of information packages represented by linguistic units of different levels. Literary texts as peculiar units of the upper language level contain a narrative—a story consisting of a series of events united by temporal and causative relations (de Fina & Georgakopoulou, 2012, p. 2), where events are viewed as a transition from one state to another caused or experienced by their participants (Bal, 1997, p. 182). From the cognitive-linguistic standpoint, literary characters as elements of a narrative are viewed as narrative concepts described by a meta-text—the corpus of information about them. Conventionally, the structure of narrative concepts is modeled via ontologies that contain domains and parcels (Zhabotinskaja, 2017). However, the complex nature of the image of Louis XI in Scott's novel conditioned the choice of a different technique of analysis—semantics of lingual networks developed by Zhabonynska (Zhabotinskaja, 2013). The scholar maintains that the informational system of a human is organized as a mental network consisting of basic propositional schemas (BPS) that reveal major types of relations between an object and its features or between several objects, thus exposing general principles which determine categorization and arrangement of information about the world.

The integration of the two approaches is presented in the paper, where predicates of BPS describing features of Louis XI in each possible world were recounted with their number indicated in brackets. The BPS were grouped according to positive (+), negative (-), or neutral (0) assessment their predicates possess. The ratio of predicates with different assessments helped to establish both a summary evaluation of each possible world and the overall evaluation of Louis' image in the novel. The importance of Louis' possible worlds was determined by comparing the number of predicates describing Louis in each of them. The prevalence of the number of predicates indicated the prominence of this world in construing the general image of the King portrayed by Scott.

To determine the typical features of the image, the methodology of quantitative linguistics was applied, which consisted in establishing two indices. The first index is coverage rate which displays the ratio between subsamples where a certain unit is used and the total number of subsamples (Buk, 2008, p. 22). In the analyzed data, I calculated the ratio between possible worlds

where a certain characteristic of the image features and the total number of possible worlds of Louis XI created by the author in the novel. For instance, Louis is described as pious in 7 out of 15 possible worlds, which makes the coverage rate of this characteristic equal 47% (7 divided by 15). This rate allowed to detect the ubiquity of a certain characteristic across all epitomes of Louis and thus its relevance as a constituent of his generalized portrait. The second index is mean frequency, which is calculated as the ratio between the total number of usages of a linguistic unit and the number of subsamples where this unit features (Buk, 2008, p. 20). Applying this technique to the data under analysis, I determined the ratio between the number of usages of Louis XI's certain feature and the number of possible worlds where this feature is mentioned. For example, the piety of the King is mentioned 42 times in 7 possible worlds, so the mean frequency of this feature equals 6 (42 divided by 7). Thus, mean frequency manifests how typical is this feature for every possible world.

### 3. Results and discussion

The term "possible worlds" was coined by Leibniz and used in his treatises *Theodicy* and *Monadology* (Leibniz, 1710; 1714). The philosopher claimed that God's mind which exists beyond space and time is limitless and full of ideas out of which He chooses some to translate into reality. These ideas Leibniz called "possible worlds" and argued that phenomena and objects they contain are "major groups of co-possibilities" (see Lysova, 2007, p. 26), i.e., they can co-exist and may be described by uncontroversial statements (see Russell, 1959, p. 612). The world we live in was selected by God to be implemented into reality because it is the best and the most harmonious out of all of them (Mykolaichuk, 2014, p. 145).

The theory of Leibniz stayed largely unnoticed by the academia for more than a quarter of a millennium until it was awakened from dormancy in the 1970s by scholars in the field of modal logic—Kripke, Hintikka, Rescher, Lewis, and others. These theoreticians of analytic philosophy were preoccupied with solving the problem of veracity or falsehood of statements. According to Kripke, any statement is true only under certain conditions the sum of which he considers a possible world (Kripke, 1986, p. 4). Consequently, our universe is viewed as a complex hierarchy of possible worlds called a modal system, or M-model (Kotovska, 2015, pp. 128-129). The real world is the nucleus of this hierarchy, while the periphery that is linked to it is filled with an endless number of possible worlds. An individual resides in the real world and projects their ego onto the possible worlds of their choice, creating different developments of events in them. While all conceivable alternatives to the real world are epistemologically possible worlds, only those that a person can imagine become logically possible worlds (Hintikka, 2019).

Being thus reclaimed by philosophers, the possible worlds theory found wide application in literary studies. Linguistically, all hypothetical worlds created through a special system of language means have come to be considered possible worlds (Babushkin, 2001, p. 10). In fiction, the builder of such worlds is the writer, but the reader takes an active part in world construal as well, restoring in their mind "a situational model" (Graeser, Singer & Trabasso, 2002) out of informational fragments provided by the author. "Possible worlds of a literary text" is a broad umbrella term subsuming various models of organization of fiction text semantics.

The first model presupposes the literal presence of several physical worlds where the scene is laid. Being fictitious, it contains objects whose properties differ from those of the real-world objects, or objects that don't exist in the real world (Searle & Vanderveken, 1986, p. 244) and the unraveling of the plot in one world is totally inconceivable in another. In this model, the possible worlds interact with each other in three ways (Korotkova, 2001, pp. 11-14). They can overlap, superimpose, or merge, and in each case, the boundaries between worlds undergo certain transformations. If the worlds merge, their boundaries become fuzzy; if one superimposes over another, their boundaries coincide remaining unbroken; in case the worlds overlap, their boundaries are ruined. Interaction between the worlds is effected through either subject/object or space/time

focus. The first focus presupposes transformations of the world's elements that change their features; the second focus consists in the erosion of temporal and spatial unity, which causes a discrepancy between the worlds.

This architecture of the fiction text semantics can be exemplified by Azimov's novel *The Gods Themselves*, where the events of the first part take place in a city on the Earth in the future, the second part relates the lives of creatures in a parallel universe, and the scene of the third part is laid on the Moon some decades after the first part.

A variation of this model correlates the world with protagonists of the story, whose vantage point determines the characteristics of the described world (Hilpinen, 1986, p. 308). For instance, Harrison in his *Death World* depicts a planet, where flora and fauna are exceedingly hostile to people barricaded in the only remaining city. Another social group (grubbers) residing outside the besieged and ever-shrinking perimeter lives in perfect harmony with the creatures inhabiting forests and fields. According to the writer, it is the emotional emanations of humans that condition the behavior of other living beings. The latter can either attempt to kill people who project hatred and fear upon them or serve (or at least ignore) them if humans' attitude to animals and plants is positive or neutral.

Another interpretation of the possible worlds of a literary text deals exclusively with the characters acting in it. As Shakespeare in his *As You Like It* put it,

*All the world's a stage,  
And all the men and women merely players;  
They have their exits and their entrances;  
And one man in his time plays many parts.* (Shakespeare, act ii, scene vii)

This observation is true for the real world as well, where a person during one day may act as a parent, a child, a spouse, an employee, a shopper, a driver, an Instagram user, or a colleague, depending on the situation in which they find themselves in each moment of life. Since fiction claims to be a replica of the real world, it is natural that protagonists in a story can be represented by various epitomes which constitute a whole but may even fail to manifest common features (Nazarenko, 2006) or carry diverse emotional charge and assessment. Such epitomes may have identical or different names, which Kripke calls rigid and non-rigid designators (see Babushkin, 2001, p. 32). Rigid designators refer to the same object (protagonist) in all possible worlds and provide its holisticity, no matter how incompatible and diverse in assessment its characteristics in various worlds may be. Non-rigid designators are, in fact, different names for epitomes of the same object (character) in different possible worlds.

In fiction, rigid designators are more frequent by far. For instance, Vernon Demerest in Hailey's *Airport* (2000) is depicted in the epitomes of a pilot, a husband, a lover, a brother-in-law, and a father, all of which are labeled by the rigid designator "Vernon Demerest". The same structure of a protagonist can be observed in *The Forsyte Saga* by Galsworthy (2002) (Soames Forsyte), *Theater* by Maugham (2020) (Julia Lambert), *Martin Eden* by Jack London (2021) (Eden), *Gone With the Wind* by Mitchell (n.d.) (Scarlet O'Hara), and many other novels.

The opposite approach is rather uncommon and is typically evident in stories, whose characters have hidden (or undisclosed) identity. For instance, Jay Vickers, the main character of *Ring Around the Sun* by Simak (n.d.), discovers that he isn't a human, but a biorobot. The personality of the real Jay Vickers was divided and 'housed' into three biorobots with non-rigid designators Jay Vickers, Horton Flanders, and George Crawford. As the plot unravels, he tries to figure out what 'people' are literally his kindred spirits carrying a part of his identity. Another example of such a model is present in *The Chronicles of Amber* by Zelazny (n.d.), where King Oberon is missed by all his children, but it finally turns out that he was all the time present on stage in the disguise of Ganelon.

The protagonist dimension of the possible worlds of a literary text can be viewed as a hierarchical structure comprising three levels (Obelets, 2006, pp. 16-17). The lowest level contains micro worlds of the characters and the author, with the latter serving as a focalizer of the former. The interaction of the characters constitutes the second layer, where plotlines of the story create macro worlds. The plotlines intertwine into the mega world of the fiction text, thus forming the topmost level. This paper deals with the lowest level of the hierarchy—the possible micro worlds of the King of France Louis XI (1461-1483) depicted by Scott in his novel *Quentin Durward*.

As a historical figure, Louis XI was known as the Universal Spider—a nickname he earned for his cunning policies full of plots and conspiracies which he spun like webs. In the novel, Scott described an episode from his reign when in October 1468, the King had a meeting with his major enemy—the Duke of Burgundy Charles the Bold at his castle in Péronne. During the negotiations, the Duke received a message that the citizens of Liege rebelled against him at the instigation of Louis. Furious at this underhanded scheme, Charles arrested his suzerain, forced him to make some concessions, and finally took him to witness the suppression of the revolt personally (Mollat, 2020). Intertwining these historical events into the plot of his narrative, the author made Louis XI one of the protagonists of his novel, where the King's portrayal is peculiar in many ways.

First of all, Louis is hard to rank either as the main or a secondary protagonist in the novel. On the one hand, Louis falls short of being the main character, since the story evolves around the adventures of Quentin Durward, whose name features in the title of the book. However, the King of France often causes these adventures, sending the young Scotsman on dangerous missions and giving him errands to perform. By doing this, he creates obstacles for Quentin, who has to obey his orders despite personal wishes and feelings. In Hollywood terms, such a role of the King in the novel makes him a supporting character.

Secondly, Louis is equally hard to place within a definite functional class of characters according to Halych's taxonomy. The scholar argues that all literary characters can be referred to as either subjects of action or subjects of conscience (Halych, Nazarets & Vasyliiev, 2008, pp. 144-145). Subjects of action were symptomatic at the dawn of literature when the authors' attention was focused on events of the plot. The subject of action initiates these events or introduces obstacles that hamper the development of the plot. Having appeared at a later stage of literature development, the subject of consciousness performs a totally different function—to manifest human nature and patterns of behavior. Switching attention to the description of a protagonist's inner world not only slows down the plot dynamics but reverses narrative logic. While before, intricacies of the plot conditioned the introduction of a certain protagonist into the story, now features of character the protagonist possesses determine the subsequent scenario of the narrative.

The image of Louis XI seems to fit both types. On the one hand, the analyzed novel belongs to the Romantic literary movement, where subjects of action dominated. Moreover, Louis's orders and tricks program future actions of other characters. On the other hand, describing the King of France, Scott focuses on his fickle and double-handed nature that allows him to reach his political goals, using people around him as tools for his shifting purposes. Thus, Louis is depicted in the novel as both a subject of action and a subject of consciousness.

Thirdly, the author of the novel resorts to a peculiar scheme of the image construal. In *Author's Introduction*, Scott gives a brief outline of Louis' personality, shaping his holistic possible world as an invariant, which contains his fundamental features that form the core of the image and stay relevant, no matter how much it is modified in other possible worlds. When Louis makes his appearance in the story, he is disguised as a merchant under the non-rigid designator Maître Pierre, and only in Chapter VIII readers (and the main character) become aware of his true identity. As the plot progresses, the writer describes different epitomes of Louis that are considered in this paper as his possible worlds. Typically, every such world isn't spread all over the novel, but condensed into two or three chapters; enabling to deeply fathom each guise the King wears dealing with people in his environment.

Fourthly, Scott employs two approaches to creating possible worlds of his Louis. Most of them are devised by the author directly via depicting the King's characteristics and behavior that transpire when he interacts with other protagonists of the novel. Such possible worlds I term as direct, or primary. In addition to them, the writer builds indirect (secondary) possible worlds by providing the vantage point of other characters that appraise Louis and express their attitude to him. This technique is also applied by Galsworthy in *The Forsyte Saga* to portray Irene Forsyte and by Cronin in *The Northern Light* to depict Cora Page.

The description of Louis XI in all possible worlds is effected via giving his static and dynamic characteristics that constitute predicates of five BPS, featuring in semantics of lingual networks.

Predicates of the contact schema inform about the actions related to the image of Louis. Such actions are either performed by the King himself making him an agent, or by other characters and directed at Louis, thus turning him into a patient (terms suggested by Fillmore (1968)). Predicates of the quality schema convey the physical and spiritual/mental characteristics of Louis, his appearance, age, and voice. Predicates of the mode of existence schema contain information related to the physical and psychic state of the character. Predicates of the ownership schema inform about the financial state of the King and the property he possesses. Predicates of the evaluation schema (Pavkin, 2020, p. 45) contain an evaluation of two kinds. Emotive evaluation describes general approval or disapproval of the analyzed character (opposition GOOD :: BAD). This evaluation type can overlay mode evaluation, which represents the feelings Louis evokes. Among such feelings are respect, trust, amity, pleasant surprise, disgust, suspicion, dislike, mockery, fear, reproach, and resentment.

Further follows the analysis of the features the analyzed protagonist exposes in all his possible worlds.

#### Primary possible worlds

##### *Louis XI—the holistic image* [149 predicates]

**/+/ [45]: spiritual/mental characteristics [40]:** skillful monarch [20]: *able monarch* (Scott, n.d.); *which he governed with much sagacity* (Scott, n.d.); *he understood the interests of France* (Scott, n.d.); *the wisest, or at least the most crafty sovereign of his time* (Scott, n.d.); pious [6]: *he wearied heaven and every saint with prayers* (Scott, n.d.); *a Christian prince* (Scott, n.d.); free from social prejudice [3]: *he hesitated not, with an inattention to the arbitrary divisions of society which was then thought something portentously unnatural, to raise from the lowest rank men whom he employed on the most important duties* (Scott, n.d.); wise [3]: *his shrewd worldly sagacity* (Scott, n.d.); brave [2]: Louis showed all the bravery (Scott, n.d.); cautious and patient [2]: *with patience which most other princes would have considered as degrading* (Scott, n.d.); ambitious [2]: *his ambition* (Scott, n.d.); decisive [1]: *great natural firmness* (Scott, n.d.); humble [1]: *he was in general singularly careless of show* (Scott, n.d.); **psychic state [3]:** cheerful [2]: *he was cheerful and witty in society* (Scott, n.d.); calm [1]: *the latter was calm* (Scott, n.d.); **appearance [1]:** modest in attire: *he wore, on the present occasion, an old dark blue hunting dress, not much better than the plain burgher suit of the preceding day* (Scott, n.d.); **physical characteristics [1]:** has a piercing look: *a piercing glance* (Scott, n.d.).

**/0/ [6]: physical characteristics [6]:** has bushy eyebrows [4]: *under his gathered and gloomy eyebrows* (Scott, n.d.); has dark eyes [1]: *dark eyes* (Scott, n.d.); wrinkled [1]: *wrinkles on the brow* (Scott, n.d.).

**/-/ [98]: spiritual/mental characteristics [90]:** suspicious [14]: *the suspicions of this prince* (Scott, n.d.); *Louis, the most jealous monarch that ever lived* (Scott, n.d.); cruel and heartless [13]: *he was by nature vindictive and cruel, even to the extent of finding pleasure in the frequent executions which he commanded* (Scott, n.d.); *cruelty of temper* (Scott, n.d.); *no touch of mercy* (Scott, n.d.); has a propensity for unseemly entertainments [10]: *a disposition to low pleasures and obscure debauchery* (Scott, n.d.); *he was fond of low life* (Scott, n.d.); sly [7]: *crafty Louis* (Scott, n.d.);

mercenary [7]: *profoundly attentive to his own interest* (Scott, n.d.); *selfish reasons by which he endeavoured to supply those nobler motives* (Scott, n.d.); severe and rude [7]: *caustic severity* (Scott, n.d.); hypocritical [6]: *he was careful in disguising his real sentiments and purposes from all who approached him* (Scott, n.d.); *hypocritical tyrant* (Scott, n.d.); gloating [4]: *while Louis thus spoke, he had pleasure of galling to the quick the person whom he addressed—an exercise which it was in his nature to enjoy* (Scott, n.d.); revengeful [3]: *and thus was Louis, the most vindictive, amongst the monarchs of the period* (Scott, n.d.); superstitious [3]: *the gross and debasing superstition which he constantly practiced* (Scott, n.d.); *the first of these attributes was Louis's excessive superstition* (Scott, n.d.); unsociable [3]: *he never stirred from his chamber* (Scott, n.d.); greedy [2]: *the avarice of Louis* (Scott, n.d.); dishonest [2]: *permitted to do his utmost to corrupt our ideas of honour in its very source* (Scott, n.d.); tyrannical [2]: *a despot in private conversation* (Scott, n.d.); too much preoccupied with his terrestrial life [2]: *bodily health and terrestrial felicity seemed to be his only object* (Scott, n.d.); ungrateful son [2]: *at one time conspiring to seize his father's person, and at another levying open war against him* (Scott, n.d.); arrogant [1]: *naturally proud and haughty* (Scott, n.d.); unduly trustful [1]: *some of the greatest errors of his life arose from too rash a confidence in the honour and integrity of others* (Scott, n.d.); indifferent to his daughter [1]: *loved her not* (Scott, n.d.); **actions [5]: agent [5]:** *commits crimes* [3]: *accompanied by the perpetration of the most enormous crimes* (Scott, n.d.); *breaks promises* [2]: *his word was forfeited without scruple on the slightest occasion* (Scott, n.d.); **physical state [2]:** *dies in anguish* [2]: *the instructive but appalling scene of this tyrant's sufferings was at length closed by death* (Scott, n.d.); **mode evaluation [1]:** *fearful: Quentin had imbibed more awe than confidence towards his dangerous master* (Scott, n.d.).

As the analyzed data show, positive, negative, and neutral propositions number 30%, 66%, and 4% respectively, the majority of them depicting Louis' spiritual/mental characteristics. His holistic portrait describes a skillful monarch with a keen wit, a sly and courageous person. At the same time, the King is suspicious, cruel, and hypocritical, since being a devout Christian he is prone to indulge in unseemly amusements.

#### **Louis XI—the politician** [76 predicates]

/+/- [57]: **spiritual/mental characteristics [43]:** *skillful* [11]: *he carried the country safe through the dangerous crisis of the war termed "for the public good"* (Scott, n.d.); *Louis XI met, combated, and in a great degree neutralized the mischiefs of the time* (Scott, n.d.); *wise* [8]: *it is the wisest prince that ever put purple on his back* (Scott, n.d.); *it is a sagacious and most politic monarch* (Scott, n.d.); *pious* [7]: *a huge rosary of ebony which had been sent to him by no less a personage than the Grand Seignior, with an attestation that it had been used by a Coptic hermit on Mount Lebanon, a personage of profound sanctity* (Scott, n.d.); *my devotion for the blessed Saint Julian* (Scott, n.d.); *frugal* [5]: *I see him often go plainer than I would think befitted me to do* (Scott, n.d.); *a scorner of outward show* (Scott, n.d.); *generous* [3]: *the former had raised his minister from the lowest rank, to the dignity, or at least to the emoluments, of Grand Almoner of France, loaded him with benefices, and obtained for him the hat of a cardinal* (Scott, n.d.); *powerful ruler* [2]: *the property of an able and powerful monarch* (Scott, n.d.); *forgiving* [2]: *our King cares little what other theft thou mayst have made* (Scott, n.d.); *proud* [1]: *the King cast his eye proudly round* (Scott, n.d.); *just* [1]: *these, young man, are signs of our Sovereign's justice* (Scott, n.d.); *values his subjects more than himself* [1]: *Louis seeks to spare the blood of his subjects, and cares not for his own* (Scott, n.d.); *brave* [1]: *he showed himself a man of courage at Montl'hery* (Scott, n.d.); *patient* [1]: *it is patience which wins the game at last* (Scott, n.d.); **actions [6]: agent [6]:** *acts for public interests* [3]: *if the King employs Oliver Dain, his barber, to do what Oliver can do better than any peer of them all, is not the kingdom the gainer?* (Scott, n.d.); *implements reforms* [2]: *he commenced that system, which, acted upon by his successors, at length threw the whole military defence of the state into the hands of the Crown* (Scott, n.d.); *meditates a lot* [1]: *wrinkles on the brow seemed now the furrows which sagacity had worn while toiling in meditation upon the fate of*

*nations* (Scott, n.d.); **psychic state** [4]: in good mood [3]: *the King smiled again* (Scott, n.d.); satisfied [1]: *well pleased to escape so easily* (Scott, n.d.); **voice** [2]: loud [1]: *in a voice like thunder, which overawed and silenced every other sound* (Scott, n.d.); soft [1]: *said Louis, in a softer tone than he usually spoke in* (Scott, n.d.); **mode evaluation** [2]: causes pleasant surprise [2]: *the proved reality was wilder than his wildest conjecture* (Scott, n.d.).

/-/ [19]: **spiritual/mental characteristics** [12]: sly [3]: *the wily monarch* (Scott, n.d.); *his evasive replies* (Scott, n.d.); hypocritical [2]: *said the King, whose detestable hypocrisy persisted in representing the Duke as participating in a passion which was felt only on the side of his unhappy daughter* (Scott, n.d.); has a propensity for occultism [2]: *was but the more prone to be deceived by soothsayers, astrologers, diviners, and all that race of pretenders to occult science. He had bestowed much of his attention on the supposed science of judicial Astrology* (Scott, n.d.); suspicious [2]: *he loved not that his suspicions should be observed* (Scott, n.d.); greedy [1]: *old miser, who cannot journey in comfort unless he bear with him the key of his treasure closet* (Scott, n.d.); mercenary [1]: *an habitual derider of whatever did not promise real power or substantial advantage* (Scott, n.d.); easily influenced [1]: *Louis was more influenced by him than by any other of his avowed counselors* (Scott, n.d.); **psychic state** [7]: afraid for his life [5]: *he lies here in this castle, or only rides about from one fortified town to another* (Scott, n.d.); afraid of treason [1]: *if there is treason, to shoot the traitor* (Scott, n.d.); dissatisfied [1]: *regarded the speaker with high displeasure* (Scott, n.d.).

The analyzed data where spiritual/mental characteristics prevail portray Louis the politician as a skillful and wise ruler, pious and frugal to boot. But the talents of a real politician require him to be sly and suspicious, feeling much afraid for his precious life. Generally, in this possible world, Louis is a positive character, since 77% of propositions describing him are charged positively and 23%—negatively.

**Louis XI—the relative of the Duke of Burgundy** [74 predicates]

/+/- [47]: **spiritual/mental characteristics** [38]: pious [7]: *Louis, in this fit of gratitude and devotion, doffed, as usual, his hat, selected from the figures with which it was garnished that which represented his favourite image of the Virgin, placed it on a table, and, kneeling down, repeated reverently the vow he had made* (Scott, n.d.); *muttered his devotional acknowledgments with an air of deep Sanctity* (Scott, n.d.); shrewd psychologist [5]: *he seemed to sound with the utmost address and precision the depths and shallows of his rival's mind and temper* (Scott, n.d.); has a sense of humor [5]: *he was rather pleased to find that the Duke was content to be amused with broad jests, in which he was himself a proficient* (Scott, n.d.); frugal [4]: *the exterior of the King himself, in a threadbare cloak, with his wonted old high crowned hat stuck full of images, rendered the contrast yet more striking* (Scott, n.d.); powerful [3]: *great rival* (Scott, n.d.); amiable [3]: *the Lords of Burgundy retired, much pleased with the grace of Louis's manner, and the artful distribution of his attentions* (Scott, n.d.); generous [3]: *I have brought here a few sumpter mules loaded with silver for the redemption enough to maintain even your princely and royal establishment, fair cousin, for the space of three years* (Scott, n.d.); brave [3]: *he manifested neither doubt nor fear* (Scott, n.d.); wise [2]: *so wise a King* (Scott, n.d.); compliant [2]: *he assented as readily to whatever the Duke proposed, as if it had arisen from the free impulse of his own mind* (Scott, n.d.); self-possessed [1]: *Louis, alone maintaining perfect composure, continued his conversation* (Scott, n.d.); **psychic state** [4]: glad to be reconciled [1]: *the demeanour which Louis used towards the Duke was such as to resemble the kind overflowing of the heart in a moment of sincere reconciliation with an honoured and tried friend, from whom he had been estranged by temporary circumstances now passed away, and forgotten as soon as removed* (Scott, n.d.); relieved [1]: *he sighed like one whose breast has been relieved from a heavy burden* (Scott, n.d.); cheerful [1]: *Louis burst into his usual sardonic laugh* (Scott, n.d.); satisfied [1]: *yet the news seemed to imply more internal satisfaction on the King's part than he would have probably indicated in a case of brilliant success* (Scott, n.d.); **actions** [2]: **agent** [2]: establishes relationships [2]: *King Louis had omitted no opportunity to*

*cultivate the returning interest which that circumstance had given him in the Duke's opinion, had been engaged in consulting him, or, it might be almost said, receiving his opinion* (Scott, n.d.); **voice** [2]: *soft* [2]: *the same mild and placid manner as before, and unperturbed by the loud tone and violent gestures of the Duke* (Scott, n.d.); **actions** [1]: **agent**: *makes others obey him: I trust you will allow my command* (Scott, n.d.).

**/-/ [27]: spiritual/mental characteristics [24]:** *hypocritical* [7]: *every species of simulation and dissimulation seemed so much a part of his nature that those best acquainted with him could not have distinguished what was feigned from what was real* (Scott, n.d.); *the barefaced attempt of the King to assume towards him a tone of friendship and intimacy* (Scott, n.d.); *sly* [7]: *the King, expressing himself with as much delicacy as he could and in the manner he thought best qualified to lull suspicion asleep* (Scott, n.d.); *he himself laboured diligently, but at the same time cautiously, to make interest with the Duke's chief officers and advisers* (Scott, n.d.); **dishonest** [6]: *treacherous ally! Perjured King* (Scott, n.d.); *dishonoured gentleman* (Scott, n.d.); **flattering** [2]: *employing for that purpose the usual means of familiar and frequent notice, adroit flattery, and liberal presents* (Scott, n.d.); **cruel** [1]: *when I wished for the head constable I had no desire for his body, which might remain at Saint Quentin's with much convenience* (Scott, n.d.); **caustic** [1]: *causticity of tone and manner* (Scott, n.d.); **psychic state** [2]: **uneasy** [1]: *he was alarmed to observe that the Duke had around him several of those French nobles whom his own severity or injustice had driven into exile* (Scott, n.d.); **scared** [1]: *it must have added to Louis's mortification that he recognized many banners of French nobility* (Scott, n.d.); **physical state** [1]: **tired**: *I am something indisposed, my lords, something fatigued* (Scott, n.d.).

In this possible world, Louis plays a subtle psychological game trying to ingratiate himself with Charles the Bold, the Duke of Burgundy. By leveraging hypocrisy and cunning to showcase his sense of humor and piety, the King lures his relative into his snares to reach his political goals. Making the best of himself, Louis is described by 62% of positive predicates and 38% of negative ones.

**Louis XI—the prisoner** [57 predicates]

**/+ [31]: spiritual/mental characteristics [15]:** **pious** [5]: *he therefore turned from the crucifix as unworthy to look upon it, and selecting from the images with which, as often mentioned, his hat was completely garnished, a representation of the Lady of Clery, knelt down before it, and made the following extraordinary praye* (Scott, n.d.); **wise** [4]: *in this dreadful emergency, Louis showed the promptitude of decision and clearness of judgment which alone could have saved his life* (Scott, n.d.); **values the lives of his subjects** [2]: *I would not willingly risk thy life, my brave soldier* (Scott, n.d.); **brave** [2]: *brave man* (Scott, n.d.); **shrewd psychologist** [1]: *his intimate knowledge of all the springs which influence human actions* (Scott, n.d.); **appreciating** [1]: *I have a friend to be rewarded* (Scott, n.d.); **actions** [9]: **agent** [9]: *criticizes himself* [7]: *Louis the Fool, Louis the Driveller, Louis the Infatuated—are all terms too slight to mark the extremity of my idiocy! Fool, and double idiot that I was* (Scott, n.d.); *makes others obey him* [2]: *I command you to do so, and your oath obliges you to obey* (Scott, n.d.); **psychic state** [7]: **curbs his emotions** [6]: *he offered no sort of resistance which could in any wise provoke violence. In public he had found himself able to suppress so successfully* (Scott, n.d.); **ready to die** [1]: *we are here in a case where I may either live or die* (Scott, n.d.);

**/-/ [26]: psychic state [22]:** **wants to revenge himself** [6]: *if I ever get out of this danger, I will tear from his head the Cardinal's cap, though I pall the scalp along with it* (Scott, n.d.); *I have an enemy to be punished according to his deserts, and that is the base, treacherous villain; Martius Galeotti* (Scott, n.d.); **emotional** [4]: *gradually gave voice to his feelings in a broken soliloquy* (Scott, n.d.); *"never, never!" said the King, bursting out into that emotion* (Scott, n.d.); **uneasy** [4]: *he paced the room with short and unequal steps, often stood still and clasped his hands together, and gave loose, in short, to agitation, which in public he had found himself able to suppress so successfully* (Scott, n.d.); **disappointed in philosophy** [4]: *and it is to such philosophical freedom that your lessons*

would have guided me? (Scott, n.d.); scared [4]: *the fear of death was peculiarly terrible* (Scott, n.d.); **spiritual/mental characteristics** [3]: fickle [2]: *I have known your Majesty once or twice change your mind* (Scott, n.d.); cruel [1]: *I shall love to see the sense of approaching death strike the colour from that ruddy cheek, and dim that eye which laughed as it lied* (Scott, n.d.); **actions** [1]: **agent**: bribes the nobility: the King produced a weighty bag of money (Scott, n.d.).

Depicting Louis XI in prison, the author focuses on his psychic state, especially stressing his negative emotions (anxiety, fear, disappointment, craving for revenge). Yet, the King mostly manages to maintain clarity of judgment, criticizing himself for mistakes. The number of positive and negative predicates characterizing Louis in this world is almost equal (54% and 46%, respectively).

**Louis XI—the host** [55 predicates]

/+/ [29]: **spiritual/mental characteristics** [22]: frugal [4]: *the whole furniture and arrangements of the room were plain almost to meanness* (Scott, n.d.); *all around him, including even his own dress, was far beneath the splendour which the petty princes of the kingdom displayed in their festivities* (Scott, n.d.); can conceal real emotions [4]: *but in no one word, syllable, or letter did he betray the state of mind* (Scott, n.d.); hospitable [3]: *refresh thyself for an instant—yonder table affords the means* (Scott, n.d.); brave [3]: *when I walk boldly up to a surly mastiff, and caress him, it is ten to one I soothe him to good temper* (Scott, n.d.); trustful [2]: *I will be thus far frank with thee* (Scott, n.d.); appreciating [2]: *He retained towards all who had contributed to soften the term of his exile, the kindest and most grateful sentiments* (Scott, n.d.); has a sense of humor [2]: *the anecdotes with which he illustrated them were often more humorous than delicate* (Scott, n.d.); condescending [2]: *but I meditate no injury to these men—none* (Scott, n.d.); **actions** [4]: **agent** [4]: entertains his guests [2]: *the smooth churchman laughed at every jest and enhanced every ludicrous idea, without exhibiting any shame* (Scott, n.d.); listens to advice [1]: *from such as thou art, hints may be caught that are right valuable* (Scott, n.d.); risks for the sake of the country [1]: *I have never shunned to expose my life for the weal of my kingdom* (Scott, n.d.); **psychic state** [2]: self-possessed [1]: *did Louis appear totally free from apprehension of any kind* (Scott, n.d.); cheerful [1]: *satirical gaiety of disposition* (Scott, n.d.); **voice** [1]: soft: *“Poor lad,” said Louis, in a softer tone than he usually spoke in* (Scott, n.d.).

/-/ [26]: **psychic state** [15]: afraid of treason [9]: *our history has shown that treason can creep into an auger hole* (Scott, n.d.); gloomy [5]: *he relapsed into his former gloomy mood* (Scott, n.d.); *The light of assumed vivacity had left the King’s eyes* (Scott, n.d.); hates his enemies [1]: *but the glance conveyed so much doubt and hatred towards his guests* (Scott, n.d.); **spiritual/mental characteristics** [10]: hypocritical [5]: *he was astonished at the deep veil under which that Monarch was able to conceal the movements of his jealous disposition* (Scott, n.d.); distrustful [3]: *I will trust no one—no one* (Scott, n.d.); mercenary [1]: *it would serve me nothing* (Scott, n.d.); evil [1]: *dark shades of his character* (Scott, n.d.); **voice** [1]: weak: *with a voice so faint* (Scott, n.d.).

As we can see, in this world the King is characterized by an approximately equal quantity of positive (52%) and negative (48%) predicates. Among positive features, his spiritual/mental characteristics dominate, while the negative ones are mostly his states of mind and soul. Louis is a hospitable and frugal host who at the same time can hypocritically dissemble his true feelings (mostly his gloomy thoughts and fear of treason).

**Louis XI—Maitre Pierre** [54 predicates]

/+/ [32]: **spiritual/mental characteristics** [21]: pious [7]: *“I am doing penance,” said Maitre Pierre, “and may not eat anything before noon, save some comfiture and a cup of water”* (Scott, n.d.); *“God keeps in his right hand”—he said, crossing himself devoutly* (Scott, n.d.); amiable [4]: *while thus engaged, Maitre Pierre’s countenance expressed a kind of good humour almost amounting to benevolence* (Scott, n.d.); wise [2]: *I am vieuxroutier, and none of those upon whom feigned disorders pass for apologies* (Scott, n.d.); just [2]: *“I owe you a breakfast for the wetting which my mistake procured you. It is the penance of my offence towards you”* (Scott, n.d.); modest

[2]: *“I deal in no titles. A plain man, that can live on mine own good—that is my designation”* (Scott, n.d.); generous [2]: *generous and liberal in his actions* (Scott, n.d.); masterful [1]: *Maître Pierre said, in the tone of one accustomed to be obeyed* (Scott, n.d.); dignified [1]: *with an attitude of more dignity than he had yet seen* (Scott, n.d.); **financial state [4]**: rich [4]: *as he spoke, he took a large purse from his bosom, made of the fur of the sea otter, and streamed a shower of small silver pieces into the goblet, until the cup, which was but a small one, was more than half full* (Scott, n.d.); **mode evaluation [2]**: inspires respect [1]: *a man of respectable appearance* (Scott, n.d.); attractive [1]: *the expression of this man’s countenance was partly attractive* (Scott, n.d.); **actions [2]**: **agent [2]**: makes others obey him [2]: *“this is not the first time Maître Pierre has found the true way to make gentlefolks serve at his beck”* (Scott, n.d.); **emotive evaluation [1]**: remarkable: *remarkable* (Scott, n.d.); **age [1]**: advanced in years: *the eldest and most remarkable of these men* (Scott, n.d.); **property [1]**: owns a plantation of mulberry trees: *“you might see the rows of mulberry trees as you came hither, all planted by Maître Pierre’s command, to feed the silk worms”* (Scott, n.d.).

/0/ [2]: **physical characteristics [2]**: has bushy eyebrows [2]: *under the shroud of thick black eyebrows* (Scott, n.d.).

/-/ [20]: **spiritual/mental characteristics [9]**: severe and rude [8]: *ordinary sharp, caustic, and severe character* (Scott, n.d.); sharp and scornful in language (Scott, n.d.); mercenary [1]: *eyes twinkled with the love of gain* (Scott, n.d.); **physical characteristics [3]**: has hollow eyes [2]: *those same sunken eyes* (Scott, n.d.); has hollow cheeks [1]: *sunk cheeks* (Scott, n.d.); **appearance [3]**: modest in attire [3]: *the fashion of the dress was close and short, a kind of garment which was not then held decorous among gentry* (Scott, n.d.); *miserly dress* (Scott, n.d.); **voice [3]**: harsh [3]: *harsh, caustic, and displeasing voice* (Scott, n.d.); **psychic state [1]**: feels contempt: *Maître Pierre, in whom the bravado of the young gallant seemed only to excite laughter, more scornful than applaudive* (Scott, n.d.); **mode evaluation [1]**: disgusting: *the expression of this man’s countenance was partly forbidding* (Scott, n.d.).

This is the disguise in which the King likes to appear to strangers (in the story, to the main character), so he tries to impress them. He pretends to be a pious and rich, but unobtrusive and modest merchant. And it is no wonder that his attempts result in creating a favorable image – 59% of positive predicates, that outnumber negative (37%) and neutral (4%) ones.

**Louis XI—astrologer Galeotti’s disciple** [31 predicates]

/+/ [18]: **spiritual/mental characteristics [17]**: pious [7]: *wherefore do we, the Princes of the earth, found churches and monasteries, make pilgrimages, undergo penances, and perform devotions* (Scott, n.d.); *he laid his hat on the table, and devoutly kneeling before the images stuck into the hat band* (Scott, n.d.); wise [3]: *I know that thou art well sensible that the path of royal policy cannot be always squared (as that of private life ought invariably to be) by the abstract maxims of religion and of morality* (Scott, n.d.); respectful [3]: *Louis termed him his friend, his father in the sciences—the glass by which a king should look into distant futurity—and concluded by thrusting on his finger a ring of very considerable value* (Scott, n.d.); frugal [2]: *my ears and my palate have no such niceness* (Scott, n.d.); resolute [1]: *we are determined to hazard something, even in our own person, to stop these anti-Christian wars* (Scott, n.d.); believes in the power of science [1]: *this new fashioned art of multiplying manuscripts by the intervention of machinery* (Scott, n.d.); **mode evaluation [1]**: inspires amity: *he and the King took leave, for once much satisfied with each other* (Scott, n.d.).

/-/ [13]: **spiritual/mental characteristics [11]**: greedy [5]: *economical even in his superstitions, Louis conceived the Astrologer sufficiently bound to his service by the pensions he had assigned him, and thought himself entitled to the use of his skill at a moderate rate, even upon great exigencies* (Scott, n.d.); *ten pieces! a pittance which I am half ashamed to offer to Toinette, to buy her new breast laces* (Scott, n.d.); has a propensity for occultism [5]: *he desires to know what day will be propitious for the execution of such a purpose; also what is likely to be the success of such a*

*negotiation, and whether his adversary will be moved to answer the confidence thus reposed in him, with gratitude and kindness, or may rather be likely to abuse the opportunity and advantage which such meeting may afford him* (Scott, n.d.); sly [1]: *the King paused, without giving any farther indication how far this presaging speech squared with his real object* (Scott, n.d.); **psychic state** [2]: depressed [2]: *silent and passive* (Scott, n.d.).

As the analyzed data reveal, “the astrologist’s disciple” is described by 58% positively charged and 42% negatively charged predicates. Here, the king manifests seemingly incompatible qualities – piety and propensity for occultism. Although he appears to show respect to the old astrologist, Louis is never too generous in paying him.

**Louis XI—a defendant on trial** [21 predicates]

/+/ **[17]: spiritual/mental characteristics [13]:** can conceal real emotions [5]: *the composure of his demeanour had an evident effect upon his rival* (Scott, n.d.); pious [3]: *as of a holy and humble motion,” said the King, “which doubtless comes I will swear to observe them upon the holy relique which I have ever the grace to bear about my person, being a fragment of the true cross* (Scott, n.d.); frugal [2]: *the meanness of his dress* (Scott, n.d.); compliant [2]: *I will grant you as fair terms as for very shame’s sake you ought to ask in my present condition, without making yourself the fable of Christendom* (Scott, n.d.); dignified [1]: *remained standing with an air of dignity* (Scott, n.d.); **psychic state [4]:** cheerful [3]: *a merry companion* (Scott, n.d.); confident [1]: *he seemed to make a triumphant appeal to all present, upon the testimony borne to his innocence in the Countess’s reply* (Scott, n.d.).

/-/ **[4]: spiritual/mental characteristics [3]:** sly [2]: *since a King must plead his cause as an accused person he cannot desire more distinguished judges than the flower of nobleness and muster and pride of chivalry* (Scott, n.d.); cruel [1]: *“he must die,” answered Louis in the same tone, “dead men tell no tales”* (Scott, n.d.); **psychic state [1]:** uneasy: *a transient fit of paleness across the King’s cheek* (Scott, n.d.).

As we can see, being accused and tried, the King conceals his true feelings pretending to be pious and ready for concessions to impress his enemies and move the jury to mercy. As a result, 81% of predicates are positively charged, and only 19% have negative connotations.

**Louis XI—the commander of the Scottish guard** [12 predicates]

/+/ **[11]: spiritual/mental characteristics [10]:** skillful general [7]: *the conduct of Louis, on the other hand, was that of a calm, collected, sagacious leader, who neither sought nor avoided danger, but showed so much self-possession and sagacity* (Scott, n.d.); proud of his soldiers [3]: *“my trusty Scots!” said the King as he looked upon this melancholy spectacle* (Scott, n.d.); **actions [1]: agent:** acts in the interests of the guard: *I must instantly to the Duke. He must be convinced of our good faith at this critical moment, or we shall have both Liegeois and Burgundians upon us at once* (Scott, n.d.).

/-/ **[1]: psychic state [1]:** feels remorse: *to aggravate the King’s painful feelings, he saw, as he crossed the courtyard, one or two bodies, over each of which had been hastily flung a military cloak* (Scott, n.d.).

The analyzed data show Louis as a skilled military leader who is proud of his Scottish Archers and does everything to protect them. No wonder that 92% of predicates describing the King in this possible world are assessed positively.

**Louis XI—the offended monarch** [12 predicates]

/+/ **[8]: psychic state [5]:** cheerful [3]: *said Louis, laughing* (Scott, n.d.); optimistic [1]: *trusting that a future day would bring him amends* (Scott, n.d.); self-possessed [1]: *said Louis, affecting unconcern* (Scott, n.d.); **financial state [2]:** rich [2]: *the King produced a weighty bag of money* (Scott, n.d.); **actions [1]: agent:** acts in the interests of the country: *subjugating his paternal feelings to the necessities of state* (Scott, n.d.).

/-/ **[4]: psychic state [2]:** offended [2]: *although he was sensible to the indignity of serving with his noblest peers under the banners of his own vassal* (Scott, n.d.); **spiritual/mental characteristics**

[1]: cruel: *I would set the dogs on him to bait him out of it* (Scott, n.d.); **actions [1]: agent:** takes revenge: *with a smile of gratified vengeance* (Scott, n.d.).

In this possible world, Louis pretends to be a sovereign who suffers undeserved injuries, so his psychic state comes to the front. Yet, he dissembles his hurt feelings and tries to do what is best for his country. Such features of the King win him two-thirds of positively charged predicates.

Secondary possible worlds

**Louis XI—the vantage point of Burgundians** [27 predicates]

/+/ **[11]: mode evaluation [8]:** inspires respect [6]: *many, as we have mentioned, had already experienced the bounty of the King* (Scott, n.d.); *he was certainly now possessed with sentiments much more favourable to Louis than when he entered the apartment* (Scott, n.d.); inspires trust [2]: *the arrival of the King restored confidence between France and Burgundy* (Scott, n.d.); **actions [3]: agent [3]:** acts in the interests of the country [3]: *to establish a fair and equitable treaty between the countries, with such security on the King's part as should make it difficult for him to break his faith, or disturb the internal peace of Burgundy in the future* (Scott, n.d.).

/-/ **[16]: mode evaluation [10]:** causes dislike [4]: *I could pardon all his duplicity, but cannot forgive his supposing me capable of the gross folly of being duped by his professions* (Scott, n.d.); *pronounces you false and faithless* (Scott, n.d.); causes suspicion [4]: *my mother always told me to go warily near an old rat in a trap, for he was never so much disposed to bite* (Scott, n.d.); causes mockery [2]: *will but change my dress, as this is scarce a fitting trim in which to wait on my most gracious Sovereign. With a deep and bitter emphasis on the last expression, the Duke arose and strode out of the room* (Scott, n.d.); **spiritual/mental characteristics [6]:** unduly trustful [3]: *I have not taken away our kinsman Louis's crown, which he was ass enough to put into our power* (Scott, n.d.); sly [3]: *it is in no degree different from the evasive replies which have already been returned to his just complaints* (Scott, n.d.).

According to the analyzed data, Burgundians assess the King mostly negatively (59% of predicates), rightly taking Louis for what he is – a sly and suspicious politician who deserves mockery. However, there are some people among them who he managed to deceive inspiring respect and trust, or making them consider Louis a foolish simpleton.

**Louis XI—the vantage point of the Scottish guard** [15 predicates]

/+/ **[15]: spiritual/mental characteristics [13]:** wise [10]: *it is a sagacious monarch* (Scott, n.d.); *it is the wisest prince that ever put purple on his back* (Scott, n.d.); skillful monarch [2]: *it is an art this French King of ours has found out, to fight with other men's swords, and to wage his soldiers out of other men's purses* (Scott, n.d.); brave [1]: *Louis had shown great personal bravery during the battle of Montl'hery* (Scott, n.d.); **actions [2]: patient [2]:** people serve him loyally [1]: *he did not yet conceive himself at liberty to betray any trust which Louis had reposed* (Scott, n.d.); he is glorified [1]: *long live the King of France!* (Scott, n.d.).

The analysis shows that the members of the Scottish guard have an exclusively positive image of their chief. The archers serve him loyally because they consider him a wise and skillful king deserving glorification.

**Louis XI—the vantage point of astrologist Galeotti** [13 predicates]

/-/ **[13]: spiritual/mental characteristics [11]:** naïve [6]: *doth he think I am to abide in this old castle like a bullfinch in a cage, fain to sing as oft as he chooses to whistle, and all for seed and water?* (Scott, n.d.); *He that contemns art shall perish through his own ignorance* (Scott, n.d.); greedy [5]: *the niggardly slave* (Scott, n.d.); *a coxswain's wife would give more to know that her husband had crossed the narrow seas in safety* (Scott, n.d.); **mode evaluation [2]:** causes dislike [2]: *The indignation of the Astrologer was extreme* (Scott, n.d.).

As we see, Louis' teacher has a totally negative image of his disciple who pays him little and naively hopes that Galeotti will serve him for a miserly salary.

***Louis XI—the vantage point of the citizens of Liege*** [5 predicates]

/+/- [5]: **actions** [5]: **patient** [5]: he is glorified [5]: *Louis, the guardian of the liberties of Liege!* (Scott, n.d.); *Long live Louis of France!* (Scott, n.d.).

The people of Liege consider Louis their liberator who came to free their city from the rule of the Duke of Burgundy and glorify him for that.

***Louis XI—the vantage point of the Countesses of Croye*** [5 predicates]

/- [4]: **mode evaluation** [4]: causes reproach [2]: *the Countess turned her eyes to the King as she spoke, with a look which was probably intended as a reproach* (Scott, n.d.); causes dislike [1]: *most unamiable character* (Scott, n.d.); causes resentment [1]: *the Ladies of Croye, although internally resenting the ungenerous and discourteous manner in which Louis thus deprived them of the promised asylum in his Court* (Scott, n.d.).

The Countesses (mother and daughter) of Croye experience completely negative feelings towards the King, who uses them as pawns in his political rivalry with the Duke of Burgundy.

#### 4. Conclusions

The analyzed data allow for the following inferences:

In *Quentin Durward*, Walter Scott presented Louis XI in 15 possible worlds the majority of which are primary (10 out of 15). Predicates that characterize the King in primary worlds also dominate (541 vs 65). Evidently, the author prefers to describe Louis directly, while his portrayal from the vantage point of other characters is auxiliary.

The typical aspect of Louis' image stressed both in primary and secondary possible worlds is his spiritual/mental characteristics (69% of all predicates). In some primary worlds, though, the King's psychic state comes to the forefront, which helps to disclose his personality when he is kept prisoner (42% of predicates) or puts on an air of an offended monarch (58%). In secondary possible worlds, a third of all predicates are related to mode evaluation, so the vantage point of other characters is essentially represented via emotions and feelings the King excites in them. A peculiar trend was detected in describing the actions of Louis. While in primary possible worlds he is always an agent (performs the actions himself), in his secondary worlds the King is presented as a patient who the actions of other characters are directed at.

More than a quarter of all predicates (27%) refer to the holistic image of Louis, which makes it pivotal for characterizing the King. Moreover, this is the only primary possible world where Louis XI has a pointedly negative assessment (two-thirds of his descriptions are negatively charged). In most other possible worlds, the King's overall assessment is positive, which is achieved via the ratio of respective predicates ranging from 92% (the commander of the Scottish guard) to 58% (astrologist Galeotti's disciple). In two primary possible worlds (the prisoner and the host), there is an approximate balance of positive and negative predicates with a slight prevalence of the former.

The axiological structure of secondary possible worlds is rather contrastive. His Scottish Archers and the citizens of Liege have a totally positive opinion of the King, whereas other characters see him mostly (the Burgundians) or absolutely (astrologist Galeotti and the Countesses of Croye) in the negative light. Evidently, being biased either way, the characters of the novel tend to discern only those features of Louis that conform to their overall positive/negative perception of him.

On the whole, the image of Louis XI in *Quentin Durward* is axiologically balanced, with a slight prevalence of positively charged descriptions (54%), thus making him a normal person with his fortes and shortcomings. Having painted a negative portrait of the King of France at the outset of the novel, the author then softens this "first impression" as if hinting that Louis, sometimes even against his initial intentions, ultimately played a positive role in the fate of the main character bestowing upon a penniless but noble foreign mercenary a beautiful wife with a rich dowry and a large estate.

As for the features of Louis, the author mainly mentions his spiritual/mental characteristics to describe the protagonist. Among these, ten features are used in at least four possible worlds—five virtues ('pious', 'frugal', 'skillful', 'brave', 'wise') and five vices ('greedy', 'sly', 'mercenary', 'hypocritical', 'cruel'), which makes Louis quite a controversial figure in the novel. Being equal in number, the most frequent positive and negative features differ in their coverage rate. The highest rate is manifested by 'pious' and 'wise' (47%), 'sly' is somewhat lower (40%), 'frugal' and 'brave' have still lower rate (33%), and all the rest ('greedy', 'skillful', 'mercenary', 'hypocritical', 'cruel') have the lowest index (27%). Evidently, whatever guise the King puts upon himself, his core virtues (piety and wisdom) as well as his core vice (slyness) surface in almost half of them, making these features inalienable constituents of Louis' personality in general.

The author draws a rather different portrait of Louis XI judging by the mean frequency of these characteristics. According to this index, the King of France is shown first of all as a skillful expert in different fields (politics, state administration, the art of war) with the mean frequency of this feature equaling 10. His piety and hypocrisy are almost twice as rare (6 and 5, respectively). Next come Louis' wisdom (4.6), slyness (4.6), and cruelty (4). All other features display the mean frequency under 3.5. Such figures testify to the fact that the author considers the King to be an absolute fit for the role of a monarch. His competence and proficiency in performing royal duties are vindicated by a wide array of vital skills he possesses which, together with his hypocritical and sly nature as well as the wisdom of judgment and piety, make his image painted by Scott a paragon medieval ruler.

The prospects for further research in the field lie in studying the image of Louis XI in *Quentin Durward* within the framework of the theory of fictional characters, which considers the relations between historical figures and their images in literature.

## ABBREVIATIONS

BPS – basic propositional schemas

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