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A Cognitive Stylistic Analysis of Joy Slaughter's *White Cloud*

A Thesis

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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

الَّذِي خَلَقَ الْمَوْتَ وَالْحَيَاةَ لِيَبْلُوَكُمْ أَيُّكُمْ أَحْسَنُ عَمَلًا وَهُوَ الْعَزِيزُ
(الْغُفُورُ)

(الملك / 2)

صَدَقَ اللَّهُ الْعَظِيمُ

In the Name of Allah, the Most Merciful, the Compassionate
(He Who created Death and Life, that He may try which of you is best in deed: and He is the Exalted in Might, Oft-Forgiving)

Almighty Allah, the Most High has told the truth (Al-Mulk, aya 2)

(Ali, 2021, p. 560)

Supervisor's Declaration

I hereby certify that the thesis entitled **A Cognitive Stylistic Analysis of Joy Slaughter's *White Cloud*** written by Abdurrahman Fareed Kamil Mohsin al-Kaabi has been prepared under my supervision at the University of Kerbala in partial fulfillment of the requirements for the degree of Master in English Language and Linguistics

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We hereby certify that we have read the thesis entitled **A Cognitive Stylistic Analysis of Joy Slaughter's *White Cloud*** written by Abdurrahman Fareed Kamil Mohsin al-Kaabi and, as Examining Committee, examined the student in its contents, and that, in our opinion; it is adequate as a thesis for the degree of Master in English Language and Linguistics.

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Dedication

This work is reverently dedicated to:

*Imam Ali bin Abi-Talib (Peace be upon him and
his family),*

*Imam Al Mahdi (May Almighty Allah hasten his
reappearance),*

And

*without my mother's prayers everything would be
impossible.*

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Abstract

This study is a cognitive stylistic analysis of Joy Slaughter's *White Cloud*. This research examines the issues presented in the novella, focusing on linguistic techniques and cognitive stylistic devices. Additionally, it explores the temporal perspective and its impact on readers' perceptions. The study aims to identify the linguistic techniques employed by Slaughter to evoke readers' emotions and shape the mood of the novella, point out the cognitive stylistic devices and reveal their importance, show the impact of the variations in temporal perspective on reader's comprehension of *White Cloud*, and finally elucidate the influence of the narrative perspective on reader's cognitive immersion with the novella. Therefore, five hypotheses are created. First, Slaughter utilizes various linguistic techniques such as transitivity, modality and descriptive wording. Second, various stylistic devices like metaphor and personification are employed in the novella for building imagery and descriptions. Third, the use of the stylistic devices helps in illuminating the novelist's hidden message and directs readers for supposing further events in the text. Fourth, the variations in the temporal perspective increase reader's cognitive understanding of *White Cloud*. Fifth, the narrative perspective of the novella enhances reader's engagement with the novella and deepens its understanding. A qualitative method is employed in this study and the analysis is based on the integration between Gavins' (2007) Text World Theory and Simpson's (2004) Schema Theory. The study concludes that several techniques are found in Slaughter's writings and they all evoke strong emotional responses from readers towards the characters. Transitivity, modality, and descriptive wording are some of these techniques. Further, Slaughter utilizes various stylistic devices such as metaphor, irony, allusion, symbolism, and hyperbole that comprehensively make the text more interesting and fertile. Moreover, the deliberate shift in temporal perspective serves as a powerful mechanism for extending the reader's aptitude to connect events

together in addition to developing the reader's involvement and participation in the details of the novella. The final conclusion is that the use of the second person perspective in the novella fosters the emotional connection and encourages readers to consider their own thoughts and experiences that ultimately enhance their cognitive engagement with the text.

Keywords: perception, mood, modality, metaphor, perspective

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List of Abbreviations

No.	Abbreviated Form	Full Form
1	CS	Cognitive Stylistics
2	EMS	Emergency Medical Services
3	MSCI	Mental Space Conceptual Integration

CHAPTER ONE

INTRODUCTION

1.1 Problem of The Study

The sublime secrets of literary texts can be realized through various methods including cognitive stylistics (henceforth CS) which focuses on how meaning is inferred through the process of reading. It's true that the meaning of a story is found in how it's written. However, readers can also understand the story better by using what they already know. This knowledge helps them make sense of the text.

Cognitive Stylistics, according to Semino and Gulpeper (2002, p.50), links the detailed and rigorous linguistic examination of a literary text with a systematic concern of cognitive processes and structures which motivate the construction and reception of language. That is, CS takes into consideration the formal characteristics of language as well as the nonlinguistic context of readers in order to shape meaning out of the text. As readers are dynamic constructors of meaning who convey different backgrounds, the meaning of the text is impossible to be found.

Stockwell (2002, PP. 4-6) refers to the fact that CS offers a novel way of explaining literature that involves the application of psychology and CS. In this sense, readers are seen as cognitive people who understand a literary text via relying on their experiences and knowledge. It is obvious then that cognitive stylistics provides readers with crucial means for gaining a clear interpretation of text, beliefs, uses, and context.

Schema Theory and Text-world theory are crucial landmark in cognitive stylistic study. Basically, schema theory, according to Simpson (2004, p.89), investigates the process of linking people's knowledge with the explanation of texts. This process is achieved through rearranging the surviving schemes for creating a different view of the world. Regarding the text world theory, it is mainly "a spatial model of mental representation" (Gibbons & Whiteley, 2018, p.229). Integrating these two cognitive tools help readers reach a better understanding of any literary text.

Joy Slaughter's *White Cloud* is a fantasy novella about death and life that represents a journey through the domains of surrealism and philosophy. It is published in 2022 and it is the most read book by Slaughter on Book Notification. Along with its appealing and abnormal narrative, it inflames profound contemplation and challenges interpretations. Examining such philosophical and complex literary work from CS perspective represents a starting point for understanding and approaching how a specific literary context is constructed. Accordingly, for providing readers with noteworthy means that assist in having a through vision of *White Cloud*, the current study is carried out. Considering this aspect, the following research questions are formulated to delineate the problem under investigation:

- 1- What linguistic techniques does Slaughter utilize in *White Cloud* to induce reader's emotive reactions and shape the total mood of the novella?
- 2- Which cognitive stylistic devices does the novelist employ to create images in *White Cloud* ?
- 3- How do cognitive stylistic devices illustrate Slaughter's intentions and affect reader's visualization of scenes ?

4- How do the shifts in temporal perspective impact the reader's comprehension of the novella?

5- What is the impact of the narrative perspective in *White Cloud* on reader's cognitive engagement with the novella?

1.2 Aims of The Study

The study aims to:

1-Identify the linguistic techniques that the novelist employs in the data under scrutiny to evoke reader's emotions and form the mood of *White Cloud*.

2-Point out the cognitive stylistic devices that Slaughter utilizes to produce descriptions in the novella.

3- Elucidate the importance of cognitive stylistic devices in reflecting Slaughter's goals and manipulating reader's fancy.

4- Figure out the significance of moves that Slaughter states in temporal perspective and reveal their effect on reader's understanding of *White Cloud*.

5- Show the influence of the narrative perspective on reader's cognitive involvement with the novella.

1.3 Hypotheses of The Study

To verify the aims of the study, the researcher hypothesizes the following :

1. Slaughter employs specific linguistic techniques such as transitivity, modality and descriptive wording to evoke reader's responses towards characters.

- 2- Slaughter employs various stylistic devices like metaphor and personification for constructing imageries.
3. The novelist's use of stylistic devices uncovers the novelist's hidden message and guides readers for expecting further events in the text.
4. The variations in temporal perspective increases the reader's grasping of the novella .
- 5- The narrative perspective in *White Cloud* increases reader's cognitive engagement with the novella.

1.4 Procedure of The Study

The following procedures describe how the study is to be carried out comprehensively:

1. Examining carefully the novel under study.
2. Detecting the linguistic techniques that the novelist utilizes in her narration of events all through the novella.
3. Conducting a qualitative method in the analysis which is based on the eclectic model chosen for this study.
4. Discussing the results obtained throughout the analysis and stating the final conclusions.

1.5 Limits of The Study

The study is limited to the theme of life and death in *White Cloud*, investigating particularly Slaughter's narration from CS perspective. The elements of the eclectic model of analysis are schema theory as well as text – world theory. Slaughter's speech is chosen for the analysis because it definitely serves to prepare

readers for the coming plot in the text. In other words, it paves the way for readers and make them be ready to accept what comes next.

1.6 Value of The Study

The significance of the current study lies in tackling Slaughter's novella from a CS perspective. Accordingly, the study can be fruitful for those who are interested in CS arena as well as literature since it fortifies the two areas by providing such sort of analysis for a literary text and remarkable novella.

Theoretically, illuminating the meanings grasped from the employed linguistic codes such as modality and mood give contribution to the body of knowledge and particularly in the aspect of CS analysis. Practically, it is helpful to researchers who wish to gain a better interpretation and comprehension of this novella.

Another value for the results is shown in the arena of applied linguistics comprising pedagogy as it develops students' creative thinking through focusing on the stylistic aspects of the novel.

CHAPTER TWO

REVIEW OF LITERATURE

2.1 An Introductory Note

This chapter consists of three parts namely :stylistics, cognitive stylistics and previous studies. Style and stylistics in addition to other related issues/topics are tackled in the first part. The second part deals with cognitive stylistics and explains in detail the significant theories in this approach. Some previous studies that analyze literary works from cognitive stylistic perspective are shown in the third part.

2.2 Stylistics: General view

Stylistics carries layers of meaning and influences readers differently. Crystal (2008, p.54) defines stylistics as "a branch of linguistics which studies the features of situationally distinctive uses (varieties) of language".

Stylistics also deals with the systematic analysis of style in certain language and how this style, according to Leech (2013, P. 54), can be different from author to author, genre to genre and context to context. Wales (2016, p. 438) also states that studying a specific style helps identify the formal features of a text, and these should be systematically analyzed to understand their importance in interpreting the text. Leech and Short (2007, p. 11) mention that stylistics involves questioning why an author chooses a particular style or expression over others. Chomsky

(2000, p.15) remarks that considering factors like material constitution, design, intended use, and institutional role can provide further insight into the text's stylistic quality. Stylistics deepens our understanding of how language and form work together to create meaning. For Fowler (1986, P.3), stylistics is not an exclusive, high-level practice designed to manipulate people's thoughts and individualities. Instead, it is a process that involves social analysis and critique.

Jeffries and McIntyre (2010, p. 4) argue that there is a discernible "individual style" that sets apart one writer from another, with these unique styles being associated with particular genres such as newspaper language or the gothic novel. This discussion raises questions about the defining characteristics of literary style. Finch (2005, p.187) extensively discusses how individuals use language and choose a specific style. Consequently, people typically select from a range of syntactic and lexical options to be uniquely distinctive.

Stylistics, as Rundquist (2017, p. xvi) notices, focuses on establishing links between linguistic features and their impact on readers. This field of study provides choices, such as syntax and vocabulary to influence and shape the reader's knowledge as well as the understanding of a text. By examining the stylistic elements employed in a piece of writing, researchers can gain insights into how language functions as a powerful tool in communication and expression.

Further, Norgaard et al. (2010, p.1) posits that stylistics is interested in exploring how sense is constructed through language in literary works as well as different sorts of texts. This perspective highlights that style involves a departure from the standard or conventional use of language, emphasizing that language choices contribute to the creation of meaning in a text. Stylistics, therefore, delves into the relationship between language and interpretation, shedding light on how deviations

from linguistic norms can enhance the overall impact and effectiveness of a piece of writing.

In Verdonk's view (2002, p.2), stylistics is a subset of linguistics with the primary aim of identifying unique linguistic expressions or the style inherent in a text. Simpson (2004, p.2) adds that stylistics assists critics and linguists by revealing significant possibilities for appreciation.

Regarding the term 'Style', it originates from the Latin word 'stylus', which originally referred to a stick made of materials like hard wood, bone, metal, or reed used for writing (Stokes, 2011, p.81). The word 'stylus' evolved into 'style', particularly in the context of writing.

According to Stern (1983, p. 125), the use of language is influenced by different interests, situations, occupations, and social roles, leading individuals to adopt various styles, domains, or registers in their communication. These styles can be categorized into five levels: frozen, casual, formal, intimate, and consultative (Joos, 1968, p.185-191). Thornborrow and Wareing (1998, p. 3) mention that analyzing a specific style involves identifying the formal characteristics of texts to emphasize their practical functions for interpreting the texts.

Additionally, Crystal and Davy (1969, p.9) suggest that 'style' can refer to language habits or the distinctive qualities of individuals that stem from occasional linguistic idiosyncrasies. This concept contributes to the overall understanding of style. Stylistics extends a range of interests that researchers strive to explore, including analyzing linguistic patterns, discerning the style of writers and their texts, and delving into the intricacies of language itself. Through these avenues, stylistics emerges as a robust and valuable approach for examining texts,

discourses, and the nuances of why individuals choose certain styles over others. With different perspectives and definitions of stylistics, it becomes evident that there is no unanimous consensus among linguists regarding its precise objectives. This divergence arises from the fact that each linguist brings their unique perspective to the table when grappling with this concept.

2.3 Major Approaches in Stylistics

For providing readers with rich and thorough sight of stylistics, the researcher intends to offer a comprehensive overview of stylistics starting from its origins and ending with its modern developments. Thus, the next subsections are devoted to deliver that obviously:

2.3.1 Linguistic Stylistics

Carter (1988, P. 10) defines linguistic stylistics as the most refined form of stylistics. The exploration of style and language variation in scholarly research serves to formulate analytical frameworks for language analysis and enrich the field of linguistic theory. This approach focuses on descriptive linguistic analysis using specific models and methods to analyze literary texts. Udeze et al. (2017, p. 116) states that the main goal of linguistic stylistics is to describe literary texts using linguistic theory rather than interpret them. This means that the linguistic description is both detailed and objective, but not exhaustive.

Halliday (1966, P. 67) asserts that the linguist may not possess the necessary expertise for conducting a thorough literary analysis; rather, it is the literary analyst who is better equipped for such an endeavor. The literary analyst must determine the role of linguistics in the study of literature. Initially positioned as a separate entity, linguistic stylistics falls short in fulfilling all the criteria for a comprehensive multi-level stylistic analysis of literary texts (Ghazala, 2011, P. 15).

Hence, criticism highlights the perceived limitations of a linguistics-focused approach to literary analysis, which is seen as neglecting the interpretive dimensions of texts. In response, the following section will explore a more comprehensive and authoritative method of examining literary works known as Literary Stylistics.

2.3.2 Literary Stylistics

This type of stylistics, also known as practical stylistics, originates from Halliday's functional linguistics (1964) and is later termed 'Functionalistic Stylistics' due to its focus on language functions. It involves the examination of literary style from a linguistic standpoint. Its primary objective is to explore and interpret literary texts by analyzing the practical organization of language (Magulod Jr., 2018, P. 2).

Literary stylistics primarily focuses on the analysis as well as interpretation of literary writings; its goal is to derive meaningful insights. The foundation of any interpretation in literary stylistics is predominantly based on the text itself, utilizing and reinforcing its stylistic elements and linguistic functions (Huang, 2015, p. 58).

Simpson (2004, p. 2) characterizes stylistics as a method of textual analysis that prioritizes the significance of language. For Snodgrass and Coyne (2006, p. 113), discourse serves as a key factor in facilitating the interpretation of literary stylistics. Consequently, the process of interpretation is inherently intertwined with this functional aspect, as it is influenced by the available choices for analysis and understanding.

Stylisticians do not take into consideration the author's potential misunderstandings in interpreting styles. Instead, they rely on individuals' sophisticated intuitions, experiences, world knowledge, literary texts, as well as

social, cultural, and ideological perspectives. This reliance may heavily depend on reading practices (Ghazala ,1987, p. 56). In the past two decades, modern stylistics has increasingly focused on various types of contextual analysis. Simpson (2004, p. 3) emphasizes that utterances are produced within specific temporal, spatial, cultural, and cognitive frameworks.

The incorporation of extra-linguistic elements significantly contributes to the overall meaning of a text, aligning with Bradford's notion of contextual stylistics (1997, p. 73). For him, this approach unifies various perspectives by highlighting how writing style is molded and influenced by its surrounding context. These perspectives encompass: (1) the reader's abilities and inclinations; (2) the “sociocultural” influences that shape all forms of “linguistic” expression; and (3) a semantic framework for comprehending and analyzing both verbal and nonverbal, literary and non-literary phenomena.

2.3.3 Affective Stylistics

Fish (1980, p. 13) states that affective stylistics is a text-reader relationship. It attempts to find answers to questions like ‘What kind of development may occur during the process of reading?’, ‘What type of mental representations may the reader go through?’ and ‘ How do readers react to words, structure and language of texts?’. Hall (2022,p.29) refers to affective stylistics as reader-response stylistics. Hence, the concept of this approach has emerged, focusing on what Fish refers to as the "temporary" reading experience. This stylistic approach prioritizes the “reader’s response” to the text, specifically within individual words or phrases rather than the entire sentence as a whole.

According to Fish (1980, P. 25), the reader’s response to individual words in a text is seen as acts of interpretation). This perspective shifts the focus from

interpretation to the reader's engagement and behavior during reading. This stylistic approach aims to understand readers' cognitive processes, "psychology", "activities", and overall reading "experience". However, Fish's analysis lacks a clear representation of the various factors that influence how readers interpret texts, such as cultural norms, personal biases, and ideological beliefs. Scholars like Culler (1981) and Bradford (1997) have explored these aspects in greater detail.

2.3.4 Evaluative Stylistics

This category of stylistics demonstrates the implicit evaluation mode through the acknowledgment of the subjective nature of analysis. This is evident in the consideration of socio-cultural and ideological backgrounds in text selection, analysis models, and the interpretation of stylistic functions, effects, and appreciation (Ghazala, 2011, p.18). According to Leech (2008, p.69), stylistic analysis does not involve making value judgments, but rather assumes their existence. Therefore, evaluation is inherent within the field of stylistics. This implicit evaluative approach is further supported by the recognition of the subjective nature of analysis by stylisticians in contemporary stylistics.

At Lancaster University in the United Kingdom, Short (1986, pp. 67-8) outlines key evaluation strategies that underlie the stylistic assessment of texts. He posits that the evaluation process is significantly influenced by the expectations generated through linguistic and other textual means. Short suggests that these expectations can be further categorized into two subordinate aspects: relevance and cohesion, both of which contribute to overall expectations in distinct ways. He emphasizes that cohesion pertains to the structural organization of the text, while relevance is a functional concept that relates to the meaning conveyed in communication

2.3.5 General Stylistics

General stylistics is a comprehensive term used to encompass the analysis of non-literary forms of language, known as registers (Wales , 2014, p. 438). Scholars like Crystal and Davy (1969), Freeborn (1986), Carter and Nash (1990), and Ghazala (1994, 1999) have engaged in this type of stylistic analysis.

Ghazala (2011, p.19) points out that the primary aim of this approach is to delineate various forms of language or registers, including spoken language, written language, legal English, literary styles, non-literary English, scientific English, journalistic English, religious English, political English, advertising English, as well as English used in TV and radio commentary.

2.4 New Insights in Stylistics

The latest progresses in stylistics are noticed through the presence of some novel approaches that are listed below:

2.4. 1 Pedagogical Stylistics

According to Wales (2014, p.438), stylistics is a form of activity that is increasingly utilized as an instructional method in language and literature studies for both native and non-native English speakers. For Roger (1982), this approach has gained popularity for its effectiveness in language teaching and learning. This is attributed to its emphasis on using linguistic and literary elements in the instruction of language and literature.

Clark and Zyngier (2003, p.16) remarks that stylistics has been closely associated with pedagogy, and at times, it has been viewed as primarily a pedagogical activity rather than a field for research. Pedagogy has always been integral to stylistics because it is an empirical discipline that tests ideas against texts and generates ideas through textual analysis. Stylistics research often start from classroom

activities, or it becomes evident how an analysis or approach can be beneficial to teachers and learners.

Stylistics, broadly defined as linguistically-informed attention to language use in texts, may contrast with more technical or specialized academic senses of stylistics. However, there is a “continuum” between them. The focus of pedagogical stylistics is on the use of stylistics in pedagogy, examining examples and concerns of this broadly defined stylistics rather than the narrower pedagogy of stylistics, which concentrates on how to teach stylistics as a pedagogical end in itself. Stylistics claims to have broader applied utility and relevance beyond its own sphere, in terms of applications, technologies, and even an approach to acquiring knowledge and understanding (Burke, 2014, p.239).

The fundamental inquiry and approach of pedagogical stylistics are relative: how do specific texts (often literary texts) differ from, but share similarities with, other “uses of language”?

A poem might be analyzed alongside a “non-poetic” text on the same subject or circumstances to explore their “linguistic” distinctions and the impacts of these differences. We instinctively understand the contrast between an official letter and a simple note on a refrigerator door, or between an elegy and a notice in a newspaper (Burke, 2014, p.240). Stylistics asserts the ability to explicitly and precisely explain these differences in a way that is understandable, and even enables those who create ‘texts’ more efficiently in the future. Specific features set apart a particular ‘text’ (McRae, 1996,p.26). Clark and Zyngier (2003, p. 233) state that texts compile to create sense. Meaning is derived from a text by an interlocutor through the features of that text, as well as recognizing these changes from other known texts.

Pope (1998, p.85) remarks that pedagogical stylistic analysis often requires students not only to think about differences in language styles in a theoretical manner, but also to actively engage with the texts by rewriting sentences or entire passages in a different style through changes in syntax or word choice. By focusing on syntagmatic and paradigmatic choices, students are encouraged to pay attention to unique or particular aspects of language use, which in turn fosters interpretive skills and critical thinking among readers.

2.4.2 Discourse Stylistics

Discourse stylistics emerges as a significant field within linguistics during the 1980s. The term "discourse" originates from the French word "discours," that is also utilized in English beside "discourse" (Wales, 2014, pp.127-9). While often used interchangeably with "text," the word "discourse" encompasses a broader scope, including interaction, communication, and situational context. Initially, discourse primarily refers to "uttered language a continuous stretch of (especially spoken) language larger than a sentence" (Crystal, 1992, p. 25). The early stylisticians believe that a text accurately represents a "world" within a text. According to the interpretation of the "Whorfian hypothesis", a person's worldview is partly shaped by language, and a "linguistic" analysis will expose this sense.

However, contemporary thinking suggests that sense is the result of interpretive procedures. It is now understood that not every reader will necessarily share the same meanings, although a general agreement is similarly, as well as a significantly different analysis may indicate issues with the making or understanding of the text (Leech & Short, 2007, p.184).

Yule (1983, p. ix) figures out that reader's understanding of a text will vary depending on their individual perspective; it cannot be assumed to have a single,

unchanging meaning for all readers. As pragmatics considers language in use, beyond grammar and semantics, 'stylistics' has become progressively interested in utilizing its developments. Existing in a world of relatively changing senses; the reader's part is that of an explainer rather than a passive hearer. In recent years, it has been widely accepted to claim that there is no clear method for distinguishing between literary and non-literary forms of communication. Both spoken and written language use the same linguistic tools. That is, figures of speech such as metaphor and simile are used in both spoken language and various types of piece of writing (Short, 1986, p.153).

Brown and Yule (1983) state that written discourse is directed towards an absent audience. Although private diaries may be directed only for the author, they are recited at a later time, leading to potential surprises for the author. Thus, an element of "decentering" is present in almost any written text, as it is usually addressed to a future or different self who may not have the same knowledge (pp.35–6).

Black (2005) argues that context is commonly defined as the immediate discourse and the circumstances of the participants involved. In a written work, the beginning serves as the initial orientation to the discourse, as there is no prior content preceding it. However, elements such as the title, appearance, author, and publisher of a book or magazine offer readers clues about the nature of the text, thereby providing some contextualization. The context in which discourse occurs is referred to as the "discourse world", while the subject matter is known as the "text world". It is the text itself that facilitates the activation of knowledge and establishes a shared understanding through negotiation among participants (p. 4).

According to Naciscione (2010, p.16), discourse stylistics has emerged as a distinct discipline that investigates how discourse is structured and deals with the

messages it conveys, thereby facilitating stylistic interpretation and evaluation of texts. Halliday and Hasan (1967, p. 8) explain that the analysis of cohesion is crucial in discourse stylistics as it reveals semantic and aesthetic connections.

Given that earlier research in the 1960s and 1970s has overlooked stylistic elements of language, discourse stylistics proves particularly valuable (Naciscione 2010, p. 16). Consequently, it has become a common term used to describe the practice of analyzing literary texts using discourse analysis. Scholars such as Carter and Simpson (1989, p. 11), Carter and McCarthy (1995, p.135), and Carter (1997, p.5) emphasize the importance of discourse stylistics in interpreting semantic and stylistic relationships within texts.

2.4.3 Feminist Stylistics

According to Mills (1995), feminisms is challenging due to the diverse types of feminism that are present today. This brief overview is never meant to be “comprehensive” but aims to establish a common ground in this rich and varied theoretical field. Most feminists believe that women are dealt with oppressively and differently from men, facing personal “and” institutional discrimination. They also argue that society is structured to benefit men over women, creating a patriarchal system. Nevertheless, this does not mean that all men equally benefit from this structure or that they all contribute to its continuation. Many feminists recognize the diversity among women and men and have been focusing on analyzing various forms of oppression and discrimination in recent years (p. 2)

Woolf (1990) has been instrumental in shaping the discourse on the concept of the male and female sentence in literature, highlighting the importance of considering the perspectives of both genders in literary analysis. Woolf is the first to articulate the idea of a "female sentence" in an optimistic light. She suggests that

women face technical difficulties in expressing themselves in writing, as the structure of the sentence itself does not fit their needs. According to Woolf, the traditional sentence is too loose, heavy, and pompous for women's use. She argues that women writers need to create their own type of language that aligns with their thoughts without constraining them (Woolf, 1990, p. 37).

Woolf's views seem to echo "Dale Spender's assertion" that "language is inherently man-made", making it challenging for women to articulate their ideas within a language constructed to serve the needs of males (Spender, 1980, p. 3). Woolf advocates for women to craft their own form of language, distinct from the traditional male-oriented language. For instance, she mentions Dorothy Richardson's invention of 'the psychological sentence of the feminine gender', which she describes as more flexible and capable of conveying subtle nuances (Woolf, 1965, p. 205).

In addition, Woolf (1990) criticizes the male sentence, citing an example that reflects a formal and impersonal style associated with men. However, Woolf's analysis seems to conflate formality with maleness, overlooking the distinction between formality and gender differences. Woolf's perspective on the gendered sentence is multifaceted. While she recognizes the presence of a 'female sentence' and commends specific female authors for employing it, she criticizes Charlotte Brontë for writing from a distinctly feminine standpoint. Woolf cautions against adopting gendered lens in writing, arguing that it can result in inferior quality. Instead, she and other scholars advocate for an androgynous or gender-neutral style as they prefer the standard for effective writing, a stance that may inadvertently favor a more masculine orientation (Woolf, 1977, p. 98).

In summarizing Woolf's perspective on the differences between male and female sentences, it is remarkable to notice how women should mark their touch in

writing. The standard sets for women could be interpreted as resembling the stereotypical male sentence. For instance, Woolf suggests that women should avoid writing in anger, foolishly, or excessively about themselves, which aligns with the traditional expectations of male-oriented writing.

Irigaray (1985, p. 84) incorporates elements of Lacanian psychoanalysis in her work, particularly in her concept of "parler femme," which describes women's language as meandering and elusive, making it difficult for men to discern a coherent meaning. Moreover, women's ability to use this type of language stems from their multiple and contiguous sexual morphology, in contrast to men's unitary sexuality. Irigaray contends that women's writing is regarded as a constant process of weaving and embracing words, avoiding fixity and immobility. Instead of producing identical statements, women's language is marked by contiguity and the touching upon different meanings.

Kristeva et al. (1981), in alignment with Cixous and Irigaray, situates her work within a Lacanian framework while challenging the concept of *écriture féminine*. She introduces the term 'the semiotic' to denote the pre-linguistic phase in a child's developmental process, characterizing it as a realm of rhythmic impulses that actively resist the structured language system (the symbolic). This semiotic domain is linked to the pre-Oedipal phase of maternal unity and becomes submerged in the unconscious upon entry into the symbolic realm governed by the Father, representing law and order (p. 166). They posit that women, lacking a defined position within the symbolic order, possess a unique connection to the semiotic realm. They suggest that women may have a heightened ability to tap into the semiotic and utilize it in their writing.

Hiatt (1978) claims that clear distinctions in male and female writing are based on linguistic grounds. It is important to consider that Hiatt often over interprets

minimal style differences and tends to label elements within women's writing as negative. The classification of texts into male and female may also be seen as “problematic”. In the last twenty years, feminist theory has focused more on the differences within the term 'woman' rather than making global statements about 'woman' (p.37).

2.4.4 Narrative Stylistics

Simpson (2004) remarks that narrative stylistics is indeed a significant development in modern stylistics, focusing on the intricate analysis and description of narrative fiction. This trend reflects a shift in the major focus of stylistics on literary texts over time. Narrative stylistics seeks to match styles of language to an interconnected series of situations, aiming to provide more intricate models of interpretations, analysis, and explanation of “narrative fiction”. For Simpson (2004, p.18), narrative discourse tends to suggest some sort of recapitulating experience. This approach allows for a deeper understanding of the stylistic elements at play in narrative texts, enhancing the appreciation and analysis of literary works.

Barthes (1966) mentions that the world is filled with countless narratives. Narrative can be found in various forms such as myth, legend, fable, novella, and more. It extends beyond verbal storytelling to include non-verbal expressions like paintings and cinema.

Narratives are universal and have been present throughout history and across different cultures. They encompass both real and fictional stories, making them an integral part of human existence (O'Neill, 1996, p. 11). "Narratology" refers to the theory of narrative structure, and it has gained prominence in modern narrative theory since the 1960s. Tzvetan Todorov coin the term in 1969 to designate a

systematic study of narrative structure rooted in the intellectual traditions of Russian and Czech formalism from the early 20th century, as well as French structuralism and semiotics from the 1960s.

Narratology has become a highly influential current of modern narrative theory, flourishing in France, North America, and Holland. There are numerous specialized studies in various languages on different aspects of narrative structure, written from diverse theoretical perspectives within the field of narratology itself (O'Neill, 1996, p. 13).

Ghazala's perspective on narrative stylistics underscores the importance of understanding the relationship between structure and comprehension in narrative analysis. He highlights the distinction between plot and narrative discourse, emphasizing that the plot represents the sequence of events in a narrative, while narrative discourse refers to the manner in which the plot is conveyed.

This distinction is further elucidated through the use of 'stylistic devices' such as 'flashback', 'prevision', and 'repetition,' which serve to disturb the linear chronology of the plot. Ghazala's framework suggests that narrative discourse is the concrete manifestation of language spoken by a storyteller within a specific interactive context, underscoring the significance of stylistic elements in shaping the narrative experience (Ghazala, 2011, p. 24).

Ghazala (2011, p. 82) refers to the processes of "coding and decoding" or "writing and reading," indicating that a story requires both a teller and an audience for it to be fully realized as a narrative. Furthermore, the act of storytelling involves transforming a series of events into a coherent narrative, and this process is essential for the story to have meaning and significance.

It is also noted that even when a person is recounting events to themselves, they are still engaging in the act of storytelling. To sum up, storytelling is an essential aspect of narrative, and that the act of telling a story is fundamental to how we understand and interpret the events that make up that story (O'Neill, 1996, p. 14).

2.5 Cognitive Linguistics and Cognitive Stylistics

Cognitive linguistics has established itself as a robust field with an international society, regular conferences, and a dedicated journal titled *Cognitive Linguistics*. In the past twenty-five years, extensive research has been conducted within the framework of cognitive linguistics, encompassing investigations into syntax, morphology, as well as other linguistic domains including language acquisition, phonology, and historical linguistics (Croft & Cruse, 2004, p. 1).

Cognitive linguistics is founded upon three fundamental hypotheses. Firstly, the notion that language does not operate in isolation as a distinct cognitive faculty. Secondly, the concept that grammar is essentially a form of conceptualization; and thirdly, the proposition that one's understanding of language is derived from its practical application in communication (Croft & Cruse, 2004, p. 1).

Cognitive linguistics seeks to examine the ways in which language, cognition, and their intersections interact. As a fundamental concept of this approach, it proposes that numerous linguistic occurrences can be clarified through overarching cognitive principles.

Cognitive linguists, like other linguists, study language for its own intrinsic value. Their goal is to describe and explain its systematic nature, structure, and the functions it serves, as well as how these functions are carried out by the language system. Nevertheless, a key reason for cognitive linguists' interest in language is their belief that it echoes patterns of thought. Then, studying language from this

viewpoint involves analyzing “conceptualization patterns,” offering insights into the nature, structure, and organization of thoughts and ideas (Evans & Green 2006, p. 5).

Dirven and Verspoor (2004. P. 3-7) state that the most significant distinction between cognitive linguistics and other language study approaches is the belief that the foundational assumption in cognitive linguistics posits that language reflects core characteristics and structural elements of human cognition, leading to significant implications for the breadth, approach, and theoretical frameworks employed in this field of study. Notably, a crucial criterion for evaluating a language model is its psychological plausibility. Cognitive linguistics is a recent branch of linguistics and represents one of the most ground-breaking and captivating approaches to the explaining of language and thought within the interdisciplinary field of cognitive science.

Dirven and Verspoor (2004) provide the following example of processing data in the brain: Consider the daily experience of driving to college or work. Each morning, as you approach a specific junction, you encounter heavy traffic. Although the specific details of the traffic situation vary each day - such as the timing, length of tailbacks, and the vehicles and drivers involved - they are similar enough for you to categorize them as "prone to traffic jams". This category is highly relevant to you as it affects your ability to arrive at your destination on time. This categorization is an example of a "private" conceptual category that is based on your individual experiences. For individuals who do not drive, this category may not exist. When communicating with others about these experiences, you need linguistic signs to symbolize these thoughts or conceptual categories. These linguistic categories are "public" and shared by members of a speech community.

While most linguistic categories are represented by words, in some cases, there may not be a single word to express a specific idea. However, the language may provide linguistic categories for parts of the idea, such as compound words, adjectives, and prepositions. For example, in English, the expression "prone to traffic jams" can be conveyed using the grammatical structure and three lexical categories: prone, to, and traffic jam.

Radden and Dirven (2007, p. xi) remark that the primary functions of language are to allow individuals to represent their experiences in a tangible manner and to convey them to others through communication. When expressing their thoughts, speakers must continuously make decisions about which words and grammatical structures to use. The vocabulary and grammatical rules of a language offer a range of options from which the speaker must select when communicating their thoughts. Therefore, a cognitive approach to grammar is "usage-based," as it examines the available structural choices and the speaker's rationale for choosing one option over another.

Concerning CS , it offers “ a new direction for the analysis of literary texts, one that is grounded in empirical research and that takes seriously the role of the reader in the creation of meaning”(Langacker, 2008 a, p.57). Gavins (2012) highlights that CS “ brings its tools to bear on the most important questions of all: how stories work, how poems move us, and how language itself can evoke such powerful responses” .

Building on the legacy of rigorous stylistic analysis, CS adds new lens: the systematic study of cognitive structures and processes involved in both crafting and interpreting language in literary texts (Semino & Culpeper , 2002, p. IX).

The defining feature of CS lies in its intimate relationship with cognitive science. It draws inspiration from both cognitive theories of language and the psychology of reading, utilizing insights about mind and mental processes to open new avenues for literary study. By incorporating the human element into the equation, CS expands the horizon of literary analysis.

Rather than discarding traditional methods, CS offers a new perspective. It gently nudges the focus away from the text itself and onto the vibrant interplay between the reader's mind and the unfolding words, making these crucial connections central to the analysis (Simpson, 2004, p. 39).

CS does not rely on a specific set of "devices" as it takes place in traditional stylistics. Instead, it focuses on the cognitive processes behind linguistic choices and their effects on the reader. Still, certain features and frameworks often utilized in CS analysis can be considered "devices" in a broader sense. Here are some examples: Metaphor and Blending, Mental Spaces and Conceptual Integration, Embodied Cognition and Figurative Language, and Corpus Linguistics and Stylistic Variation.

2. 6 The Role of Narrative Perspectives in Cognitive Stylistics

The significance of narrative art is closely associated with narrative perspective, a fundamental element in the construction and understanding of texts. Various theoretical frameworks have sought to elucidate the concept of narrative perspective through terms like "person," "point of view," "reflector," "voice," "central consciousness," and "localization".

While there is ongoing discourse regarding its core nature, prevailing theories concur that perspective plays a pivotal role within the overarching framework of perception. Nonetheless, perception is frequently construed narrowly as the intake

of external stimuli by the senses, overlooking its temporal aspects and the discernment of salient information.

The current study seeks to explore narrative perspective by refraining from the conventional notion of a passive reader and an active author or text. Instead, it adopts a perspective that views perception as an 'opening' facilitating the interconnection between self-awareness and awareness of the world. Consequently, perception is regarded as an active process involving the continual “re-creation or re-construction of the world in every moment” (Merleau-Ponty, 1962, p. 207).

There have been numerous definitions of narrative point of view. Some definitions, like Genette's (1980), are restrictive, preferring to use the term "focalization" and limiting its scope to questions of mood or "vision" rather than voice. According to Lanser (1992), points of view arise from the relationships between the narrator, narratee, narrating, and narrated. Ronen, while often using Genettean terminology, argues that a perspective can be described in terms of perceptual restrictions on a character, ideological attitudes of an external focalizer, or a logic of action.

As the author's “subjective intention” proves insufficient for determining the “narrative perspective” of a text, attention has turned to the structural elements within the text's world that reflect a “narrative focalization”. The shift from an objective spatial criterion to a consideration of the subjective role of readers has prompted a reevaluation of the concept of “narrative focalization”. The reintroduction of the personal dimension through readers has sparked inquiries into the objective nature of “narrative focalization”. Attempts to integrate the subjective role of readers within the objective structures of the text have led to the objectification of ‘he’ or ‘she’ as an ‘it’.

The portrayal of the third person in the text as an “object or non-person” establishes a “dialectical” relationship between the narrator, reader, and narrative world. This dialectic engenders a sense of familiarity and intimacy, fostering a dialogical dynamic that positions all parties within a shared temporal and spatial context for the perception of narrative events. The utilization of third-person pronouns within discourse serves to unite the voice of the narrator and the reader in a shared perspective. It is imperative to recognize that the narration in the third person as a "non-person" is contingent upon the prior presence of the first and second persons within the dialogical context.

The subjective nature of personal pronouns structures “temporal and spatial relationships” around the vantage point of the subject. Within discourse, personhood is defined by its lack of tangible form. By narrating in the third "non-person," the text implicitly positions both narrator and reader within the very essence of subjective pronoun usage. As readers interact with the narrative, they imbue this formlessness with their own identity, engaging with the narrator's voice within the storytelling scenario (Hawthorn, 2000, pp.78–9).

The concept of point of view in literature is a fundamental element that pertains to the perspective from which events and thoughts are presented in a narrative. It has been a central focus of literary analysis since the emergence of the novel in the eighteenth century. The evolution towards more internalized narrative viewpoints in literary works during the twentieth century has spurred extensive scholarly inquiry into this intricate concept. Point of view in storytelling revolves around the distinction between the entity that narrates the story and the entity that observes it. In a first-person narrative, events are recounted and witnessed by the same entity,

referred to as the 'I-narrator'. In contrast, third-person narration involves distinct entities for the narrator and the observer (Farner, 2014, p. 42).

2.7 Mind Style and Cognitive Stylistics Relativity

Mind style is a significant concept within the field of stylistics. According to Semino (2002, p.97), mind style refers to the "aspects of world views that are primarily personal and cognitive in origin, and which are specific to an individual or shared among people with similar characteristics". Consequently, mind style represents an individual's unique way of conceptualizing the world.

Mind style is intricately linked to the linguistic aspects of texts and their impact on readers, as it is both constructed within the text itself and in reader's cognition. The analysis of mind style entails investigating how "textuality" and the reader interact, highlighting the importance of CS in exploring how linguistic features shape reader's mental interpretation of the text (Nuttall, 2018).

Semino (2002, p.98) suggests, "if mind style pertains to the linguistic construction of a particular conceptualization of a textual world, it is best approached by integrating the analysis of linguistic patterns with theories of cognition". Style has been perceived as the attire of thought, a form of embellishment. Dryden refers to it as "elocution, or the art of clothing or adorning thought" (Hough, 1969. p. 3). This perspective is also shared by Riffaterre (1959), Ohmann (1962), Coleridge (in Wetherill, 1974), and others. This is what Leech and Short (2007) term the 'dualist' view of style.

Moreover, formalists often regard style as a departure from language norms and style is often considered to be a manifestation of the author's "personality," leading to the popular belief that "style is the man," especially among generative stylisticians and internationalists. Alternatively, some scholars view style as

intricately connected to meaning, akin to the relationship between body and soul as described by Flaubert (Leech & Short, 2007).

2.8 Conceptual meaning and Associative meaning

Conceptual meaning refers to the core, literal meaning of a word or phrase—the dictionary definition. It encompasses the semantic content that is universally understood and is generally stable across different contexts such as the word "dog" conceptually refers to a domesticated canine animal, typically characterized by certain biological and behavioral traits. Cruse (2000, p.94).

Associative meaning refers to the additional meanings or connotations that a word or phrase carries beyond its conceptual meaning. These associations can be influenced by cultural, emotional, or contextual factors and may vary significantly among different speakers or communities such as the word "dog" may evoke feelings of loyalty, companionship, or even fear (in the case of aggressive breeds) based on personal experiences or cultural backgrounds. Goddard & Wierzbicka (1994, p. 108).

2.9 Developments in Cognitive Stylistics

Cognitive Stylistics focuses primarily on exploring the reading process and its impact on the interpretations generated by readers, who actively participate in constructing meanings from texts. Drawing on insights from cognitive science disciplines like psychology, computing, and artificial intelligence, cognitive stylistics investigates how readers engage with different elements of texts and utilize their real-world knowledge to interpret them.

Textual cues, such as characters' perceptions, ideologies, emotions, motivations, memories, speech, actions, and behaviors play a crucial role in shaping readers' responses. These cues interact with readers' cognitive processes in a dynamic manner either by augmenting their existing knowledge or by altering their perceptions of characters. This interaction involves both top-down processing, driven by prior knowledge and expectations, and bottom-up processing, influenced by incoming textual information.

The theories used to account for this communication in approaching “mind style” in "Man's Search for Meaning" are “Text World Theory” and “Schema Theory.” These theories contribute in understanding how textual information and readers' cognitive processes interact to create meaning in reader's mind. The next subsections offer a detailed explanation of these theories.

2.9.1 Mental Space Theory

This theory, which is also known as ‘blending theory’, has evolved rapidly from being focused on ‘semantic aspects’ of discourse meaning to becoming general ‘cognitive theory’ that explains human ‘sense-making’ in various domains. These domains include not only text and discourse knowledge but also extend to the interpretation of meaning in ‘religious rituals’ and music (Fauconnier & Turner, 2002).

This evolution has been driven by the expansion of Fauconnier's early work on “mental spaces” into a broader theoretical framework centered around the cognitive process of blending and related operations (Oakley & Hougaard, 2008, p. 1).

Despite this broadening scope, discourse analysis remains a significant area of study within the “mental spaces” and “conceptual integration framework” (henceforth MSCI). (Fauconnier & Turner, 2002, p. 30).

Two key trends can be observed in the application, elaboration, and reconsideration of MSCI in discourse analysis. Firstly, there is a growing emphasis on how contextual and situational factors influence the creation of mental spaces and blending processes, shaping how participants construct meaning. The terms "context" and "situation" are used broadly to cover any set of circumstances, whether “micro,” “mezzo,” or “macro,” textual or “non-textual”. Secondly, there is a proliferation of theoretical and empirical concepts that researchers draw upon to analyze discourse within the MSCI framework. Various approaches from pragmatics, text linguistics, discourse studies, and interactional studies contribute to the rich landscape of discursive MSCI research (Oakley & Hougaard, 2008, p. 2).

For a long time, semantic analysis has commonly involved dividing concepts into different domains. In realist approaches to reference, these domains are often represented as possible worlds, which contain all referents and their attributes. Possible worlds are seen as fully specified, non-linguistic, and non-cognitive entities. In this framework, semantics is viewed as the study of connections between linguistic expressions and these possible worlds. However, this approach differs significantly from the mental spaces and conceptual integration framework. Unlike the metaphysical partitioning of possible worlds, “mental space” configurations are dynamic models of discourse understanding that are only partially specified. They are subject to continuous modification and contain defeasible structures obtained through defaults and optimization mechanisms. These “mental spaces” are cognitive constructs that can be used to refer to real or

imagined worlds and may include elements that do not have direct counterparts in reality (Fauconnier, 1997, p. xxxvi).

In everyday discourse and philosophical discussions, possible worlds often talk about using mental spaces. Philosophical discourse on possible worlds sometimes mistakenly treats linguistic structures, such as hypotheticals and counterfactuals, as reflecting properties of the worlds themselves rather than cognitive constructions. This confusion can lead to paradoxes (Kripke, 1980; McCawley, 1981; Morgan, 1973).

Two crucial notions that are often overlooked in traditional accounts of reference and grammar are “framing” and “point of view”. Cognitive and construction grammar scholars such as Langacker, Talmy, Fillmore, Lakoff, Brugman, and Goldberg propose that syntactic structures serve as a way to access broad and generic frames. These frames are then linked to more specific frames through lexical specifications. These frames are further connected to more specific ones based on the “local context,” spatial relationships, and relevant “cultural and background knowledge” (Fauconnier, 1997, xxxvi)

The process of constructing mental spaces is also a process of building frames. “Frames” provide abstract “schemas” that guide mapping between “mental spaces.” The discourse construction process is dynamic, creative, and fluid, involving the establishment of provisional categories in appropriate spaces, temporary connections, and the creation of new frames on the fly, with meaning being negotiated in real time. Grammar plays a significant role in this construction process by invoking appropriate “generic frames” that can be used in context to manipulate more specific ones. Participants in communication, including speakers, listeners, thinkers, and conversational partners, must keep track of the evolving maze of spaces and connections being constructed. One way in which this tracking

is facilitated is through the use of “point of view” and “point of view” shifts, which are grammatically encoded through tenses, moods, spatial markers, anaphors, and other cognitive tools. In this expanded sense, mental space configurations can be seen as “mental models,” but specifically of discourse rather than the world. Fauconnier has emphasized the distinction between viewing a situation as impossible because no model can be constructed for it and representing a situation as impossible within a mental space, such as in a *reductio ad absurdum* argument. The counterfactual space associated with a *reductio ad absurdum* is not inherently impossible (Fauconnier, 1997, p. xxxix).

2.9.2 Conceptual Metaphor Theory

In the early works of Conceptual Metaphor Theory, particularly in the writings of Lakoff and Johnson (1980) and Lakoff (1992), there was a tendency to suggest that linguistic metaphors, specific instances of metaphorical expressions in context-dependent language use, were primarily a result of conceptual metaphors. In this early framework, a conceptual metaphor was viewed as a set of one-way mappings stored in long-term “semantic memory,” linking structures from a more tangible “source domain” to a more abstract “target domain,” such as the metaphorical mapping of time to the motion of objects along a path. Evidence supporting the existence of conceptual metaphors was predominantly drawn from language until relatively recently.

Understanding of time is influenced by our experiences and representations of motion through space. Lakoff (1992) proposes that the different viewpoints associated with time in relation to deictic reference are due to a general conceptual metaphor: time passing is like motion through space. This means that our concept

of time is partially structured using spatial representations rooted in sensory-motor experiences (Lakoff & Johnson, 1999).

Conceptual Metaphor Theory has contributed to an approach to temporal reference that applies frames of reference from the spatial domain to understand how we talk about time. The idea is that if time is partly structured in terms of space, then our ways of talking about time should reflect patterns seen in spatial reference.

Recent studies by Bender & Bennardo (2010) and Tenbrink (2011) have developed detailed taxonomies of temporal reference that apply spatial reference frameworks to analyze temporal concepts. These accounts build upon Levinson's (2003) work on frames of reference in the spatial domain.

Furthermore, temporal reference involves the concept of transience, which is a real but often overlooked aspect of our experiences. While space can support temporal reasoning, the author argues that time is fundamentally different from space. Although time and space share some abstract parameters such as quantifiability, they differ significantly. The application of spatial frames of reference to time may provide insights, but it does not fully capture the essence of temporal reference. The author suggests that temporal reference is grounded in transience, which gives rise to distinct temporal relations. A taxonomy of deictic, sequential, and extrinsic temporal frames of reference is proposed to better understand temporal experiences. The author emphasizes that focusing solely on how temporal reference mirrors spatial relations may not fully capture the unique nature of temporal experiences shaped by transience (Evans & Green, 2006, p. 170).

Lakoff's collaboration with Johnson, in (1999), is a key figure in the development of Conceptual Metaphor Theory. This theory suggests that metaphors are not merely linguistic devices but fundamental tools we use to structure our thoughts and perceptions of the world. Lakoff has introduced various conceptual metaphors across different domains. Let us consider some well-known examples from Lakoff and Johnson (1999):

1. ARGUMENT IS WAR:

Source Domain: Physical conflict (war)

Target Domain: Argument or debate

Mapping: Arguments are depicted as battles, ideas as weapons, opponents as adversaries, and winning/losing as victory/defeat.

Examples: "We need to attack their weak points," "I won the argument," "We're losing ground."

2. TIME IS A CONTAINER:

Source Domain: Physical containers (boxes, journeys)

Target Domain: Time

Mapping: Time periods are likened to containers, the present is identified as "now," the future is imagined as "ahead," and the past is viewed as "behind."

Examples: "I'm running out of time," "We're on the right track," "Those were simpler times."

3. LOVE IS A JOURNEY:

Source Domain: Physical journey

Target Domain: Romantic relationship

Mapping: The progression of a relationship is compared to a journey, partners are seen as travelers, obstacles as challenges, and reaching a destination signifies success.

4. MIND IS A BODY:

Source Domain: Physical body

Target Domain: Mental states and processes

Mapping: Mental states are analogized to physical states, understanding is equated to "seeing," confusion to "fogginess," and difficulty to "heaviness."

(Lakoof & Johnson, 1999, pp. 24-26)

2.9. 3 Schema Theory

Schema theory, originating in the 1920s within the field of “Gestalt psychology,” is applicable to the processing of sensory information and language. According to this theory, all experiences are stored in memory, and the mind draws upon this stored information when trying to make sense of new experiences or data (Cook, 1994, P. 9).

Semino and Culpper (2002) states that human mind actively creates different types of “cognitive representations,” such as “codes,” “features,” “meanings,” and designs sets of features, to analyze linguistic input for the purpose of understanding. Discourse analysts and stylisticians have utilized schema theory to gain fresh perspectives on reading, cohesion, and coherence.

Cook (1994, p. 10) points out that schemata play a crucial role in processing text, as they can either hinder comprehension or facilitate a deeper understanding of the material. The author suggests that language usage has the ability to influence our perception of the world, and that literary language inherently has the capacity to modify, renew, or strengthen schemata based on reader expectations and knowledge.

It is obvious that a text must be coherent when conveying a message, but when readers continue reading they will construct a certain image in their minds. The outcome of the relationship between “text” and “reader” is significant. When there are inconsistencies, readers continue to read on, compensating the missing information using their own “schema” or choosing by seeking additional information elsewhere.

A schema is a mental framework that provides information about how we perceive and understand the world. It includes common knowledge that helps readers understand reality by filling in details that may not be explicitly mentioned in the text. When reading poetic language, readers must engage in specific cognitive processes to process the information and comprehend what they are reading (Cook, 1994, p. 30).

One can consider the following example to simplify the work of schema theory: imagine the brain as a filing cabinet filled with folders labeled “love,” “nature,” “loss,” and countless others. These folders, named schemata, hold accumulated knowledge and experiences about the world. When reading, especially poetic language, the text acts like a key, unlocking relevant folders and connecting the dots between what’s written and what is stored inside.

Rumelhart and Norman (1976, pp. 38-9) suggest three cognitive processes involved in the acquisition and retention of information. First, accretion that involves the incremental addition of new details to existing schemas. Second, tuning that refers to the development of new interpretive frameworks to enhance understanding. Third, restructuring which entails the creation of new mental structures over time to integrate and organize new information.

According to Brewer and Nakamura (1984, pp.119-122), two different types of schema exist. These are:

1. **Semantic Schemas:** These schemas represent general knowledge about the world, such as concepts, categories, and relationships between objects or events. For example, the schema for a "restaurant" might include information about waiters, menus, and tables.
2. **Script Schemas:** These schemas represent knowledge about sequences of events or activities. They describe the typical order of actions and behaviours associated with specific situations. For example, the schema for "going to a restaurant" might include entering, being seated, ordering, eating, paying, and leaving (Rumelhart, 1980, p. 58).

Simpson (2004, P. 40) describes the way in which our mental representations of concepts are formed and activated in understanding language. This description emphasizes that the mental pictures are developed from past experiences and can be idealized into a cognitive model. This suggests that readers' understanding of textual references is not only influenced by the discourse itself but also by their own mental models and past experiences. This is an important aspect to consider when analyzing the connection between text and reader, as it highlights the role of individual interpretation and personal experiences in shaping comprehension.

For Simpson (2004), many types of schema are identified .These are :

- Role schemas: Our expectations for how people in certain roles (e.g., teacher, doctor, police officer) should behave.
- Event schemas: Our understanding of how events typically unfold (e.g., going to a restaurant, attending a birthday party).
- Object schemas: Our knowledge about the properties of objects (e.g., a car has wheels, a bird can fly).
- Self-schemas: Our beliefs about ourselves, including our personality traits, abilities, knowledge, and values.

Thus, reader's knowledge of stylistic devices represented through words, phrases,...etc. is part of "self-schemas". Stylistic devices, or as they are called 'rhetorical devices' or 'figures of speech', are linguistic techniques used by writers and speakers to enhance the effectiveness and beauty of their language. They can serve various purposes, such as adding emphasis, creating vivid imagery, or engaging the audience's emotions. Here is a detailed explanation of some common stylistic devices (Wales, 2016, pp140 -7):

1. Simile: A comparison between two unlike things using "like" or "as." For example, "He is as brave as a lion".
2. Metaphor: A direct comparison between two unlike things, stating that one thing is another. For example, "The world is a stage".
3. Personification: Giving human characteristics to non-human entities or abstract concepts. For example, "The wind whispered through the trees".

4. Alliteration: The repetition of initial consonant sounds in neighboring words or syllables. For example, "Peter Piper picked a peck of pickled peppers."
5. Assonance: The repetition of vowel sounds within nearby words. For example, "The rain in Spain falls mainly on the plain".
6. Onomatopoeia: words that imitate the sound they represent. For example, "buzz," "hiss," or "boom".
7. Hyperbole: Exaggerated statements or claims not meant to be taken literally. For example, "I've told you a million times".
8. Irony: A contrast between what is expected and what actually happens, often with a humorous or sarcastic effect. For example, saying "What a beautiful day!" during a thunderstorm.
9. Oxymoron: A figure of speech that combines contradictory terms. For example, "jumbo shrimp" or "bittersweet".
10. Anaphora: The repetition of a word or phrase at the beginning of successive clauses or sentences. For example, "We shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets...".
11. Epithet: A descriptive phrase expressing a characteristic of the person or thing mentioned. For example, "Alexander the Great" or "The city that never sleeps".
12. Parallelism: The use of similar grammatical structures or patterns to create rhythm and balance in sentences. For example, "Like father, like son" or "Easy come, easy go".

Each device adds depth and nuance to language, contributing to the overall richness of expression in literature, rhetoric, and everyday communication.

2.9.4 Text World Theory

Text World Theory, a cognitive discourse theory that emerged in the late 1980s, was developed by Werth. His exploration of the "text-world" framework was initially presented in a series of academic papers and subsequently organized and published by Short in the book *Text Worlds: Representing Conceptual Space in Discourse* in 1999. This work gains significant attention and interest from the academic community even after Werth's passing, demonstrating its enduring impact. Gavins (2007) mentions that the "text-world has aroused and sustained the interest of the academic community far beyond Werth's own lifetime" (p. 7). Three worlds in Text World theory are identified. These are:

2.9.4.1 The Discourse - World

Discourse-world encompasses not only the participants and their sensory perceptions but also the information they gather from the "surrounding" context. Discourse-world explains how discourse begins and where does it start? what kind of objects each participant sees? And what type of relationships do establish between them? The discourse-world serves as an introduction and a common ground between the writer and readers. What is written directly affects readers, and the knowledge processing that occurs should make sense and prepare readers for further developments of the characters and plot. This means that participants must be able to recognize both present and absent characteristics and make connections between objects. Discourse is a fusion of written or spoken words and the surrounding circumstances. It signifies a communication occurrence or an exchange among individuals with common objectives, taking place in a specific environment and timeframe (Werth, 1994). Stockwell (2002, P. 136) adds "world is a language event involving at least two participants, and is the rich and densely textured real-life representation of the combination of text and context".

According to Gavins (2007, p. 20), discourse- world is “an act of negotiation”. That negotiation happens through several stages of discourse. The first stage is knowledge sharing that Gavins refers to as ‘incrimination’. It denotes sharing opinions or even offering a point of view. The second stage is named the perceptual knowledge which is the immediate surroundings, the spatial and temporal inhabits of each participant. The third stage is the linguistic knowledge that represents the linguistic terms (words) that are used by the writer and carefully read by readers. This means that whatever the writer writes is understood by readers since both speak the same language. Experiential knowledge is the fourth stage that refers to the reader’s background knowledge and experience. The last stage is the cultural knowledge which denotes the reader’s cultural background.

2.9.4.2 Text-World

This world is the second world in text world theory. For Werth (1999, p. 20), this world is "a deictic space, defined initially by the discourse itself and specifically by the deictic and referential elements in it". The concept of text-world is akin to Fauconnier's notion of "mental space" (1997). The discourse introduces “deictic” and “referential components”. The “referential component” triggers specific memory areas known as frames. Frames are structured collections of “experiences” and “situations” stored individually in memory (Minsky, 1975; Fillmore, 1985).

Each individual will create a unique text-world from the same discourse, as they bring their own perspective. However, everyone must adhere to the rules of the “text world approach” in order to construct their own text-world (Werth, 1999). Most discourses depict situations that are distinct from the “immediate context” of the language event initiated by the discourse. These situations are referred to as text-worlds.

It is important to note that a text-world differs from the discourse world, as the former represents the situation described in the “linguistic interaction” at a significant juncture (Werth, 1999). In some cases, a straightforward text world can be transformed into a more intricate one by incorporating the inner thoughts of characters or by exploring hypothetical scenarios.

Unlike “simple” text-worlds, complex text- worlds are not bound by traditional Greek classical rules. They involve shifts in location and time, the introduction of new characters, and the inclusion of imaginative events beyond the original text world's spatial and temporal boundaries. The defining characteristic of complex text worlds is the presence of sub-worlds. These complex text-worlds are frequently found in narratives, as will be demonstrated through the analysis of the data under study.

2.9.4.3 Sub-Worlds

It is the third categorization of Werth’s theory. Once a text-world is established, an infinite number of worlds can arise when the “parameters” of the initial text-world change. These additional worlds, referred to as "sub-worlds" in Werth's (1999) “Text World Theory”, representing a shift in the “texture” of the focal world without completely departing from the original text-world (Stockwell, 2002).

Sub-worlds can introduce new ideas and perspectives from characters (Werth, 1994), and they can be created by participants in the discourse world as well. According to Werth (1999), “sub-worlds” serves to modify the “parameters” that create the main text world. “Negation” also serves this purpose by altering the “defining elements” of the world through the deletion of “parameters”. This allows

“Negation” to significantly contribute to the enhancement of knowledge within “text world” (Hidalgo-Downing, 2000, p. 214).

According to Werth's (1999) classification, “sub-worlds” are divided into three main types: “deictic sub-worlds,” “attitudinal sub-worlds,” and “epistemic sub-worlds.” The first sub-world involves change from the basic deictic characteristics of the “conceptual world,” such as ‘flashbacks’, ‘direct speech’, or ‘windows’ into other scenes. Attitudinal sub-world pertains to the ideas entertained by the characters, rather than their actions within the discourse. Finally, epistemic sub-world involves “modalized propositions” expressed by participants or characters, indicating states of knowledge or belief. (Werth, 1999, p. 216). Gavins’ (2007) expands the version of “Text World Theory,” within sub-worlds into further categorization. They are as follows:

A- Switch World

Communication is a dynamic process that can introduce new information, change topics, or shift scenes at any moment. As a result, the text-worlds we create from discourse are also in a constant state of flux. These text-worlds are active spaces that evolve to reflect the shifts and changes in the discourses they represent. The spatial and temporal parameters of a text can undergo numerous alterations throughout the discourse. Additionally, the objects and entities that draw our focus at one juncture in a discourse may be overlooked or forgotten at other points. A world-switch occurs as a dynamic transition within discourse, where new concepts or ideas are introduced that are intricately linked to the existing text-world, thereby shaping the evolving narrative (Gavins, 2007, p. 55).

World-switching in discourse is a phenomenon that relies on specific parameters, including spacial and temporal elements. Special parameters

encompass the use of locatives, spacial adverbs, demonstratives, and verbs of motion. Any alteration in these parameters can prompt a world-switch, leading to the creation of a divergent discourse world. This transition serves to introduce new concepts or ideas that are intricately linked to the existing text-world, thereby shaping the evolving narrative and enriching the overall discourse structure (Gavins, 2007, p. 35).

B- Modal-World

It is a world-switching framework that utilizes modalities to modify the discourse environment. According to Gavins (2007), this framework can be categorized into three distinct modal-worlds: boulomaic, deontic, and epistemic.

Boulomaic modal-world is based on the boulomaic modality that can also be referred to by different names such as volition or wish modals or bouletic models. Boulomaic modality is articulated through the employment of modal lexical verbs such as 'want'. Other modal lexical verbs like 'wish', 'hope', and 'desire' serve a similar function in expressing varying degrees of boulomaic commitment towards a specific proposition. The boulomaic model system encompasses modal adverbs like 'hopefully' or 'regrettably', as well as adjectival and participial structures utilizing 'BE...THAT' or 'BE...TO'. For instance, the sentence 'it's regrettable that she died so young'. These modal expressions establish distinct modal-worlds separate from their originating text-world, often depicting unrealized situations at the time of their introduction (Gavins, 2007, p. 94)

Guéron and Lecarme (2008, p.268) discuss boulomaic models in relation to bouletic modality, highlighting that these models are typically expressed through verbs belonging to the 'want-class'.

Epistemic modality pertains to the level of certainty or commitment exhibited by a speaker towards their utterance. In declarative sentences, the speaker is fully committed to the statement made, and making a claim as in saying "The director is sleeping". Without any modality will imply insincerity if the director is not actually sleeping at the time of utterance. To mitigate this certainty or to indicate a lack of sufficient evidence, or for reasons of politeness, a speaker may choose to introduce modalization into the statement. This can be achieved by incorporating modal auxiliaries like 'must' or 'may', as demonstrated in the next examples:

4- a. The director must be sleeping.

b. The director may be sleeping.

In this way, the speaker can adjust the level of commitment and certainty in their statement to reflect the nuances of their knowledge or beliefs. Sentences (a) and (b) above exhibit a lower level of certainty compared to (1), suggesting that the information presented is not based on direct evidence but on personal beliefs or inferences. Sentence (a) features a "universal" modal, indicating necessity and implying that the statement is believed to be true under all possible circumstances. On the other hand, (b) includes an "existential" modal, which simply suggests the possibility (not necessarily falsity) of the director's sleeping. This means that there are conceivable scenarios where the statement could be true (Zamorano et al., 2015, p. 5).

2.10 Related Studies

This section surveys five previous studies that are related to the current study in its approach namely: cognitive stylistic approach in addition to the genre of the analyzed data which is literary text.

2.9.1 Al-Saeedi's (2016)

In his paper entitled “A Cognitive Stylistic Analysis of Simon's Lyric The Sound of Silence”, Al-Saeedi analyzes Simon's lyric *The Sound of Silence* from a cognitive stylistic perspective. The paper explores how Simon's use of various stylistic devices such as simile, metaphor,...etc. leads to create novel symbolic mappings as well as new image schemata.

The researcher finds out that the coherence noticed in these stylistic devices in addition to the employment of rather complex figurative language help in generating fresh metaphorical techniques and stylistic frameworks that illuminate the creativity and novelty in *The Sound of Silence*.

2.10.2 Zakaria's (2020)

Zakaria's dissertation “A Cognitive Stylistic Analysis of A Selection of Contemporary Egyptian novels” offers an analysis of three Egyptian novels written by Karim Alrawi, Khalid Al Khamissi and Naguib Mahfouz. Werth's Text World Theory (1999) and, Fauconnier and Turner's Blending Theory (2002) are utilized in this study.

The study aims to reveal how mixing the blending theory with Text World Theory helps readers comprehend the Egyptian selected novels on micro and macro levels. The discourse framework chosen for the macro analysis of Alrawi's *Book of Sands* is Text World Theory. On the other hand, Blending Theory is used for a detailed analysis of sentence-level metaphors in Khamissi's *Taxi*.

Realizing that these analyses tackle specific phases of the two novels, the researcher intends to mix both theories and examine Mahfouz's *The Day The Leader was Killed*.

The study concludes that integration of Text World Theory and Blending Theory is fruitful in improving an effective instrument that help a lot in grasping the writer's masked message. Further, such effective tool uncovers the hidden realities that are surviving in Egyptian society to readers who belong to national as well as universal readerships.

2.10.3 Abdalla and Fatah's (2023)

Abdalla and Fatah's paper "Conceptual Representations in Sherko Bekas' Gray: A Cognitive Stylistic Study" (2023) investigates Bekas' worldview as portrayed in the selected poem "Gray". Mind style, a concept within cognitive stylistics, pertains to the linguistic representation of an individual's mental self and plays a crucial role in shaping one's perception of reality.

By delving into cognitive linguistic theories such as schema, conceptual metaphor, foregrounding, and conceptual metonymy, this study uncovers how Bekas' pessimistic and bleak worldview is manifested in his poetic expression.

2.10.4 Abdul Qadus's (2023)

In the study entitled "Cognitive Stylistic Analysis of Kamila Shamsie's Short Story *The Walk*" (2023), Abdul Qadus examines how the writer constructs discourse and text-worlds. Moreover, it shows how readers engage with the writer and decode the embedded messages within the text.

The two crucial cognitive theories called Text World Theory and Schema theory are applied in this study. The first theory aims to bridge the gap between the reader and the author, focusing on the cognitive processes involved in reading and how this shapes the construction of meaning and interpretation of the text.

Additionally, Schema Theory helps in understanding how coherence is achieved by connecting the writer's narrative gaps, which are then resolved by the reader. Text World Theory and Schema Theory provide insights into how readers construct meanings during the act of reading, confirming the significance of cognitive processes in textual interpretation.

2.10.5 Simanjuntak et al.'s (2023)

Simanjuntak et al. present a similar study to Al-Saeedi's mentioned above. The study named "A Cognitive Stylistic Analysis of Lewis Capaldi's Song *Someone you Loved*" aims to identify the stylistic faces and the cognitive processes engaged in the song.

The researchers utilize a descriptive qualitative method in analyzing the song lyrics. The study concludes that coherence is grasped among various stylistic faces employed by Capaldi in his song, *Someone You Loved*. Consequently, the study confirms the fact that the link between stylistic choices and cognitive processes contributes in shaping passionate descriptions in song lyrics.

2.10.6 Highlights of the Current Study

The present study is characterized as being more inclusive than the aforementioned previous studies in its aims and methodology. More adequately, it sheds the light on the fruitful impact of combination of the two basic theories in cognitive stylistics: Text World Theory and Schema Theory.

It is true that the studies mentioned above deal with investigating various genres of literary texts from a cognitive stylistic perspective, but no one of them employs Gavins' developed version of Text World Theory (2007) in addition to Schema Theory including reader's background knowledge of figures of speech. That is, the previous studies adopt different theories in the analysis of literary texts such as

blending theory, foregrounding theory, conceptual metaphor theory, schema theory, and Werth's text world theory (1999) whose components are different from those stated by Gavins. According to Gavins, Text World Theory is shaped through three layers: discourse-world, text-world, and finally sub-worlds where the latter is further subdivided in to modal-world and world-switch.

Moreover and as far as the researcher knows, Slaughter's novella *White Cloud* which is published in 2022 has not been examined from a cognitive stylistic perspective.

Hence, the significance of the current study lies in two issues. First, providing the literature related to cognitive stylistics with an analysis of fresh data. Second, revealing the effect of mixing Gavins' theory (2007) with schema theory in grasping a more comprehensive interpretation and meanings of literary texts.

CHAPTER THREE

METHODOLOGY

3.1 An Introductory Note

This chapter delineates the data employed for testing the hypotheses of the study including, data description, the criteria for data selection, and an elucidation of the nature of the study. Furthermore, it provides an overview of the eclectic model utilized in the analysis of the data under scrutiny. The chapter ends with a figure that clarifies the components of the model.

3.2 Data Description

The sample of the current study falls under the wide genre of ‘fiction’ and the subgenre of ‘absurdist novels’. Absurdist fiction is a literary genre characterized by the use of surrealism and humor to delve into themes such as existentialism and the human experience. The genre typically features protagonists who exhibit feelings of aimlessness or disillusionment with their existence, belief systems, or societal structures (Esslin, 1977, pp.1-2) . The selected data is Joy slaughter’s novella *White Cloud* which deals with themes like life and death. The next subsections are devoted to describe further the data under scrutiny and state the reasons behind its choice.

3.2.1 Joy Slaughter’s *White Cloud*

3.2.1.1 *Joy Slaughter: Biographical Sketch*

The writer, Joy slaughter, works for “county-and-hospital-based emergency medical services and a state EMS office”. She has gained bachelor degrees in both public health as well as psychology. In addition, she holds the same degree in logo therapy and existential analysis (Slaughter, 2022, P. 91).

Joy Slaughter's writing is characterized by its beauty and energy, displaying a mastery of language and a talent for infusing drama into her prose. Her ability to

blend realism with surrealism results in a compelling narrative that captivates readers. Slaughter's precise use of language enhances the quality of the storytelling, creating an engaging and entertaining experience. In her novella *White Cloud*, she provides an insightful and unflinching portrayal of the experiences of medical professionals, crafting vivid and memorable characters that linger in the minds of readers even after they have finished reading (Rhodes).

3.2.1.2 *White Cloud*

Slaughter's *White Cloud* is a novella published in November 2022 by Joy Slaughter. The novella exhibits a peculiar narrative structure characterized by intricate psychological complexities. The author's adeptness in linguistic talent and manipulation of phrases is evident throughout the text. The overarching message conveyed in the narrative underscores the fallibility of preconceived notions regarding the expected order of events. It portrays the protagonist as a non-functional individual who erroneously perceives herself as possessing a purpose (Titus). Alice, the heroine in the novella, meets Kafka's metamorphosis in wonderland for this "jolting journey from the ambulance to the morgue" (Hunderson).

3.2.2 Criteria of Data Selection

Several motives exist for the particular choice of this English novella, *White Cloud*, as data of the current study. These are:

1- Slaughter's novella is a recently published novella that seamlessly blends various literary genres, incorporating elements of forensic and existential themes. The distinctive textual and narrative style employed in this work sets it apart as a unique and intriguing piece of literature. Released in 2022, this novella stands out for its innovative approach to storytelling and its thought-provoking descriptions.

2- *White Cloud* is a thought-provoking exploration of philosophical concepts and surrealistic elements. Its intricate narrative forces readers to question their perceptions and engage in profound reflection. It offers a captivating and enigmatic journey. Its complex plot twists cater to a diverse audience, making it a compelling reading for individuals of all ages.

3- As a writer influenced by absurdism, Joy Slaughter delves into existential themes such as life and death in her novella. Each section begins with a meticulous description of a character or place from an absurdist perspective, highlighting the author's exploration of various existential themes throughout the narrative.

For the features mentioned above, investigating the novella from CS perspective can offer valuable insights into the psychological and cognitive dimensions of the characters in *White Cloud*, enhancing our understanding of their motivations, beliefs, and interactions within the novella's fictional world. In other words, *White Cloud* is a fruitful area for examining how the character's mental extents improves reader's comprehension of the whole text including the character's thoughts and beliefs.

Slaughter's speech in each section of the novella is examined carefully. Her speech is chosen intentionally as it shows how the novelist prepares her readers to receive the portrayed world through her vivid description of characters, places of events,...etc. Accordingly, her speech will be productive enough for cognitive stylistic analysis.

Regarding the data collection in a qualitative research, key characteristics are to be realized:

First, the representativeness which is, according to Seale et al. (2004, p. 420), an approach to confirm generalizability of results obtained through analysis.

Researchers, Maxwell (2005, p.71) states, have to give an account for this feature, the representativeness, and to the relation between the selected data.

Second, saturation that refers to the stage in the exploration when no additional data are required as they lack any new information related to the investigated issue, as Given (2008, p. 195) states. Likewise, Carton and Jones (2004, p.53) refer to the significance of saturation stating that the conclusions of the research might be untrustworthy, incomplete, and unbalanced if this feature in data collection, saturation, is not fulfilled.

Third, sufficiency which is, for Grandy (2004, p.488), the continuity of saturation until it is reached. Otherwise, the investigated issue is not completely exposed.

3.3 The Size of the Sample

The researcher will conduct an analysis of (15) extracts that represent Slaughter's speech as they serve as the initial framework for the forthcoming events, establishing the setting and providing a foundation for readers to construct mental representations of the narrative's future developments.

The right size of this sample is critical in realizing prominent results. In qualitative researches, Picking a part to denote a whole, O'Keeffe (2006, p.78) mentions, is a trustworthy strategy. This feature is related to the fact that such strategy shows how the selected texts symbolize a social product that reflects the writer's claims.

For Hammersley (2013, p.10), the data common in qualitative analysis, unlike those utilized in quantitative research, are not numerical. Hence, specific extracts from Slaughter's speech are chosen according to the following criteria:

- 1- The extracts are chosen intentionally by the researcher as he believes that these

extracts are fruitful enough to gain beneficial and tangible outcomes. 2- The extracts, according to Mann (1992, p. 2), should “provide paths or mappings both from situation to language, explain how or why particular uses of language were chosen, and from language to situation to effect, explaining why a particular use of language succeeded or failed”.

Following the criteria mentioned above, fifteen extracts are identified in *White Cloud*. They are nominated according to their appearance in the normal hierarchal structure of novella (the raising action, climax, the falling action). Such nonrandom selection of texts, Bamberger (2000, p.39) states, can be dependent in qualitative researches.

3.4 The Nature of the Present Study

The study follows a qualitative approach in the analysis. Merriam and Grenier (2019, p.1) consider the qualitative approach as an influential means for describing the social context we live in. Additionally, such approach shows the meaning created socially through characters’ contact with the world and helps to reveal understandings from the contributor’s point of view.

The study follows a qualitative method in the analysis. Lapan et al. (2012, p.2) confirms this fact stating that qualitative method enables the researchers to put their views within the research and detect a better understanding of the relation between the human interaction and complex phenomenon in the world.

Qualitative researchers, Tesch (1990, pp.3-4) states, are usually known as “the number- less researchers” who have various qualitative methods based on the discipline of their works. According to Potter (1996, p. 134), researchers usually link more than one method in qualitative researches for enhancing the purpose of the study.

Regarding the current study, the qualitative method is used by adopting a cognitive stylistic approach which centers on investigating various linguistic triggers and tools that involve in their strata what the writer intends to deliver.

3.5 The Eclectic Model of Analysis

The novella *White Cloud* presents a complex narrative that requires thorough analysis of its various worlds and schemas. In order to effectively analyze the text, the researcher proposes the integration of two cognitive stylistics frameworks: The Text World Theory and Schema Theory. The first one covers three main worlds namely: discourse, text, and sub-world. These worlds are created through some linguistic techniques such as descriptive wording , various processes represented through verbs, and modality system. The second framework is Schema Theory which examines the reader's background knowledge including the stylistic devices that the novelist employs in the text. This combined approach will provide a comprehensive understanding of the intricacies of the novella's narrative structure and thematic elements.

The researcher utilizes the most recent iteration of Text World Theory introduced by Gavins in 2007. She delineates the theory into three primary worlds: discourse-world, text-world, and sub-world (switch-world and modal-world). These three worlds have been extensively offered in the second chapter of the current study (see 2.8.1; 2.8.2). Hence the main components of the eclectic model are :

1- Gavins' Text World Theory (2007).

A- discourse world (layer 1)

-Stage 1  Sharing knowledge

-Stage 2  Perceptual knowledge

- Stage 3 → Linguistic knowledge
- Stage 4 → Experiential knowledge
- Stage 5 → Cultural Knowledge

B- Text world (layer 2)

- Place
- Time
- Objects
- Characters
- Halliday's transitivity processes

C- Sub-world (layer 3)

- Switch world : spacial and temporal elements
- Modal world : boulomaic, deontic, and epistemic

2- Simpson Schema Theory (2004)

- a- Role schemas
- b- Event schemas
- c- Object schemas
- d- Self-schemas (including stylistic devices)

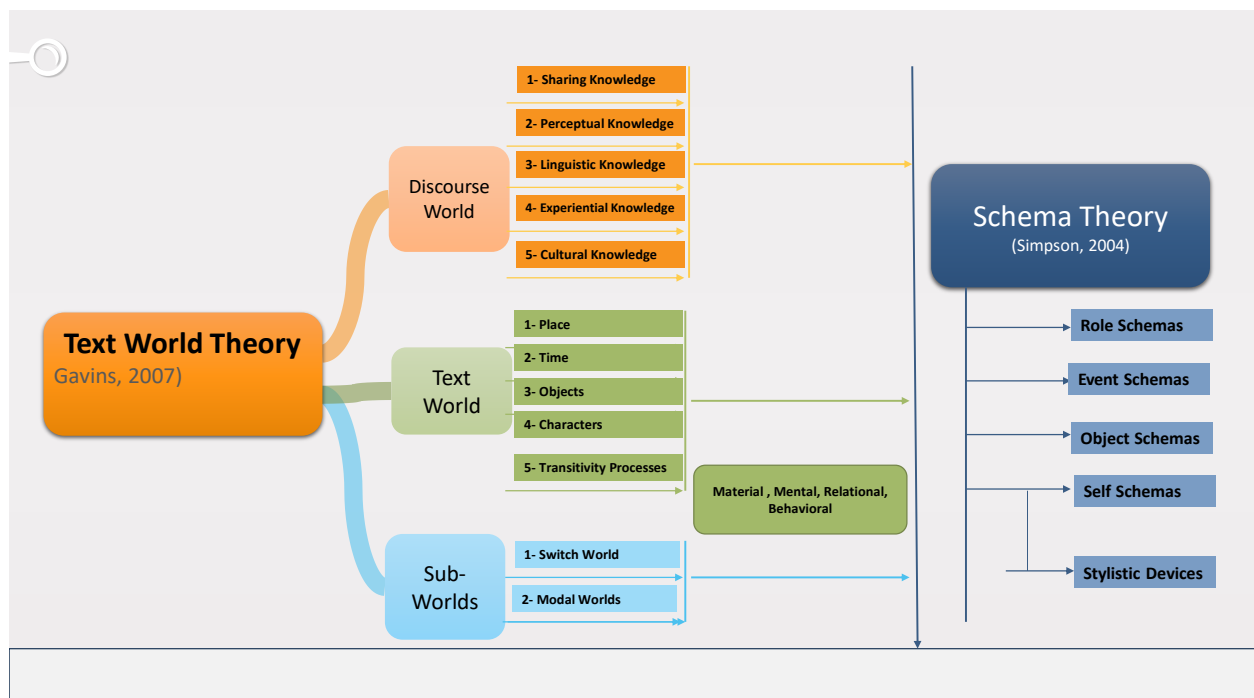
The application of these constituents involves the integration of Gavins' developed restatement (World-Switch, Modal-World) with Schema Theory that includes schema related to stylistic devices. When a reader encounters a text, it

triggers their background knowledge of specific devices, leading to the creation of meaning and the establishment of a certain frame. By incorporating literary devices within the novella, a sense of reality is provided to facilitate the synchronization of schemas (background knowledge) with the text being read. This approach aligns with academic standards in literary analysis and interpretation.

By integrating schema theory and text world theory in analysis, we can explore how readers' pre-existing schemas influence the construction and interpretation of text. The components of the eclectic model are illustrated more in the following figure:

Figure 1

The Eclectic Model of Analysis



CHAPTER FOUR

DATA ANALYSIS AND DISCUSSION

4.1An Introductory Note

In this chapter, the researcher delves into the relationship between text world theory and schema theory, exploring the three distinct worlds of analysis within text world theory and the significance of stylistic devices within the schema theory. The researcher examines how writing affects the processed knowledge in readers' minds and the efficiency of discourse-world in shaping their comprehension. Additionally, the chapter shows how schema theory, with its various types namely: role schema, self-schema, event schema, and object schema, is activated in

response to text world theory. It ends with discussing the results obtained through examining the complex interplay between these two crucial theories: text world theory and schema theory.

4.2 Data analysis

After reading *White Cloud* carefully and following its hierarchical structure, fifteen extracts are selected. The first five extracts are chosen from the beginning of the novella, the next five from the middle, and the final five from the end. All selected extracts represent the novelist's speech (third person narration) that involves a detailed description of protagonists' behaviors and the locations where events appear to unfold.

Extract (1)

“(1) Ella cringed, cramming her hands deeper into her pockets. (2) She stared at the floor as he shouted about something she had messed up. (3) Probably the same shortcoming as last week, judging from his volume. (4) He was loud. (5) It was a third-time shout. (6) Third-time shouts were the worst. (7) Third-time shouts formed the decibel peak of the transgression continuum and were usually garnished with sweeping gestures of the arms and hands and cussing that propelled spittle into the air. (8) By her fourth repeat of a mistake, the shouter quieted to grumbles and resorted to the next step in the punishment algorithm, which usually involved paperwork of some kind.”

1- Text World theory

Text world theory is three-world layers each has its unique analysis and world. These worlds are listed as follows:

A- Discourse-World

This world is introduced to readers and clearly showing their complex relationship. Slaughter sets the stage for readers to empathize with Ella, the heroine, positioning her as the victimized one. Then, Slaughter offers John's description and characteristics. The place of the world is in the ambulance and the time is in the past tense. Objects are floor spittle paperwork and hands. This depiction is achieved in five distinct stages that are shown below:

a- Knowledge Sharing

Through vivid descriptions of Ella's physical and facial gestures, Slaughter portrays her as an innocent and clumsy nurse who frequently makes minor mistakes in her work. By focusing on Ella's actions and emotions, the narrative effectively draws readers to sympathize with Ella's plight. Slaughter reflects that through words like "cringe" and the image conveyed in the sentence "cramming her hands deeper into her pockets". This mental portrait lets readers realize how confounding and embarrassed Ella is regardless of errors she has done.

Slaughter mentions Ella's mistakes in the second sentence "messed up" and starts showing her condition and flinching state. Then, Slaughter portrays John's anger. She makes readers imagine how John rages each time Ella makes a mistake. He loudly scolds "he was loud". Next, he escalates to even louder screams of anger "third-time shouts were the worst," accompanied by physical gestures "*sweeping gestures of the arms and hands*". Finally, he assumes the role of a boss, imposing paperwork punishment.

The novelist portrays Ella's trump card as a way to depict John as a cold-blooded and uncaring individual who shows little regard for Ella's emotions or feelings "cussing". This portrayal represents John as someone who resorts to verbal abuse when he is dissatisfied with Ella's actions.

In turn, Ella also appears indifferent to John's feelings and finds amusement in seeing him annoyed by her unintentional mistakes “*garnished with sweeping gestures*”. The words “garnished” and “sweeping” are never used to describe a character unless for ironic purposes. Through these character dynamics, Slaughter sets the stage for readers to imagine and empathize with Ella’s experiences throughout the novella. By highlighting the contrasting attitudes and behaviours of Ella and John, readers are prompted to form their own opinions about the characters' motivations and actions.

b. Perceptual knowledge

The first thing the reader notices in extract (1) is the tense used in narrating which is the past tense “cringed” “shouted” “messed up” “were”. This mental image of the past is extremely important for the next world to be created.

c- Linguistic Knowledge

Readers’ linguistic knowledge enables them to fully understand the meaning and the linguistic structure of every word in the extract. This means that readers are fully aware what the word, for example, “staring” means.

d- Experiential knowledge

It is the reader’s background knowledge of how an angry man looks like when he is at the peak of his rage. Readers are human beings and they already have experienced this kind of emotion. They realize that “shouts” as well as “staring at the floor” are made for a reason and “shouts” are done by a furious person. Thus,

it is obvious for readers that Ella's cringing and staring at the floor is an act of powerless character while John's act denotes dominance.

e- Cultural Knowledge

Readers have different cultural background. However, punishment of the incompetent employees in any job is common among cultures. The aforementioned discourse-world stages are essential elements of communication that every reader should possess and develop. They represent cognitive development stages, and missing one of them will definitely lead to misunderstanding of the text.

B- Text-World

Text-world is the second layer involving mental representations. The text-world focuses on interpreting what has been negotiated with the author in the discourse-world. All the accumulated information must be organized and rearranged systematically and logically to form a distinct world of data about *White Cloud*.

The text-world describes how readers' minds create mental images by incorporating what has been gathered from their initial understanding of the novella. The text-world starts with world-building elements that are necessary to form information in mental representations in the readers' minds shaping a purposefully crafted perspective about the characters in *White Cloud*. World-building elements include not only time and space but also personal names or objects and the participants' involvement in the discourse.

The characters are inside an ambulance and the readers definitely know how an ambulance looks like. The events take place in the past. The individuals involved are John and Ella. The processes used in the text are behavioral and relational.

In the first sentence, Slaughter employs two verbs “cringe” and “cram” to describe a “behavioral process,” which, according to Halliday, adds a layer of reality and intensifies the sense of embarrassment. It highlights the extent of Ella's feelings about her mistakes.

The conceptual structure of the first sentence should be as “She cringed while cramming her hands” giving the first action a little pause before doing the second which is cramming. However, Slaughter omits “while” between them to emphasize the amount of confusion and confounding Ella feels by combining two behavioral verbs into one process. This odd combination of two processes into one is noticed in this novel.

In sentence (2), Slaughter uses “behavioral processes” and “material process” as expressed in the verbs “stared”, “shouted,” and “messed up” separately. The use of “stare” intensifies Ella’s embarrassment, knowing that the act of gazing at the floor is a reaction to something unacceptable. For Halliday and Matthiessen (2004), the behavioral process does not have an object and call it a psychological and physiological process that is neither material nor mental, but something in between. The process displays inner and outer behaviours, having internal emotions and external reactions.

Regarding the verb “shouted”, it is an act of emotional torture while the verb “messed up” represents a “material process,” serving as a reason for the behavior's shouts. This clause, which is starting with “as”, is an adverb clause that modifies the act of staring and further explains the reason for Ella’s gazing state. Slaughter emphasizes the level of discomfort Ella is experiencing while staring at the floor.

Further, she provides a rationale for her distress, attributing it to something trivial that she had done. Slaughter uses the term "messed up" to describe her

heroine's unintentional and clumsy mistakes, evoking sympathy from the reader towards Ella. By portraying the mistake as minor, Slaughter highlights Ella's vulnerability and humanizes her character. Nevertheless, in the following sentences, Slaughter adopts a different style to describe John, emphasizing his dominance and position as a boss. This contrast in the portrayal of the characters serves to underscore their roles and dynamics within the narrative.

The fourth sentence “he was loud” shows a relational process attributing a value to intensify the attributor’s shouts. Thus, this process categorizes John’s character as an angry and impatient person in the novella. Sentence (5) “It was a third-time shout” represents a “relational identifying process” expressing circumstantial features about the loud-voiced John who lets out a scream against Ella. Ella is quite familiar with the shouter’s behavior. The situation Ella is going through is definitely repeated for more than once. In the sixth sentence “*Third-time shouts were the worst*”, Slaughter refers not only to the repetition and loudness of shouts but also to categorizing them as “the worst” ones.

The first clause in sentence (7) is a relational identifying process that expresses intense rising of somebody’s voice. “Peak” is the highest bizarre voice John might perform. Ella’s thought about the shouter’s voice is a bit strange because using the word “decibel” is a bit strange and gives the clause a sense of sarcasm she is developing about John.

There is a growing tendency of irony in Ella’s thoughts. The ironic combination of the adjective “garnished” with adjective “sweeping” explains Ella’s indifference about John’s levels of annoyance. “Garnish” is a positive word while “sweeping” in this sentence comes as a negative word entailing the movement of arms and hands. Slaughter does not stop at this point; she expands the relational process to a

fact about John's scolds. That is, she says "spittle" is spreading while the shouter screams at Ella.

In sentence (8), Slaughter describes John's reaction when Ella repeats the mistake for the fourth time. John resorts to another way of torture which is depriving Ella from fees. Such reaction is expected as Ella's last mistake seems intentional. Readers share this fact of "planned mistake" with John who totally realizes that Ella's intention is frustration.

C- Sub-World: Modal-World

In sentence (3) "Probably the same shortcoming as last week, judging from his volume.", the novelist employs the modal adverb "probably" to indicate a high probability of a specific outcome. The use of "probably" suggests the likelihood of the statement being true. This modal adverb creates a modal-world that presents potential scenarios or outcomes.

Slaughter's omission of the subject and auxiliary in the sentence leaves readers with two possible interpretations. Firstly, it implies that the entire event, including John's shouting and Ella's embarrassment, is being repeated. Alternatively, it may suggest that only John's shouting is being repeated. To clarify the sentence structure and convey the intended meaning accurately, it should read as either "it is probably" or "probably it is".

Given the context of a "relational identifying process," Slaughter assertively emphasizes Ella's mistakes. This implies that it is common for Ella to make shortcomings in her work, as indicated by the reference to a similar issue occurring "last week." By highlighting this recurring pattern, Slaughter effectively characterizes Ella as prone to making errors in her work.

The second clause in sentence (3) does indeed modify the loud voice of John. It provides additional information about the nature of John's shouting towards Ella. The verb "judge" is used metaphorically here to convey the idea that John's loud shouting is a result of his past experiences or interactions with Ella. This assessment is based on concrete evidence, such as previous accounts of annoyance that John has felt towards Ella. The clause also reveals a relational process, as it expresses Ella's thoughts and observations about John's behavior

2- Schema Theory

The above text world theory activates schemas in reader's mind and evokes some stylistic devices stated in the text. The initial activation is the sense of embarrassment someone feels, accompanied by a recoiling movement that shows the extent of humiliation. This image induces sympathy and feelings of pity towards the character who unintentionally has made a mistake. The floor-staring look that Ella gives also creates a mental image that conveys her shyness and disappointment.

The portrayal of yelling in the text activates the image of a furious man reacting to things being messed up. The introduction of third-time shouts adds a new element to John's character in the minds of readers. Slaughter further develops the schema of an abuser with the continual cruelty of John towards Ella, showing his habit of yelling and harassing her. Another image created by Slaughter is that of Ella, who appears confused, scared, and distracted after enduring the shouting. Ella's repeated mistakes can be attributed to John's harassment of her.

Slaughter's descriptions of John's behavior, including his shouting, yelling, and use of swearing, paint a vivid picture of John as an abuser who mistreats Ella. The addition of the word "punishment" further escalates the severity of John's actions,

highlighting his mistreatment to Ella. The term "paperwork punishment" adds depth to John's character, emphasizing his tendency to punish those who make repeated mistakes. However, Slaughter does not delve into John's commitment to achieve his job with perfection.

The schemas outlined above have a significant impact on readers' relationship with John, potentially leaving him isolated even if he performs a good deed later on. First impressions are crucial, and the negative portrayal of John's behavior may shape readers' perceptions of him throughout the novella. On the other hand, Ella's unintentional mistakes are exposed as forgivable. This may lead readers to sympathize with Ella and feel pity about her.

In addition, the text contains some stylistic devices that play a crucial role in shaping the characters and enhancing the overall meaning of the novella. By intensifying the vivid qualities of the characters, these devices contribute to the readers' emotional engagement with the characters. The literary devices appeared in extract (1) work together to create a compelling narrative that evokes strong reactions from readers. These devices are as follows:

- **Metaphor**

In the sentence "Third-time shouts formed the decibel peak of the transgression continuum ", Slaughter compares the intensity of third-time shouts to a peak in a continuum, emphasizing their extreme nature.

- **Personification**

The novelist personifies the act of quieting down by attributing human-like qualities to the shouter as shown in the sentence "the shouter quieted to grumbles".

- **Hyperbole**

The severity of third-time shouts is revealed through employing hyperbole as offered in the sentence "Third-time shouts were the worst".

- **Paradox**

The contrast between Ella cringing and the shouter's loudness creates a juxtaposition of emotions and actions in the scene.

- **Irony**

The fact that the voice of shouting increases with repeated mistakes, reaching a peak at the third time, is ironic as one may expect the opposite reaction to occur.

Extract (2)

“(1)She felt no shame or embarrassment.(2) Resignation to facts allowed relief.(3) That was that.(4) Incompetence was a fact of her life, like flat tires and robo calls.(5) If anything, her inadequacy revealed her persistence.(6) Though inept, she clocked in.(7) Though unfit for duty, she wore the uniform.(8) Though incapable of properly performing her job, the paycheck displayed her legal name and twice previous address on it.(9) She just kept showing up, to John’s chagrin.”

1- Text World Theory

A-Discourse World

The writer describes Ella’s incompetence and unfitness for her job. Yet, it shows her readiness for the difficulties she may face while performing her duty “persistence”. John’s disappointment is not enough to stop her. What relieved Ella the most is her retirement of the facts of reality which in turn allows her to keep

going on. The place of the action is the ambulance while the time is in the past tense. The objects are tires, uniform, paycheck, and address.

a-Sharing knowledge

Slaughter shares Ella's deep thoughts by feeling no dishonor of her incapability. The novelist's use of negation in the phrase "no shame or embarrassment" reflects Ella's firm belief of herself. However, Slaughter offers an important fact concerning Ella's personality and her way of living life by avoiding whatever stops her and by lingering to her fantasy world "resignation to facts". Slaughter employs the word "resignation" to show Ella's immense depth in fantasy. The knowledge sharing in this extract concentrates on Ella's thoughts of resilience. That is, she accepts the fact of her incompetence. "John's Chagrin". Despite her shortcomings accompanied by "John's Chagrin", the protagonist persists in showing up for work and wearing the uniform that symbolizes a determination to keep going despite limitations.

b- Perceptual Knowledge

Key words trigger concepts in reader's mind such as "no shame" which convey confidence and self-esteem. The phrase "Resignation to facts" explains acceptance of oneself ability. The image of a flat tire that is still considered a tire and wearing the uniform conceptualizes beliefs of duty that should be accomplished despite life's complexities. "pay check" indicates her success no matter what errors she commits. Slaughter's primary purpose is capturing what Ella feels regardless of the obstacles she is facing with John.

c-Linguistic Knowledge

Language users have the ability to comprehend complex structures. Slaughter's style of writing is very unique in using short sentences and complex mixture of

vivid images. Readers interact easily with such portrayal of events that seem close to the events of everyday life.

d-Experiential Knowledge

Readers' stored knowledge and their familiarity with the events portrayed in the novella prepares them to comprehend logically how incompetent workers perform their job. It is common among communities how a persistent and a job-loving nurse feels about her lack of skill.

e-Cultural Knowledge

The image of a relentless employee striving to keep his job is known among cultures. Reader's cultural knowledge identifies nurse's duties. Still, what Slaughter displays is a struggling worker who persuades herself to never stop despite difficulties she exposes to.

B- Text-World

Through mental process represented in the verb "feel", Slaughter illustrates Ella's firm attitude in the first sentence. Slaughter explains the sensory process to convey the message of a confident nurse. The novelist deliberately chooses "no shame or embarrassment" to express the sender's mind state. The second sentence is a "behavioural near-mental process". It shows Ella's ability of suppressing her defects and focusing on relieving herself of the burden of her lack of skill. The third sentence explains Ella's decision of leaving the facts of reality and accepts the bitter truth of being unskillful. In the fourth sentence, Ella admits her ineptitude and compares it with flat tires and robo calls. This sentence is a "relational intensive process" intensifying the fact of Ella's life. That is, she is clumsy one who ignores the obstacles which might arise in work.

In the fifth sentence “if anything” remarks strong feature that is different from the one mentioned in the previous sentence. “persistence” is a positive quality out of negative one. Acknowledgment of imperfection is a powerful advantage because she keeps going despite her lack of performance. Ella highlights positive vibes rather than negative ones to engulf her thoughts. In the sixth sentence, Slaughter emphasizes Ella’s continual determination to perform the job properly “clocked in”. It is a “behavioral near-material process”. In the first clause, Slaughter shows the behavior in the second positive clause allowing readers to construe only the good image of Ella. Another “behavioral near-material process” occurs in the seventh sentence emphasizing Ella’s stubbornness “were uniform”. Ella is ready to endure the hardship of work. Slaughter uses the same thing as in the sixth sentence deleting the subject in the first clause and mentioning it in the second showing Ella’s name or pronoun only in the positive clauses. Sentence (8) is a “relational identifying process” in which Slaughter seems to say that Ella achieves her duties and the proof is her name displayed in the “paycheck”. The “paycheck” symbolizes someone who is still in job despite what others say. The final sentence contains a “material process” represented in the verb “show up” proving her fruitful efforts to come to this stage where she is able to endure John’s “chagrin”. Slaughter mentions John with negative feature allowing readers to see him as a negative factor that prevents Ella of achieving success.

The characters are Ella who is described as incompetent, inadequate, and unfit for duty. John who finds Ella very distressful person. The characters described are in a work environment who are expected to perform a job. Ella’s presence at work despite her incompetence portrays conflict between her and John. The character is clocking in for work, wearing a uniform, and receiving a pay check.

The objects mentioned include a uniform, a paycheck with the character's legal name and previous address on it, and potentially other objects related to the character's work environment such as flat tires and robo calls. Time is in the past describing the events and qualification of Ella.

C- Sub-World: World-Switch

The second sentence "allowed relief" is a "world-switch". The use of the verb "allowed" shows a turning point in Ella's reality relying on the admission of her clumsiness and never abandoning nursing. Time is in the past and the place is Ella's thoughts.

2- Schema Theory

The whole extract is an activation of morale and the idea of neglecting defects and focusing on permanency despite the difficulties. The purpose of this extract is to narrow the reader's sympathy towards Ella and acknowledge her powerlessness as a natural phenomenon that happens to anyone. The protagonist's acts such as clocking in for work, wearing the uniform, and showing up despite her incapability are driven by her established mental structures that prioritize routine and habit, even in challenges.

Slaughter puts some external validation, such as receiving a paycheck with her name makes Ella focus on the tangible evidence of her employment rather than dwelling on her shortcomings.

Within the schema theory, there are stylistic devices that trigger further ideas. These are:

- **Metaphor**

The comparison of incompetence to "flat tires and robo calls" is a metaphor that conveys the idea that incompetence is just another unavoidable part of life. It is similar to annoying inconveniences like flat tires and unwanted phone calls. This specific image is widely experienced among readers who surely have experienced that in life.

- **Personification**

The statement "Incompetence was a fact of her life" personifies incompetence by giving it human-like qualities of being a constant in protagonist's life. Yet, this obstacle is later surpassed by her persistence.

- **Irony**

The juxtaposition of the protagonist's inadequacy with her persistence is ironic, as one may not expect someone who is incompetent to continue showing up for work and wearing the uniform. This irony highlights the protagonist's resilience in meeting her shortcomings and John's chagrin.

- **Paradox**

The statement "Though incapable of properly performing her job, the pay check displayed her legal name and twice previous address on it" presents a paradoxical situation where the protagonist receives a pay check for a job that she is incapable of doing it effectively.

Extract 3

"(1)John always knew what to do. (2)A paramedic for ten years - all for this same service—he knew the city like the back of his hand and never gave the wrong medication".

1- Text World Theory

A- Discourse World

Slaughter describes the second most important character John as an expert accumulating a lot of experience over the years without making a mistake. The time is in the past. The place is in the streets. The objects are city and medication.

a-Knowledge sharing

Slaughter is identifying John's ethics and commitment to his job.

b- Perceptual Knowledge

Readers perceptualize John as a professional paramedic with years of experience whose knowledge of medicine is incomparable. Slaughter shows the positive view of John in this extract "knew what to do".

c- Linguistic Knowledge

Slaughter uses full sentences and a clear description of John's personality and loyalty in work.

d-Experiential Knowledge

Readers have a glimpse of what a paramedic does – unless the reader is a paramedic who knows a lot of this job. Nursing job is quite familiar in society.

e- Cultural Knowledge

The readers' cultural background is that the paramedic who owns a full knowledge of his job may affect patients.

B-Text-World

The first sentence is a "mental process" that presents John as the right man for the right job "knew what to do". Slaughter chooses to say facts about John by

using the (WH) statement. Sentence (2) has two clauses. The first one tells how good John is at directions in the city and the second clause is a material process that offers John's knowledge of medicine.

The character John is portrayed as an experienced and skilled paramedic who has been in the field for ten years. His expertise and dedication to providing the best care for his patients are highlighted, making him a respected member of the medical community. The text mentions a city where John works as a paramedic. The city is portrayed as a familiar place to John, indicating that he has spent a significant amount of time there and knows it well. Time is in the past. This reflects John's own demeanour as a paramedic who is sure of his abilities and skills.

2- Schema Theory

The writer's first good remarks about John "Knew the city" "never gave the wrong medication" trigger the readers' response of how competent and experienced the paramedic is. John's role as a paramedic for ten years is a clear example of a role schema. This schema involves the expectations and behaviors associated with being a paramedic, such as knowing the city well and administering the correct medication.

John's self-schema may involve his identity as a competent and experienced paramedic who always knows what to do. This self-schema likely influences his confidence and decision-making in his role.

The extract mentions John's familiarity with the city and his ability to administer the correct medication, which are examples of event schemas related to his work as a paramedic. These event schemas involve knowledge and expectations about specific events or situations, such as responding to emergency calls and providing

medical care. Mentioning medication in the extract represents an object schema, which includes knowledge and expectations about specific objects or items, such as medications used in medical treatment. John's ability to give the exact medication denotes his understanding of object schemas related to medical supplies and treatments.

Some of the stylistic devices that appear in this extract are listed below:

- **Repetition**

The repetition of "knew" emphasizes John's familiarity and confidence in his abilities.

- **Simile**

The comparison of knowing the city "like the back of his hand" creates a vivid image of John's profound knowledge of the city.

- **Hyperbole**

The statement "never gave the wrong medication" may be considered hyperbolic, emphasizing John's exceptional track record and reliability in his work.

Extract (4)

“(1) Most people who joined EMS or nursing or went to med school, when asked why, would answer, “Because I want to help people!” But when it came to drunks, druggies, old people, the disabled—anyone with wrinkles, odor, or tubes—there were rants and reluctance. (2) medics would gleefully crow, holding up all the various sizes of IV catheters and hoping the drunk would pick the largest, most painful, one. (3) Even healthcare can be punitive. (4) Anyone who failed to complete suicide would be greeted with disdain and the largest nasogastric tube possible.

(5)Even helpers can be bullies. (6)Those providers weren't there to help people for the sake of all humanity. (7)They were only there for certain, pre-ordained people, those blessed by the gods of the blue cross and shield, primarily those who contributed to society through wage-earning work, plus the stay-at-home mom, if she was still pretty enough because sex appeal trumps a lack of economic viability. Healthcare upholds the inner workings of capitalism—fuck all others. (8)Anyone who professed a desire to help just because the patient was a human with a need was met with side-eye atop a handkerchief dabbed at the nose to cover the scents of patchouli and anarchy and mutt rations about Damn Commie Heathens”

1- Text World Theory

A- Discourse-World

Slaughter has shown the noble thoughts and quiet good-intentioned behaviors of Ella who in turn tends to help people. This world happens in the hospital. The time is in the past. The objects are med school tubes, IV catheters, and handkerchief.

a- Sharing knowledge

The perspective that Slaughter offers through Ella's view is about healthcare providers and their attitudes towards patients. Slaughter suggests that some providers may treat patients differently based on various factors like appearance, economic viability, and societal contributions.

b- Perceptual knowledge

The extract describes the perceptions and attitudes of healthcare providers towards different types of patients, such as drunks, druggies, old people, and the disabled. It suggests a perception that some helpers may have negative attitudes towards such patients, leading to discriminatory or punitive behavior. The

reference to “med school” represents Slaughter’s general view towards the gradulators and nurse community. There are also the ugly, smelly and druggy who are looked down in society. IV catheters, There are many sizes for catheters, ranging from babies to growing adults, in the medical world, the largest ones display how bad help would treat the above few-unwelcomed people. The affiliated and good-looking moms are an exception to the list of the neglected.

c- Linguistic knowledge

The language utilized here conveys in its layers the attitudes and behaviors of healthcare providers towards certain patients. It includes phrases like "gleefully crow," "side-eye," and "mutt rations about Damn Commie Heathens" to reveal the disdain or discrimination that some providers may exhibit.

d-Experiential knowledge

The experiences of healthcare providers in dealing with different types of patients suggest that some of them may have negative experiences with certain patients, leading to immoral behavior.

e- Cultural knowledge

Slaughter delves into the cultural norms and values within the healthcare field, particularly regarding attitudes towards different patient populations. It suggests a cultural belief that healthcare is tied to capitalism and prioritizes certain types of patients over others based on societal contributions and economic viability.

B- Text-World

The first sentence highlights the discriminatory stance most nursing community do as healthcare providers who help people. Moreover, it offers their actual attitudes towards particular patients. Many providers have negative attitudes

towards patients who do not fit certain societal norms of appearance or behavior. Slaughter shows the ethical side behind Ella's smile suggesting that ill treatment of certain patients is the truth of some EMS nurse. This extract contains five clauses; three of them are material processes that express choosing a profession of health-caring job while the other two are behavioral processes suggesting particular attitudes towards the ones who need it most.

The second sentence illustrates a specific interaction between healthcare providers and a patient, where the providers exhibit a sense of amusement or enjoyment at the patient who are deemed to be unwelcome or uncared for. The use of the word "gleefully" suggests a certain level of sadistic pleasure in the providers' attitudes. The use of "crow" is a sign of annoyance signifying the complaints of medics in hospital.

The third sentence is a "relational identifying process" conveying the idea that healthcare which concentrates on healing and care, can also involve punishment or negative consequences for patients. It implies that the healthcare system is not always compassionate. Healthcare is considered as the most merciful place. Accordingly, attributing a bad quality towards that place makes the society like any discriminatory communities who are bias.

The fourth sentence describes a scenario where patients who do not successfully commit suicide are met with contempt or disdain from healthcare providers. The use of the phrase "largest nasogastric tube possible" proposes a form of punishment or discomfort inflicted on the patient.

The fifth sentence conveys a "behavior process" expressing intimidation towards patients. It shows the idea that individuals who are supposed to be helpers or caregivers, such as healthcare providers, can also exhibit behaviors associated with

bullying. It suggests a contradiction between the expected role of helpers and their actual behavior. The sixth sentence implies that some healthcare providers may not be motivated by a genuine desire to help all individuals in need but rather have specific criteria for whom they are willing to assist. It suggests a limited scope of care based on certain factors like economic viability or societal contributions. This sentence is a “behavioral process” suggesting helpers are not performing their job properly for sake of helping people.

The seventh sentence criticizes the healthcare system for prioritizing certain individuals over others based on factors like economic status, societal contributions, and physical appearance. This in turn displays the healthcare perpetuates capitalist values who favor those who fit certain criteria while disregarding others. Bring the F-word near the concept of capitalism implies the fact that the novelist is against the dominant values in society. Slaughter’s style in this novella is unique as represented in this extract. The first clause is a relational process identifying healthcare providers to be bias in their job “only”. The second clause is specifying the blessed to be a favored group for health access “blessed by the gods”. The gods are blue cross and shield who are regarded as the leading healthcare companies who provide medical services. The third clause is a relational identifying process categorizing individuals who are high class. The fourth clause highlights the appearance of women who come to hospital. The fifth clause emphasizes attractiveness over financial stability. The sixth clause reveals how healthcare systems support the economic system “uphold”. The seventh clause expresses disgust towards the healthcare providers.

The last sentence describes the negative reaction towards individuals who have desire to help patients simply because they are human beings in need. The use of phrases like "side-eye" and "maturation about Damn Commie Heathens" suggests

a dismissive or mocking attitude towards those who prioritize compassion over other considerations.

C . Sub-World: Modal-World

The switch-world in the sentence "Even healthcare can be punitive" is shown through the use of the modal verb "can" that plays a crucial role in expressing possibility or potentiality. This suggests that healthcare has the capacity or potential to be cruel under certain circumstances. By using "can," the speaker acknowledges that not all instances of healthcare are cruel in behavior. Still, there is a possibility for it to be so. In the middle of the extract, Slaughter oddly uses "can" in past tense to indicate a fact about healthcare providers who are working right now. This implies that there are instances or situations where healthcare is not as benevolent or caring as it is generally known.

Another modal world is noticed in the sentence "medics would gleefully crow, holding up all the various sizes of IV catheters and hoping the drunk would pick the largest, most painful one". The use of the modal verb "would" serves several functions indicating a habitual or repeated action in the past and suggesting a certain tendency to behave in a certain way when one encounters a particular situation. The repetition of the action of holding up IV catheters and anticipating a specific outcome is implied through the use of "would." It may serve to distance the speaker from the actions being described or to convey a sense of detachment or objectivity. It adds a layer of indirectness or politeness to the description of the medics' behavior. It sets up a hypothetical scenario where the medics' actions are contingent on the drunk person's choice of IV catheter size in addition to entirely indulge reader into the details of the scene.

2- Schema Theory

Schema theory can be applied to understand the roles, attitudes, and behaviors of individuals within a specific context, in this case, the healthcare field. Several elements of schema theory can be identified:

Role schemas are related to healthcare providers and helpers, highlighting the complexities and biases that can exist within these roles in the context of healthcare settings. Healthcare providers are medics, nurses, and doctors, who have specific roles within the healthcare system. These roles involve providing care and treatment to patients but also highlight the negative attitudes and behaviors of some healthcare providers towards certain patient populations, such as drunks, druggies, old people, and the disabled. This reflects a role schema where healthcare providers may have biases or prejudices towards certain groups of patients.

Helpers are individuals who profess desire to help people in need but also may exhibit bullying behavior or discriminatory attitudes based on economic viability, sex appeal, or societal contributions. This reflects a role schema where helpers may not always act in a compassionate or altruistic manner towards all individuals in need.

Self-schema is viewed in the descriptions of individuals who have entered the healthcare field with the intention of helping people. This reflects their self-schema as caring and compassionate individuals.

Object schemas are related to specific groups of people, such as drunks, druggies, old people, and the disabled. These groups are associated with negative attitudes and reluctance from healthcare providers, reflecting the object schemas that exist within the healthcare environment. Various events are recognized such as the gleeful anticipation of medics who hope that a drunk patient picks the largest, most

painful IV catheter. Such events reflect the attitudes and behaviors of healthcare providers towards certain patient.

Stylistic devices

- **Irony**

Sentence (1) comprises the contrast between the stated motivations of healthcare providers to help people and their actual attitudes towards certain patient populations. It also includes a form of hyperbole with the list of patients described. In sentence (2) comes cheerful tone of the medics with the potentially harmful outcome for the patient “most painful”. It also covers a form of hyperbole with the medics’ gleeful anticipation of the drunk picking the largest catheter. The irony in sentence (4) lies in the negative treatment of patients who fail to complete suicide, which contradicts the expectation of compassionate care in healthcare settings.

The irony in (5) lies in the contradiction between the expected behavior of helpers, who are supposed to provide assistance and support, and their actual behavior as bullies. The irony in sentence (6) is revealed through the contrast between the professed purpose of healthcare providers to help people and the offer that they have specific criteria for whom they are willing to assist.

- **Paradox**

Sentence (3) presents a paradoxical idea, as healthcare is traditionally associated with healing and care rather than punishment.

Extract 5

“ (1)She stared at the posts of streetlamps whizzing past, following one with her eyes until she couldn’t move her eyeball anymore, then flipping to the next and

doing it again. (2)After a run of ten, the muscles in her face tired and began to ache. “*You are an EMT, right?*” John asked. “*You passed the test? Got a license and shit?*” (3)If she exercised like this every day, moving her eyes back and forth, she could build endurance and increase the number of street lamp poles she could follow before getting a headache. (4)Maybe there were competitions. (5)Street lamp Olympics with a podium and gold medals and corporate sponsors and shocking breaking-news stories about doping. (6)She wondered if she would stay clean or succumb to the seedy underground of extreme street lamp sports. (7)It depended on how much she fell for the temptress, Glory.”

1- Text World Theory

A- Discourse-World

The world starts in the ambulance where several scenes are portrayed by the writer. The time used in the novel is in the past.

a. Sharing knowledge

The protagonist’s contemplation of building endurance and increasing the number of street lamp poles she could follow before getting a headache suggests a better alternative than listening to John’s reprimands in the ambulance. A world she could live in without being disturbed by anyone. “getting a headache” and “competitions” are perceived by readers as a world of dreams signifying a bit of talent to the protagonist.

b. Perceptual knowledge

The protagonist's perception of the streetlamps whizzing past is quite odd. Her physical fatigue from following them and her contemplation of building endurance through this exercise create an independent world that qualifies her talent.

c. Linguistic Knowledge

The extract does not heavily focus on linguistic knowledge, although it does include the protagonist's internal thoughts and musings "Glory", which can be considered a form of linguistic expression.

d. Experiential Knowledge

The extract delves into the protagonist's experiential knowledge as she contemplates the physical effects of her eye exercises, imagines potential competitions that are related to street lamp watching, and reflects on her own potential involvement in extreme street lamp sports. These thoughts demonstrate Ella's indifference towards John every time he starts his irritation.

e. Cultural Knowledge

It is traditionally known among people with weak charisma to deviate his attention or thought to something else. The streetlamps competition is a made up world of Ella to escape from her reality.

B. Text-World

The first sentence sets the scene where the protagonist is on a moving vehicle, observing street lamps that are passing by. The sentence contains five clauses. The first clause is a "behavioral process" that expresses the speed of the car while observing the lamps. The second clause is a "material process" which suggests the state of continuation for the observant during the staring act "following". The third clause suggests her physical ability of staring and reaching her limit "couldn't

move”. The fourth clause highlights Ella’s restarting point of following another lamp “Flipping”. The fifth clause focuses on the repetition of the odd skill she has. Slaughter wants to say that Ella’s efforts of avoiding John are great.

The use of "could" in the sentence indicates the capacity to perform a specific action. This indicates that the person’s eyeball reaches a limit where it is unable to move further.

The second sentence introduces physical sensations experienced by the protagonist from the continuous following of lamps .This indicates that her facial muscles are tiring and aching “after a run of ten”. This adds a layer of physical realism to the text-world. Ella wants to reach a tier where John is no longer hear able.

C- Sub-World: Switch-World

In sentence (3) the word "could" is used twice. First, "could” in the clause "she could build endurance,". The modal here introduces a hypothetical scenario that suggests a possibility or potential outcome based on a certain condition being met. This usage of "could" creates a switch world, where the reader is processing the narrative scene between John and her. Second, "could" in the clause "she could increase the number of street lamp poles she could follow before getting a headache". Using "could" again presents a hypothetical scenario, which offers another consequence of the exercise. This usage of "could" further highlights the possibilities within the imagined world created by the conditional clause.

In sentence (4) "She wondered if she would stay clean or succumb to the seedy underground of extreme street lamp sports," the word "would" is used to express another hypothetical outcome. First, "would" is used to indicate a potential future outcome based on uncertainty. The speaker is contemplating two possible

scenarios: staying clean or succumbing to the seedy underground of extreme street lamp sports. By using "would," Ella is exploring the end of these potentials without committing to an outcome.

The use of "would" in sentence (4) signals a shift from where the speaker is sitting, to a hypothetical world where those outcomes could materialize. This highlights the uncertainty and open-ended nature of the situation being considered. The use of "would" facilitates the creation of a separate world within the text where different scenarios can be imagined and evaluated. The switch from the text world to the hypothetical world through the use of "would" enables the speaker to speculate about future events and consider alternative paths without definitively committing to one outcome. This adds depth and complexity to the narrative by introducing a layer of uncertainty and exploring the potential consequences of different choices.

Sentence (5) has hints at the possibility of competitions within introducing the idea of street lamp-related challenges or events. Ella seems to have deep thought about little details, yet ignore what people say to her.

Switch -World (3)

A further world occurs in sentence (6). The modal "would" indicates a hypothetical or imagined situation. It creates a textual world in which the character is contemplating a potential future outcome. "would" creates a hypothetical scenario where the character considers two potential outcomes: staying clean or succumbing to the seedy underground of extreme street lamp sports. This use of "would" helps to establish a textual world where the character's thoughts and contemplations are being presented.

The sixth and seventh sentences expand on the competitive aspect introduced earlier, imagining a full-fledged Street Lamp Olympics with podiums, gold medals, sponsors, and even doping scandals. This creates a rich and detailed cantered around extreme street lamp sports. The final sentence offers the concept of temptress named Glory, suggesting a potential internal conflict or moral dilemma for the protagonist. Glory represents a seductive force that could influence the protagonist's decisions.

2- Schema Theory

The protagonist is engaged in a unique and somewhat unconventional activity of following street lamps with her eyes. This shows the role of a dedicated and focused individual. Ella is also contemplating potential competitions and the allure of being involved in extreme street lamp sports. Mentioning Glory as a temptress introduces a possible conflicting role of succumbing to temptation or staying true to her values.

The protagonist's self-schema revolves around the idea of self-improvement and endurance building through eye exercises. She imagines growing her ability to follow street lamp poles without getting a headache. This indicates a focus on personal growth and physical training. The contemplation of potential competitions and the decision-making process regarding succumbing to temptation or staying clean also reflect elements of self-identity and moral values within the text-world.

The writer creates a vivid and detailed event schema cantered around the concept of Street Lamp Olympics. This event schema includes elements such as podiums, gold medals, corporate sponsors, and doping scandals, painting a picture of a competitive and high-stakes environment within the world of extreme street lamp sports. The introduction of Glory as a temptress adds a layer of intrigue and

potential conflict to the event schema. This suggests internal struggles and moral dilemmas that the protagonist may face within this competitive setting.

The object schema primarily revolves around street lamps as the central objects of focus and activity. Additionally, the mention of podiums, gold medals, corporate sponsors, and doping scandals adds further depth to the object schema by introducing symbolic objects associated with competitive events and sports culture within the text-world. Regarding literary devices, the ones appear in the extract are explained next:

- **Imagery**

The extract contains vivid descriptions that create mental images, such as "staring at the posts of streetlamps whizzing past" and "following one with her eyes until she couldn't move her eyeball anymore, then flipping to the next and doing it again."

- **Personification**

The protagonist's face muscles are described as getting tired. Thus, Slaughter attributes human characteristic of fatigue to non-human entities (muscles).

- **Hyperbole**

The idea of exercising her eyes every day to build endurance and increase the number of street lamp poles is seen as hyperbolic, as it exaggerates the intensity of the eye exercise.

- **Allusion**

The use of "street lamp Olympics with a podium and gold medals and corporate sponsors" alludes to the concept of the Olympic Games. This creates a cultural reference.

- **Foreshadowing**

The protagonist's contemplation about staying clean or succumbing to the seedy underground of extreme street lamp sports foreshadows potential future conflicts between various issues in the story as in the conflict between life and death.

- **Metaphor**

The use of "temptress, Glory" is interpreted as a metaphor since the novelist compares the allure of extreme street lamp sports to a seductive temptress.

Extract 6

“(1)She didn’t like books or streets, but she could perform tricks like any trained dog. (2)To heal the sick is truly a challenge, but to be a professional, one only needs to fill out tax forms. (3)To be sprinkled with the State’s holy water, one need only click a mouse. (4)Bubbling in an answer is a simple motion, even she could do that. (5)Throw enough spaghetti against the wall, and some of it is bound to stick. (6)She had emerged from the robust ranks of spaghetti tossers, a long line of blank-eyed dreamers armed with catapults in tactical holsters found in sidebar ads next to headlines about the one strange weightloss trick doctors hate.”

1-Text World Theory

A- Discourse-World

a. Sharing knowledge

A series of statements about various aspects of Ella’s life, the community of nursing, and personal experiences. The protagonist’s perspective and insights are conveyed through this extract, offering a glimpse into the reality of medics.

b- Perceptual knowledge

The text provides descriptions about the protagonist's perceptions and experiences about the fictional and real nursing profession. "Books" and "streets" convey her observations of her intelligence and the type of wit she gains from streets, her ability to perform tricks like a "trained dog," her view of the simplicity of filling out tax forms, and her perception of the ease of clicking a mouse to receive benefits from the state. "Holy water" and "mouse click" represent the favored and the one with connection to the system of healthcare. "Spaghetti" and "wall" are visualized by readers as a job.

c. Linguistic knowledge

The text contains a lot of similes and metaphors that captivate reader's attention. The use of figurative language, such as comparing herself to a "trained dog," and mentioning "bubbling" in an answer, adds depth to the linguistic knowledge presented in this extract. These linguistic choices contribute to the portrayal of the protagonist's attitude and her interpretation of societal norms and expectations.

d. Experiential knowledge

This extract conveys illustrations of the protagonist's experiences and interactions with the world around her. Her perspective on healing the sick, filling out tax forms, clicking a mouse for benefits, and emerging from a lineage of spaghetti tosses reflect her personal experiences and how they have shaped her understanding of society and her role inside it.

e. Cultural knowledge

Slaughter incorporates the reference to a societal popular culture. The reference to "sidebar ads next to headlines about the one strange weight loss trick doctors

hate" reflects an awareness of internet culture and advertising trends that adds a layer of culture to this world.

B- Text-World

Sentence (2) reflects the perceived ease of becoming a professional by simply filling out tax forms, opposing it with the challenging nature of healing the sick.

Sentence (5) includes cultural knowledge by mentioning the societal norms and popular culture. It describes the protagonist's lineage as being from a group of spaghetti tosses. The metaphorical language used here conveys a sense of shared experience and cultural understanding. Additionally, it alludes to internet culture and advertising trends through stating sidebar ads and weight loss tricks. This enhances depth to the cultural knowledge presented in the text-world.

Sentence (6) describes a specific individual, "She," who has emerged from a group of people .Slaughter refers to her as "spaghetti tosses". This term is used metaphorically to describe a group of individuals who are characterized as dreamers with a sense of aimlessness or lack of focus. The description of these dreamers as "blank-eyed" further emphasizes their detachment or lack of clarity in their pursuits. Stating description like "armed with catapults in tactical holsters" adds a whimsical and exaggerated element to the imagery. This in turn proposes that these dreamers are equipped with unconventional tools for their endeavors.

The reference to "sidebar ads next to headlines about the one strange weight loss trick doctors hate" improves a satirical tone to the description, highlighting the absurdity and sensationalism often found in online advertising. This detail further emphasizes the unconventional and perhaps dubious nature of the dreamers' pursuits.

C- Sub-World

The first sentence has two contrasting clauses: the first is a “mental process” which conveys dislike for books or street. The second one is a “material process” that reveals the character’s ability of performing tricks. In sentence (1), the modal verb "could" is used to indicate ability or capability. It suggests that the subject, in this case, "Ella," has the skill or capacity to perform tricks like any trained dog.

This use of the modal verb highlights the contrast between her preferences and her skills, enhancing richness to her character and creating an intriguing juxtaposition within the text.

The modal verb "could" presents the second modal world. It is used in the second sentence to indicate a hypothetical action suggesting that the subject, "Ella," has the capability to perform the action of bubbling in an answer, even though it may seem simple or easy. The modal "Could" is used to convey the idea that the action is within the realm of possibility for the hero.

Sentence (3) contrasts with the fourth sentence by focusing on a different type of action: bubbling in an answer. The phrase "simple motion" emphasizes the ease and simplicity of this task. Employing "could" suggests that one can accomplish the task even though he/she may not be familiar with. The sentence "even she could do that," highlights the universality and accessibility of the action, reinforcing the idea that it is realized by anyone.

Sentence (4) uses imagery to describe a symbolic action. The phrase "sprinkled with the State’s holy water" suggests a form of blessing or approval bestowed by the government or authority. The action of "clicking a mouse" is presented as the simple and effortless way to receive this blessing.

2- Schema Theory

The protagonist is portrayed as someone who can perform tricks like a trained dog. Receiving benefits from the state is described as being sprinkled with the State's holy water. The protagonist is part of a lineage of spaghetti tosses. Books and streets are objects that the protagonist dislikes. Tax forms are objects associated with becoming a professional. Clicking a mouse is the action associated with receiving these benefits. Answer bubbles are objects associated with this action. Spaghetti, catapults, and tactical holsters are objects linked with spaghetti tossing.

Healing the sick is presented as a challenging role. Being a professional is depicted as a role that only requires filling out tax forms. Bubbling in an answer is depicted as a simple motion. Spaghetti tossing is portrayed as a common role within this lineage. The protagonist emerges from a lineage of spaghetti tosses, offers a transformation in her life.

Stylistic Devices

- **Irony**

The sense of irony is embodied in the contrast between the protagonist's ability to perform tricks and this feature of not liking books or streets. Simile represented in the word "like" is noticed when Slaughter compares Ella with a trained dog.

- **Metaphor**

Describing the act of receiving benefits from the State as being sprinkled with the State's holy water.

- **Simile**

The word “Bubbling” is compared with a simple motion. This proposes that it is so easy that even the protagonist is able to do.

- **Imagery**

The imagery of "blank-eyed dreamers armed with catapults in tactical holsters found in sidebar ads next to headlines about the one strange weight loss trick doctors hate" creates a vivid picture of the protagonist’s lineage of spaghetti tosses.

Extract 7

“(1)That was Ella’s cue to go to the front and drive.(2) She reluctantly nodded.(3) It was crowded in the ambulance with the stretcher and equipment and three medics.(4) She gripped the back of John’s web belt and shuffled around him, but her wristwatch caught on the IV tubing and pulled further and further until the cannula ripped from the man’s arm, the line and his access to potentially life-saving medications lost. (5)The IV bag and tubing danced, and blood dribbled down the man’s arm and pooled on the floor.”

1- Text World Theory

A- Discourse-World

Ella is watchful to John. They work for a period of time to gather. Thus, when he does something, Ella immediately responds “Ella’s cue to go”. John’s orders are supposed to be fulfilled. Otherwise, she will be punished. A crowded ambulance is surely vulnerable for her to make a mistake “Crowded in the ambulance”. Similarly, slipping in work is usual.

The time of the events is in the past and the place is inside the ambulance. Objects are stretcher and equipment: IV tube Cannula IV bag drubbing blood. Enactors are John, Ella, a patient and three medics.

a-Knowledge Sharing

Slaughter shows Ella as obedient, hesitant, and clumsy girl whose shortcomings are unforgivable. This increases chaos whenever she commits one.

b-Perceptual Knowledge

Readers imagine a situation in a small cabinet of an ambulance. The cannula accident is an unusual image of a nurse to get entangled by the IV tube. Readers are able to visualize the scene due to the writer's description of the objects and people in that cabinet. Readers are unable to visualize Ella's walking in the cabinet.

c-Linguistic Knowledge

It is unusual of Slaughter to use full clauses to describe Ella's behaviors in this extract.

d-Experiential Knowledge

It is truly ordinary for readers to construe the situation of a person in need of a medical attention and taking to hospital by an ambulance. However, it is impossible to imagine an indifferent nurse who is profound to shortcomings.

e- Cultural knowledge

There is no culture difference as every reader has already seen an ambulance that takes a patient to hospital.

B-Text-World

The first sentence is a “behavioral near-material process” which explains Ella’s obedience to John “Ella’s cue to go”. The second sentence is a “behavioral near-mental process” that shows Ella’s reluctance either because of her nature to help or because of her resistance to John’s order. In the next sentence, readers notice the reason for Ella’s reluctance “three medics”. Her reaction is represented in telling John to choose someone for driving. The third sentence is an “existential process” emphasizing the crowded state in the ambulance.

The fourth sentence is a “material process”. It is really strange of Ella to strongly hold to John’s belt unless she wants John to get angry. The action explains the chaos Ella has created. The fifth sentence comprises three clauses and they all are linked with “and”. The repetition of the conjunction “and” explains the rapid succession of the events. The processes are material “danced, dribbled and pooled”.

Ella is introduced as a hesitant and a reluctant character, as indicated by her nod of reluctance to drive the ambulance. Her acts unintentionally cause harm to the patient by pulling out the IV tubing. This demonstrates her inexperience or lack of confidence in her role as a medic “ripped from the man’s arm”. The patient is the one who is being hurt in this extract.

The text establishes the setting as an ambulance, which is a crucial element in the world building of this scene. The cramped space within the ambulance, the stretcher, equipment, and three medics, create a sense of urgency and tension. Past tense is used in this extract. This reflects the urgency and high-stakes nature of the situation within the ambulance. The description of the blood dribbling down the man’s arm and pooling on the floor produces a sense of alarm and highlights the gravity of Ella’s mistake.

2- Schema Theory

The event described in the extract revolves around the chaotic situation inside the ambulance, where Ella is supposed to take over driving but encounters a complication with the IV tubing. This leads to the loss of access to potentially life-saving medicines for the patient. The objects involved are the stretcher, medical equipment, IV tubing, IV bag, and the man's arm. These objects play a crucial role in setting the scene and contributing to the unfolding events.

The roles are defined by the actions and interactions of the characters. Ella's role is to take over driving, but she encounters a mishap with the IV tubing. John's role is implied as a medic, as he is wearing a web belt and he is involved in the chaotic scene. The man on the stretcher is a passive participant, but his arm and the IV tubing play a significant role in the unfolding events.

Ella's self-schema is evident in her reluctance to drive and her subsequent participation in the mishap with the IV tubing. This event challenges her self-perception and may impact her confidence and self-image as a competent ambulance driver.

Here are the stylistic devices which shape the linguistic nature of the narrative:

- **Metaphor**

The first metaphor is conveyed in the sentence "wristwatch" and "IV tubing and pulled further and further". The wristwatch catching on the IV tubing is a metaphor for an unexpected and unwanted complication arising in a situation. It symbolizes how a small, seemingly insignificant action can have noteworthy consequences. Another one is shown in the phrase "The IV bag". The IV bag and tubing dancing is a metaphor for the chaotic and uncontrolled movement of the medical equipment in response to Ella's mishap. It carries a sense of disarray and

lack of control in the ambulance, representing the urgency and tension of the situation.

- **Personification**

The IV bag and tubing dancing is an example of personification, as it attributes human-like qualities (dancing) to inanimate objects. This personification serves to create a vivid and dramatic image of the chaotic movement of the medical equipment, adding to the tension and urgency of the scene.

Extract 8

“(1)John knelt by the man and looked for signs of life... (2)Ella reached to the man’s neck and paused... (3)She ignored him (John) and watched the pink line move.(4) John’s lips parted... (5)He (John) dug in his bag for the Narcan nasal syringe and placed it in her outstretched palm. (6)He (John) slid the jump bag closer and assembled the oxygen. (7)Ella held the syringe to the man’s nose but only pretended to push it. (8)She placed her hands on his face and studied his closed eyes, wondering whether it was the chill of death’s abatement she felt or only the coldness of wet cement as her hands pressed into the Avenue of the Stars. (9)His color improved. (10)And then his eyes blinked open, and he groaned into consciousness.”

1- Text World Theory

A- Discourse-World

In this extract, Slaughter presents a slight change in Ella’s personality “She ignored him” and turns her weakness into a superpower “pressed into the avenue of stars”. This switch of events scares readers because they witness revelation in Ella’s life-course. Ella’s behaviors annoy and surprise John “John’s lips parted”

but he has to submit since the patient turns out to be alive. Now readers' pity of Ella changes into an encouragement.

a. Sharing Knowledge

Reader's new information of Ella turn the events around.

b. Perceptual Knowledge

Readers construe the situation through the objects and events in the extract. First, there is a dead person. Second, there is Ella's pretention to inject him. Third, there is her superpower touch of healing.

c. Linguistic Knowledge

Slaughter describes the events in this extract in a fancy way "*the pink line move*".

d. Experiential Knowledge

Readers' background of a medic to heal person is symbolized in checking his pulse and eyes.

e. Cultural Knowledge

It is scientifically known that having a-raising-the-dead-power is a science fiction "*pressed into the Avenue of the Stars*". Nevertheless, Slaughter makes it be like an ordinary and non-scientific fiction novella "*pretended to push it*".

B-Text-World

The first sentence is a "material process". Her kneeling was for a purpose of helping but the patient is already dead. The second sentence is a material process "paused". The pause indicates that something significant may happen or that Ella is uncertain about what she has revealed. The third sentence is a material process. It explains Ella's deviance to John's wish and focuses her attention to the movement

of a pink line, which could be related to the man's vital signs. The fourth sentence is a material process that expresses John's shocking state as he witnesses the growth in Ella's behaviour. The fifth sentence displays how John looks for something Ella asks him to fetch.

The sixth sentence shows John's compliance to Ella's orders in offering help with the medical equipment. The seventh sentence introduces Ella holding the syringe to the man's nose but does not administer it. The focus is on Ella's deliberate act or decision not to push the syringe because she wants to make sure of her superpower. Sentence (8) describes how Ella touches the man's face and contemplates her sensory experience. The emphasis is on Ella's thoughts and emotions as she tries to interpret her physical sensations. Sentence (9) establishes a noticeable change in the man's appearance. The focus on this improvement suggests a positive development in his condition. The last sentence reveals that the man regains consciousness. The emphasis is on his acts and recovery.

The enactors are John, Ella, and the patient. Objects are Jumping bag and Syringe Oxygen equipment. Time is in the past

2- Schema Theory

Interpreting the extract conveys a lot about John's state and Ella's power. This activates different schemas. Starting with role schema, John is depicted as a medical responder who is actively involved in assessing the man's condition, providing medical assistance, and preparing necessary equipment. Similarly, Ella is portrayed as another caregiver who is engaged in assessing the man's condition and attempting to provide medical assistance.

John's actions and reactions signify self- schema. Examples of these acts are kneeling by the man, digging in his bag for medical supplies, and assembling

oxygen. These reflect his self-schema as a competent and prepared medical responder. Ella's acts embodied in holding the syringe, and examining the patient's closed eyes demonstrate her self-schema as a caregiver who is attentive and thoughtful. The overall event schema in the extract revolves around two caregivers who attempt to assist a man in need of medical care. The order of acts and interactions between the characters contributes to the development of this event schema. The Nar can nasal syringe, jump bag, oxygen equipment, and the pink line on a monitor are objects that are associated with medical care and emergency response. They contribute to the context and setting of the scene.

Stylistic Devices

- **Symbolism**

The pink line on the monitor symbolizes the man's vital signs and enhances profundity to the scene.

- **Personification**

The description of the coldness of wet cement as if it has feelings or intentions.

- **Metaphor**

The comparison between abatement of death and the coldness of wet cement serves as a metaphor for the man's state and Ella's emotional condition.

- **Foreshadowing**

John and Ella's acts, such as preparing medical equipment and observing the man's response, foreshadow the eventual outcome that the man will soon regain consciousness.

Extract 9

“(1)Ella glanced back over her shoulder. (2)No one was watching her as they scuttled around with brooms and cutters. (3)She brushed her fingertips across the man’s forehead. (4)She reached both hands to his temples and pressed, feeling the surge within her. (5)She closed her eyes, reveling in the sensation, this flush of cold, of power and control. (6)When she opened her eyes, blood trickled from his mouth. Active bleeding meant a heartbeat. (7)She smiled. She moved her fingers to his neck and felt a slow pulse... (8)Ella fell back on the seat, her boots together, her knees spreading apart. (9)She caught her breath, staring at the headliner, then climbed onto her knees to look out the back window while the man in the driver’s seat gasped through congealing blood. (10)She sang a soft, soothing song to herself, one without words, only musical syllables that felt smooth on her tongue. She ruled the world from the backseat of a Honda Civic... (11)She smiled and tied the tourniquet anyway, knowing full well nothing horrible could happen. (12)Anything that went wrong she could fix with a touch of her hand.

1- Text World Theory

A- Discourse-World

Slaughter goes further in the description of Ella as a powerful woman. The extract gives a clear picture of her power “*brushed her fingertips*”. Slaughter employs words and sentences like “*nothing horrible could happen*” “*smiled*” and “*sang*” to show Ella’s confidence and courageous character to defy death.

a. Sharing Knowledge

Slaughter offers explicit information about Ella’s magical power. Ella is able to reverse death to life.

b-perceptual Knowledge

Couple of things occur in the scene. They help readers grasp the scene. First, visualizing Ella's secretly uses her power "over her shoulder" and her fingertips to touch the man's forehead. Second, using her both hands and her sensation of life. Ella observes the blood trickling from his mouth. This indicates her awareness of the physical aspects of the scene. All these issues set the scene for readers to react on the modifications and events that appear in this extract.

c. Linguistic Knowledge

Slaughter's utilizes a magnificent narrating style as clearly shown in sentence (9) and (10).

d. Experiential Knowledge

Readers are shocked by the events of this extract that reveal Ella's power over death. It sounds completely strange. Her way of dealing with stressful situations qualifies her to be a professional nurse.

e. Cultural Knowledge

The situation is influenced by cultural norms or practices related to caregiving or emergency response. There is a brave nurse in every culture who performs her job well.

B-Text-World

The first sentence is a "behavioral near-mental process," establishing Ella's acts of looking back. This indicates a shift in her attention to do secretly something. Touching the dead body can be interpreted badly when one notices the way she does with corpses.

The second sentence is a "behavioral near-mental process." Everybody is busy and no one is watching her as they scuttle around with brooms and cutters to clean

the accident's location. People's work suggesting a setting where Ella is unnoticed or isolated in her actions.

The third sentence is a "material process". Ella's physical interaction with the man creates an unusual scene where a nurse either seen lamenting or she has something else in mind. It is an act of "brushing" not touching worsening her relationship as a paramedic in way she rejects the idea of someone dying.

The fourth sentence is a "behavioral near-mental process," delving into Ella's sensory experience and internal state and highlighting her heightened awareness and emotional response to her actions. Her enactment and the ambiguous power levelling up within her "surge" tells a lot about the reaction she dives in when touching dead bodies.

The fifth sentence is a "behavioral process," exploring Ella's emotional and psychological state and emphasizing her sense of empowerment and mastery over the situation. Slaughter puts the verb "reveled" meaning, "enjoying something very much". Ella expresses strange behavior either towards the cold body or towards helping the powerless. Either ways she is in control of death what else to say.

The sixth sentence is a "material process," introducing a new development and indicating a change in the man's condition and providing medical context for the readers. Now the cold body is alive explaining her successful effort to fight death and taking care of the corpse.

The seventh sentence a "behavioral near-mental and near-material process," revealing Ella's emotional response to the man's pulse and suggesting a positive outcome and reinforcing her role as a victorious fighter or caregiver.

The eighth sentence is a "material process," describing Ella's physical movement within the text world and creating a visual image of her posture and positioning.

The ninth sentence is a "material process," shifting focus between Ella's actions and observations and providing details about her surroundings and the ongoing events. Ella is relieved after exhausting her energy on that man.

The tenth sentence is a "behavioral near-material process," delving into Ella's mental state and self-perception and highlighting her sense of responsibility and control in the situation.

The eleventh sentence is a "behavioral process," reinforcing Ella's confidence and assurance in her abilities, and suggesting a sense of security and optimism.

The twelfth sentence is a "material process," emphasizing Ella's perceived capabilities and control over potential challenges or obstacles in the text world. It hints at her supernatural or extraordinary abilities.

The enactors are John, Ella, and the dead man. The time is in the past .The objects are brooms, cutters, blood, seat and boots car.

2- Schema Theory

Ella is portrayed as someone with a sense of control and authority, as she seems able to manipulate the man in the car. Ella's actions and thoughts indicate that she has a tough sense of confidence in her abilities. She appears to be calm, even in a situation where most people are panicked. The events involve Ella using her power to control the man, singing a soothing song to herself. These acts offer a sense of power and control.

The objects include brooms, cutters, a Honda Civic, and a tourniquet. These objects are used in the context of the events described, and they contribute to the overall atmosphere of the scene.

Stylistic Devices

- **Imagery**

The extract is rich in imagery, describing Ella's actions and surroundings in vivid detail. For example, the description of Ella brushing her fingertips across the man's forehead.

- **Symbolism**

The brooms and cutters symbolize control or power, as Ella is portrayed as being in control of the situation despite the man's condition. Additionally, the tourniquet signifies protection or safety, as Ella uses it to prevent further bleeding.

- **Personification**

The line "blood trickled from his mouth" personifies the blood, giving it human-like qualities of movement.

- **Foreshadowing**

Ella singing a soothing song to herself and feeling in control is seen as foreshadowing for the next events, hinting at her mysterious abilities and confidence in handling difficult situations.

- **Irony**

The statement "Anything that went wrong she could fix with a touch of her hand" is ironic, as it suggests that Ella has the power to control and manipulate situations effortlessly, despite the severity of the circumstances.

Extract 10

“(1)Ella placed her palms on the shins, feeling skin over bone. (2)An icy cold, more intense than the chill of the morgue, seeped into her hands. (3)Her arms tingled. (4)Her breath grew ragged. (5)Dr. Azriel bent over the body bag. (6)He slid the zipper on its silver track, then threw back the white plastic flap, revealing the woman entirely. (7)She wore a blue hospital gown. The ties, knotted at the neck in a bow, mingled in her wispy, white hair. (8)Her dull skin, the envy of Madame Tussauds, pulled against her bones and hung toward the table. (9)A pink line crept from under Ella’s hands, dragging color as it spread toward the woman’s feet and the rest of her body. (10)Bitter cold channeled from the corpse into her hands and arms. (11)She whimpered, yet held in place, afraid to continue, terrified to stop. The line crept under the gown’s hem, now out of their sight. (12)Ella met Dr. Azriel’s eyes, his unwavering intensity. (13)He had not yelled or shouted or pushed her away, but neither had he relieved or comforted her. (14)He embodied neutrality, an observer only. She was alone in his presence. (15)The line appeared at the woman’s neck and arms, and Ella gasped. (16)The line extended down the woman’s biceps, past her elbows, to her hands and then fingers. (17)Her face changed as the line curled past her jaw and her ears and toward her features, the pallor melting away. (18)The woman’s eyes flew open, and she inhaled through wet, congested lungs.”

1-Text World Theory

A- Discourse-World

a. Sharing knowledge

Slaughter shows a little of Ella’s power. Ella experiences a transfer of the cold from the corpse to her hands and arms. This exchange of physical sensations

between Ella and the deceased woman suggests the process of sharing information beyond the physical realm for readers. Her ability is interpreted as transcendence of conventional boundaries of communication and perception. This is seen in the interaction between Ella and Dr. Azriel. Despite not verbally communicating, there is a shared understanding between them as Ella experiences the unsettling events with the deceased woman. Dr. Azriel's unwavering intensity and neutral demeanor contribute to this shared knowledge between them. These are new data for readers; Ella finds a secret bearer and a comforter who supports her.

b. Perceptual knowledge

Ella's sensory experiences are represented in touching the skin over bone on the woman's shins, sensing an icy cold that is seeping into her hands. These perceptions contribute to readers understanding of the physical state of Ella.

c. Linguistic knowledge

The use of descriptive language in the passage, such as phrases like "icy cold," "ragged breath," "white plastic flap," and "wispy, white hair," enhances the reader's comprehension and visualization of the scene. The specific choice of words helps in conveying the atmosphere and details of the morgue setting. While there may not be explicit linguistic communication in this extract, the descriptions of actions deliver a form of linguistic knowledge using language that depicts the scene and interactions between characters.

d. Experiential knowledge

Ella's experience as a medical examiner is evident in her actions and observations when she examines the deceased woman's body. Her familiarity with this process reflects her acquaintance with such situations. Dr. Azeriel's experience

with moving and covering or even clothing dead bodies shows his ability as a pathologist.

e. Cultural knowledge

The only cultural reference in this extract is Dr. Azriel's help to Ella as a gentleman. This behavior of gentlemen is common among cultures.

B- Text-World

The first sentence contains two clauses. The first is material process that expresses a physical action, where Ella is in direct contact with the deceased body. It sets the stage for the sensory experiences that follow and immerses the reader in the scene. The second clause is "mantle process" that shows perception. This clause indicates Ella's direct interaction with the deceased body. It sets the scene for the unfolding events and highlights sensor's perception.

The second sentence introduces a sensory experience as "mantle process," emphasizing the extreme cold that Ella (sensor) feels when she touches the deceased body. This creates a vivid and chilling atmosphere for the reader. The third sentence is a "behavioural near-material process" that describes a sensory experience within the text-world. Ella's arms react to the chilling sensation she is experiencing. It conveys a physical (material) and emotional (behaviour) response to the events around her.

Sentence (4) provides an insight into Ella's physiological response within the text-world, suggesting an increase in her anxiety or distress. The fifth sentence highlights a new character, Dr. Azriel, and his actions within the text-world. It signals his involvement in the scene and hints at his professional role with dead bodies. The sixth sentence is a "material process" that reveals Dr. Azriel's familiarity with corpses. Uncovering the deceased woman delivers a visual image.

Slaughter describes the scene precisely so that readers can visualize the sliding sound of the zipper. This enhances reader's visualization of the setting.

Sentence (7) offers details about the deceased woman, specifically her clothing and hair. Such visual imagery contributes to the characterization of the woman. The eighth sentence provides further description of her physical condition. It creates a sense of realism and depth in depicting her physical state. Sentence (9) presents a mysterious and intriguing element, as a pink line emerges from Ella's touch and moves across the deceased body. It highlights the potential of supernatural power. It is "material process" which intensifies Ella's possession of an unnatural ability. The final sentence reinforces Ella's sensory experience of extreme cold coming out from the deceased body. This embodies the chilling atmosphere. It is a "relational near-material process" that offers a vivid image of Ella's communication with the corpse.

Enactors are Dr. Azriel, Ella, and lately joined Madame Tussauds. Time is in the past. Objects are hospital, gown body, bag, and morgue.

2- Schema Theory

Ella is portrayed as an investigator who examines a body in a morgue even though she is a nurse. Dr. Azriel is depicted as pathologist involved in the process of examining the body. The event described comprises the process of uncovering and examining the body of a deceased woman in a morgue. Ella's self-schema is portrayed as a competent and experienced individual in her field who is able to examine deceased bodies in a professional manner. Her actions and reactions to the cold sensation and tingling in her arms reflect her focus and expertise in her work. The objects noticed in the scene are the bag, the woman's blue hospital gown, her ties knotted at the neck, her wispy white hair, and her dull skin.

Stylistic Devices

- **Imagery**

Images such as "icy cold," "tingled arms," and "dull skin," create a visual and tactile experience for the reader.

- **Simile**

The woman's skin is compared with that of Madame Tussauds, which is known for its wax figures. Simile emphasizes the lifeless and artificial quality of her appearance. "Wet, congested lungs," "pallor melting away," and "line extended down the woman's biceps," produces a visual and sensory experience for the reader.

- **Symbolism**

The pink line spreading from Ella's hands symbolizes the transfer of life or vitality from the corpse to Ella. This highlights a supernatural or mystical element in the narrative.

- **Foreshadowing**

The description of how Dr. Azriel opens the body bag and reveals the woman's body entirely hints at a significant revelation that impact the plot later in the story. The woman's eyes that fly and inhaling through congested lungs suggest a turning point in the narrative, foreshadowing a moment of awakening or transformation.

- **Personification**

Slaughter personifies the cold as if it has agency or intention. This adds a sense of mystery to the scene. Additionally, the line is described as "creeping" and

"extending," giving it human-like qualities and agency. This gives movement and intention to the description.

- **Metaphor**

The comparison of the chill seeping into Ella's hands to the chill of the morgue creates a metaphorical connection between the two experiences. This reflects the intensity and discomfort of the cold sensation. The description of the pallor "melting away represents the gradual change in the woman's complexion that evokes the image of something solid turning into a liquid.

- **Allusion**

The reference to Madame Tussauds, a famous wax museum known for its lifelike sculptures, serves as an allusion that induces a specific cultural reference and adds depth to the description of the woman's appearance.

- **Hyperbole**

The exaggeration lies in the description of the woman's skin as "the envy of Madame Tussauds" emphasizes the extreme pallor and lifelessness of her complexion.

Extract (11)

“(1)Dr. Azriel leaned over a body flayed open on the autopsy table. (2)He stood frozen in motion, his scalpel poised to cut again, and his eyes glared over the top of his mask. “What have you done? (3)She shook her head as the story spilled from her. “Why didn't it work? Why couldn't she come back?” (4)She squinched her eyes shut, trying to block out the pouring maggots, but only saw them clearer as they waterfalled off the bed and into the room, filling it higher and higher, sloshing into her mouth, where she bit them with the pop of maggot skin and chew of body

and smooth pudding flesh on her tongue, wriggling creamy noodles. (5)She flailed among them, trying to swim, trying to breathe as her boots weighed her down and her clothes constricted. (6)She blinked and swallowed her vomit and snorted as it burned her nose. (7)The scalpel clattered onto the tray. (8)Azriel ripped his mask off and tossed it onto the table.”

1. Text World Theory

A- Discourse -World

The setting of this world is in the morgue. The pathologist is witnessing a real and scary superpower owned by the protagonist who seems not to recognize the seriousness of this power. The time is the past tense.

a. Sharing knowledge

The extract shares an odd medical procedure and the experience of a doctor who witnesses a disturbing event. The dead-raising process provides an insight about Ella’s superpower and the doctor’s emotional experience to demonstrate her failure to raise anyone.

b. Perceptual knowledge

The visual image of Dr. Azriel leaning over the body, the feeling of squinting the eyes shut, and the sensation of maggots pouring into the room are shown in this extract. These details help to create a vivid and immersive experience for the reader. These perceptual images build the world of discourse.

c. Linguistic knowledge

Slaughter uses descriptive language to convey the actions and emotions of the characters. This language includes specific vocabularies that relate to medical

procedures (e.g., scalpel, autopsy table) and sensory details (e.g., pouring maggots, wriggling creamy noodles). They produce a sense of realism and intensity.

d. Experiential knowledge

Dr. Azriel witnesses how Ella practices her power in the morgue. This conveys the intense emotions and physical sensations that let reader to empathize with the characters' experience.

e. Cultural knowledge

The extract touches on themes related to fear, disgust, and mortality, which are universal human experiences. It covers cultural references to medical practices and procedures that add to the authenticity of the narrative.

B- Text-World

Sentence (1) creates a vivid image of Dr. Azriel leaning over a body that has been cut open on an autopsy table. It sets the scene for the reader to observe the failure of raising the dead. Sentence (2) describes Dr. Azriel frozen in motion, with his scalpel ready to make another cut. The use of the word "glared" conveys a sense of power in his gaze. Besides, Ella watches this operation and becomes ready to face her first failure. Sentence (3) indicates that Ella shakes her head as she recounts a story or experience. This suggests that she is emotionally affected by what she is sharing. Sentence (4) presents a vivid and disturbing imagery of Ella's sensory experience. The pouring maggots, biting sensation, and wriggling noodles create a surreal and grotesque picture, adding to the sense of horror and discomfort. The picturesque of the scene sends shivers to the readers' perception. Slaughter's description makes readers live the sound maggot creates.

Sentence (5) conveys the character's struggle to escape the overwhelming sensation of being surrounded by maggots. It represents her failure of raising the dead. The imagery of trying to swim and breathe adds more to the feeling of suffocation and panic. This bizarre sensation is abnormally odd and unconvincing which makes readers repulse such image. Sentence (6) reveals the character's physical reactions to the overwhelming experience, including blinking, swallowing vomit, and snorting. These actions convey her distress and discomfort in a visceral way to readers. Sentence (7) marks a significant moment in the scene as the scalpel clatters onto the tray suggesting a break in the action or a shift in focus. It draws attention to the sound of the falling instrument. Dr. Azeriel is very familiar with this kind of autopsy. Similarly, Ella may have seen it but her reaction and failure strikes the doctor. Sentence (8) depicts Dr. Azriel removing his mask in a decisive and abrupt manner. The act of tossing it onto the table conveys a sense of finality or release, signalling the end of the autopsy procedure or realizing Ella's failure in raising the dead.

2- Schema Theory

Dr. Azriel is depicted as a skilled professional who performs an autopsy. His role involves leaning over the body, using a scalpel, and wearing a mask. The description of his eyes glaring over the mask adds to his authoritative and intense demeanor. Ella's role involves reacting to this overwhelming experience by trying to block out the imagery, flailing among the maggots, and experiencing physical distress.

The objects described in the extract include the autopsy table, the body flayed open on it, Dr. Azriel's scalpel, the mask worn by both Dr. Azriel and the character, the pouring maggots, and the tray onto which the scalpel clatters. These

objects play a significant role in shaping the events and contribute to the overall atmosphere of intensity, horror, and discomfort experienced by the characters.

Stylistic Devices

- **Imagery**

The author uses vivid and graphic descriptions to create a strong mental image of the scene, such as "flayed open on the autopsy table."

- **Symbolism**

The pouring maggots symbolizes the decay or corruption that enhances the layer of meaning to the narrative. Dr. Azriel ripping off his mask can be interpreted as a symbolic act of revealing his true self or shedding a facade.

- **Metaphor**

The description of the maggots as "creamy noodles" and "smooth pudding flesh" creates a visceral and unsettling image.

Extract (12)

“(1)Ella pressed her nose against the window, her hands on either side of her face, fingers spread. (2)Bassinets, arranged in rows, angled toward her with little swaddled lumps in the center of each. (3)She rubbed the fog of her breath off the glass with her sleeve, then looked again. So many little life bombs. (4)If Dr. Azriel thrived among the dead, then here, surrounded by new life from concentrate, with or without pulp, she could be a superhero standing atop the hospital with a red sequined leotard over blue tights and leather gloves and a sparkling diamond tiara and white boots with spiky heels she never tripped on. (5)People would cry, “Look!

There's Ella!" but they would say it in such a way that it sounded like a good thing and not like something disgusting. (6)Her ID badge got her through the door, and the nursery smelled like a hospital dunked in baby shampoo and spit up."

1-Text World Theory

A- Discourse-World

a. Sharing knowledge

“Pressing her nose” indicates Ella’s physical interaction with the environment. Slaughter shares Dr. Azriel’s environment with that of Ella in the hospital nursery. People see Ella as a superhero and they share with her an imagined scenario that is based on her thoughts.

b. Perceptual knowledge

Slaughter mentions the word “window,” to highlight Ella’s curiosity and interest in what she sees. The writer indicates Ella’s visual perception of the bassinets and the swaddled newborn babies. This enhances the imagery of the scene. This extract Describes Ella's mental comparison between Dr. Azriel's environment among the dead and her own surroundings filled with new life.

c. Linguistic knowledge

Slaughter utilizes descriptive language to illustrate Ella’s physical position and actions. The metaphorical language reveals a comparison between the new born babies in the bassinets and the "little life bombs,". Such comparison adds an artistic component to Ella’s thoughts.

d. Experiential knowledge

This extract reflects Ella's experience of being at the hospital nursery and observes the bassinets through the window. The writer reveals Ella's inner thoughts and aspirations as she imagines herself as a superhero.

e. Cultural knowledge

The act of pressing one's nose against a window is a common gesture to get a closer look at something. It shows familiarity with this cultural behavior. Bassinets are culturally associated with newborn babies, indicating a common understanding of their use in a hospital nursery setting.

B- Text-World

Sentence (1) introduces the concept of a hospital environment and indicates Ella's curiosity and engagement with her surroundings especially the nursery. Ella sees it an opportunity to prove that Dr. Azeriel is wrong "fingers spread". Slaughter mentions "the side of her face" which is a gesture of a desperate human being trying to find the simplest or even more complicated solution solving whatever she is facing. Sentence (2) further develops the text-world by describing the layout of the hospital nursery with bassinets arranged in rows. These minute details are to capture or make readers more acquainted to the environment Ella is experiencing creating an image of a space filled with new life and emphasizing the theme of birth and infancy. Sentence (3) conveys her sensory experience of clearing fog from the window and observing the newborn babies. Employing a metaphorical language to describe them as "little life bombs," adds emotional impact to the scene.

Sentence (4) reveals a clear disdain in Ella's tone to what Dr. Azeriel does. Such tone proves Ella's power of raising the dead which is dangerous and ambiguous. She contrasts his morgue and the autopsy of dead bodies to the living babies in

nursery. This extract delves into Ella's imaginative thoughts and this creates a parallel world where she envisions herself as a superhero. Ella's costume symbolizes her heroism and adds a little bit to her personality. Sentence (5) presents a fictional scenario of how people react to Ella as a superhero. This offers social dynamics and expectations about perceptions of heroism and recognition. She wants to prove how amazing her power is and that she is not as clumsy as everybody thinks "disgusting". Sentence (6) enhances Ella's physical access to the nursery using her ID badge. Providing olfactory information about the nursery's scent, further indulges the reader in the sensory experience of the hospital environment.

C- Sub-World

Sentence (4) describes Ella as a potential superhero, dressed in a flashy and glamorous outfit. This produces a vivid mental image of Ella as a powerful and confident figure. "Could" signifies a possibility for Ella to become a superhero. The description of her outfit, including the red sequined leotard, blue tights, leather gloves, diamond tiara, and white boots with spiky heels, emphasizes her glamorous appearance. Mentioning that she never trips on her heels suggests that she possesses exceptional balance and coordination.

Modal-World (2)

Sentence (5) introduces another modal world. It highlights the irony of how people will react to Ella. Instead of being disgusted or repelled by her, they will view her presence as something positive and exciting. The contrast between their actual reaction and what is expected adds a layer of irony to the situation. Seeing Ella as a superhero is positive and enthusiastic. The use of the phrase "people would cry" implies that they will be excited and perhaps even emotional upon

seeing her. The statement that “they would say it” indicates that Ella’s presence as a superhero is highly regarded and admired by others. The contrast with the potential expectation of a negative or disgusted reaction adds a sense of surprise and irony to the situation.

2- Schema Theory

The events are described through the protagonist’s perspective. Dr. Azriel is another character who seems to have a significant impact on Ella’s thoughts and actions. Ella’s uniqueness is portrayed through her vivid imagination and her desire to be seen as a superhero. This denotes a strong imaginative and playful self-schema. The central event in this extract is Ella’s visit to the hospital nursery and observing the bassinets with new born babies. The description of Ella rubbing the fog off the window and imagining herself as a superhero also constitutes an event, reflecting her thoughts and actions in that moment. Bassinets represent the objects in the nursery that draw Ella’s attention and trigger her imaginative thoughts about being a superhero. Hospital is another important object that influences Ella’s perception of the environment, as it smells like "baby shampoo and spit up."

Stylistic Devices

- **Imagery**

Presenting the image of Ella’s pressing her nose against the window and the description of how her hands spread on either side of her face produces a vivid mental image for the reader.

- **Metaphor**

In the phrase "So many little life bombs", Slaughter compares the new born babies in the bassinets to "life bombs," emphasizing their potential for growth and impact on the world

- **Simile**

The description of Dr. Azriel as a superhero standing atop the hospital with specific attire (red sequined leotard, blue tights, leather gloves, sparkling diamond tiara, and white boots with spiky heels) creates a vivid image. The comparison using "surrounded by new life from concentrate, with or without pulp" employs a simile to emphasize the abundance of new life in the hospital. The image of a superhero standing atop a hospital surrounded by new life from concentrate, with or without pulp, suggests a powerful and dynamic figure. The red sequined leotard symbolizes strength and passion, while the blue tights represent stability and trustworthiness. The leather gloves signify resilience and protection, and the sparkling diamond tiara adds an element of regal authority. The white boots with spiky heels not only exude confidence but also convey a sense of grace and agility. Together, this ensemble creates a striking and formidable superhero persona, someone who is both fierce and compassionate, ready to tackle any challenge that comes her way.

- **Irony**

The irony lies in the contrast between how people would react to Ella as a superhero and how they might perceive her in reality "People would cry, 'Look! There's Ella!' but they would say it in such a way that it sounded like a good thing and not like something disgusting".

Extract (13)

“(1) Dr. Azriel glared at her, then tucked his finger into his glove’s blue cuff and snapped it off his hand. (2)It plopped on the floor and waited for its chalk outline.(3) He cupped his hand and slid it across the steel table toward the roach, stopping inches away. (4)The roach froze, then approached cautiously. (5)It tentatively tapped an antenna, one, then the other, and then skittered onto his hand and climbed onto his fingers. (6)Azriel lifted his hand, bringing it in line with Ella’s eyes. (7)The roach crawled on his finger nail. (8)Beyond it, she saw Azriel’s face, first sharp and clear with the hand blurred, then the reverse appeared stronger as her eyes refocused between the two, forcing her to see the roach, to examine it as it moved and explored his hand. (9)The roach fell. (10) It hit the floor and lay still with each leg folded over its abdomen, dead. (11)Lowering his hand, Azriel’s face darkened, his eyes black as night.”

1-Text World Theory

A- Discourse-World

a. Sharing Knowledge

Dr. Azriel shares his expertise in handling the roach with Ella. He demonstrates his skill by interacting with the roach in a controlled manner.

b. Perceptual Knowledge

Dr. Azriel and Ella observe and interact with the roach. Dr. Azriel carefully notices the movement of the roach and reacts accordingly. Ella, on the other hand, observes the interaction, focusing on different aspects of the scene.

c. Linguistic Knowledge

The language used in this extract conveys a sense of tension and suspense, reflecting the characters' emotions and the connecting events. The portrayals of the movements of the roach and Dr. Azriel's actions generate a vivid representation to the reader that enhances their consideration of the scene.

d. Experiential Knowledge

Dr. Azriel's experience in handling roaches is evident in his confident and demeanor as he interacts with the insect. His actions suggest familiarity with such situations that indicates the experiential knowledge in this specific field.

e. Cultural Knowledge

The presence of a roach in this scene has cultural associations such as resilience or disgust, depending on the cultural context. The characters' reactions to the roach reflect cultural attitudes towards insects and nature in general.

B- Text-World

In sentence (1), Dr. Azriel's action of snapping off his glove is portrayed as deliberate and purposeful. His act of glaring at Ella adds to the tension in the scene and denotes his disapproval or frustration. Sentence (2) describes the glove as if it has a life of its own, waiting for its "chalk outline". This creates a sense of foreboding and unease, which adds more to the atmosphere of the scene. Sentence (3) describes Dr. Azriel's deliberate and controlled movement as he approaches the roach. Employing the word "cupped" suggests a gentle gesture, in contrast to the tension and aggression implied by the previous actions. Sentence (4) highlights the reaction of the roach to Dr. Azriel's approach, portraying the insect as cautious and wary. Slaughter adds to the suspense and sets the stage for the interaction between Dr. Azriel and the roach.

Sentence (5) describes the roach's behaviour in detail, emphasizing its tentative movements and eventual decision to climb onto Dr. Azrie's hand. The use of "tentatively" adds to the sense of caution and uncertainty in the scene. Sentence (6) shifts the focus to Dr. Azriel's action of lifting his hand, positioning it in a way that draws Ella's attention. This emphasizes his control over the situation and his desire for Ella to witness this interaction with the roach. Sentence (7) describes the crawling of the roach on his fingernail that increases active details to the scene.

Sentence (8) shifts readers to Ella's perspective. She concentrates on Dr. Azriel's face and the roach. This portrays her struggle to reconcile her discomfort with witnessing the interaction. Sentence (9) marks a sudden and unexpected turn in the events, as the roach falls to the floor and becomes motionless. The vivid depiction of its posture conveys a sense of finality and loss. Sentence (10) serves as a stark declaration of the fate of roach "dead", emphasizing its sudden demise. The final clause describes Dr. Azrie's reaction to the act of death, representing his dimming expression and intense emotions. It enhances a sense of closure to the scene.

2- Schema Theory

Dr. Azriel is presented as a figure of authority and control. His actions, such as snapping off his "glove" and sliding his hand across the table, demonstrate his dominance and power. The way he interacts with the roach also reflects his role as researcher, as he observes the insect's behavior with a sense of curiosity and detachment. The event schema revolves around the interaction between Dr. Azriel and the roach. It begins with Dr. Azriels deliberate actions to remove his glove and approach the roach, leading to the roach's cautious response and eventual climbing onto his hand. The climax of the event is the sudden death of the roach, which has a significant impact on the characters and sets the tone for the rest of the scene.

The self-schema is reflected in Ella's emotional reactions to the events. Her observations of Dr. Azriel's face, her shifting focus between him and the roach, and her response to the act of death contribute to her self-schema. The object schema is represented by the physical objects in the scene, such as Dr. Azriel's glove, the steel table, and the roach itself. Each of these objects plays a role in the unfolding events and contributes to the tension in the scene. The way these objects are described and interacted shapes the reader's understanding of the environment and the characters' relationship with their surroundings.

Stylistic Devices

- **Personification**

The glove's blue cuff is personified as it is described as "waiting for its chalk outline". This personification involves a sense of foreboding or danger to the scene.

- **Imagery**

The description of the glove plopping on the floor creates a vivid image in the reader's mind. The use of imagery helps to bring the scene to life and make reader involve in the scene. Another image is the dead roach lying still with its legs. This image evokes this feeling of finality and loss.

- **Foreshadowing**

The action of Dr. Azriel sliding his hand across the steel table toward the roach introduces tension and anticipation for what comes next. This foreshadowing hints to the important interaction between Dr. Azriel and the roach.

- **Symbolism**

The climbing of the roach onto Dr. Azriel's fingers symbolizes the trust or the link between him and the insect. This symbolic gesture adds depth to the relationship between the characters and produces a sense of intrigue.

- **Paradox**

The contrast between Dr. Azriel's clear face and the blurred hand highlights the duality of his character. This contrast denotes the mystery that is surrounding his intentions.

- **Repetition**

The repetition of the movements of the roach emphasizes the significance of this interaction. It draws reader's attention to the behaviour of the roach and produces a sense of rhythm in the scene.

- **Irony**

The sudden death of the roach after its intimate interaction with Dr. Azriel creates a sense of irony in the scene. This unexpected turn of events adds further complexity to the narrative and leaves the reader questioning the true nature of Dr. Azriel's character.

Extract (14)

“(1) She dug for his arm under the covers and clasped his hand, shaping her lips into a sweet smile, the first thing he would see when he awoke.(2) He (Simon) twitched and grimaced, his face contorting and his lips retracting to reveal his chipped and yellowed teeth. (3)His arms thrashed, and his hand jerked from her grasp. (4)He moaned a low continuous sound, bumpy and ragged, a gravel road by a rain culvert. (5)When the air had left him, the moan reversed, shifting gears, increasing in pitch and whine and volume until, with lungs filled, his breath

changed once more, exhaling into a cry that grew as his eyes widened and bulged. (6)His fingers curled into claws that scratched the bed rails. (7)They gripped and grabbed and bent his elbows, curling him upward, his scream quickening into shrieks echoed by alarms on the monitor. (8)Ella stepped backward with small steps, her eyes never blinking.(9) He was not happy. (10)Not at all. She had never seen such a wild expression of pain.”

1-Text World Theory

A- Discourse-World

a. Sharing Knowledge

Slaughter conveys a shared understanding of experiencing an intense physical pain “ *his face contorting and his lips retracting*”. The man’s physical and emotional reactions deteriorate gradually and Ella’s steps up to relieve the distressing nature of his condition.

b. -Perceptual Knowledge

The sensory details, such as his contorted face, jerking movements, moaning, and eventual shrieking, allow readers to perceive and understand the intensity of his pain.

c. Linguistic Knowledge

Slaughter employs precise descriptive language to convey the man’s agony. The use of adjectives and verbs, such as "contorting," "thrashed," "moaned," "shrieks," and "gravel road by a rain culvert," cultivates the linguistic knowledge of readers by providing a detailed description of the man’s suffering.

d. Experiential Knowledge

The extract offers an immersing experience for readers. Through the comprehensive depiction of man's rising distress, readers acquire a visceral understanding of the man's condition, allowing for an experiential connection to his pain. Every detailed description of his agony is either experienced or seen by readers.

e. Cultural Knowledge

The extract portrays a universal experience of pain and distress. Reader's sympathizing with patients is a fine gesture of human's duty towards their fellow humans.

B - Text-World

The first sentence is a "behavioral near-material process" that shows Ella's familiar behavior with patients who are in need for medical attention. Slaughter uses "dug" to emphasize Ella's lovely care for patients; "clasped" to show the state of caring Ella gives to others. A comforting smile lets patients believe they are being treated well. The second sentence is a "material process" that reveals the eminence physical pain. Slaughter uses "twitched" to visualize the sudden movement of his body after being touched by Ella. Employing verbs like "grimaced," and "contorting," conveys the patient's involuntary movements and facial expressions. Stating his "chipped and yellowed teeth" adds a specific detail by providing a description of his appearance during his distress. Slaughter's selects yellow colour "yellow teeth" to deliver the fact that he is addict of drugs.

The third sentence continues to designate the man's reaction, focusing on his arms and hands. The use of the verbs "thrashed" and "jerked" conveys the violent and uncontrolled nature of his movements. This in turn adds imagery to the text by portraying the intensity of his pain. The fourth and fifth sentences introduce

auditory to the text expressing a full image of the man's pain. The description of his moan as "bumpy and ragged" and likening it to "a gravel road by a rain culvert" create an experience for readers, enhancing their understanding of his suffering.

Sentence (6) provides a thorough description of the repeated state of the man's suffering. It portrays the transformation of his moan into a cry, accompanied by physical changes in his body. This contributes to the text by immersing readers in the evolving experience of his pain. Each breath exhaled in the presence of Ella is reversed into a painful condition.

The descriptive language embodied in words like "claws, scratched, gripped, curled" in (7) enhances the image of agony the man is going through. Slaughter depicts an image of a man who is under the pressure of something that has been inflicted upon "Curling him upward". Sentence (8) is a "material process" that expresses Ella's surprise at the scale of the intense agony the man feels. Slaughter shifts the focus to Ella's reaction describing her physical movement and her unblinking gaze. Through Ella's perspective, the novelist provides a vision of the man' as shown in both (9) and (10) sentences. The last sentence further explores Ella's perspective on the man's suffering. The heroine is a nurse and she has never seen a man in such a pain before.

The enactors are Ella and the patient, Simon. Time is in the past . Objects are patients cover.

2- Schema Theory

The schemas listed below collectively contribute to the portrayal of a distressing and intense event, highlighting the roles, self-perceptions, environmental objects, and the unfolding nature of the situation. The role schema is evident in the description of Ella's reaction to the man's distress. She is depicted as a caregiver or

observer, as indicated by her stepping backward with small steps and her attentive gaze. This aligns with the role schema of a caregiver in a distressing situation.

The event schema is portrayed through the man's physical and emotional reaction to pain. His twitching, grimacing, moaning, and eventual shrieking, along with the medical monitor alarms, depict an event schema of escalating distress and suffering. The self-schema is evident in the man's physical and emotional reactions. His actions, such as his face contorting, arms thrashing, and fingers curling into claws, represent his own perception and experience of pain and distress. This reflects his self-schema in this agonizing situation. Object schema is represented by the physical environment and medical equipment described in the extract. This includes the bed rails being scratched by the man's claws, the medical monitor alarms, and Ella's presence as an object of attention and concern in the scene.

Stylistic Devices

- **Simile**

It is detected in comparing the sound of the man's moan to the rough and uneven surface of a road "a gravel road by a rain culvert".

- **Metaphor**

Slaughter compares the man's curled fingers to the sharp, curved shape of claws "his fingers curled into claws".

- **Imagery**

A visual image of the man's condition is produced in the image of his teeth "chipped and yellowed teeth".

- **Personification**

The novelist offers human qualities to the man's breath by stating that it can change and exhale in to a cry "his breath changed once more, exhaling into a cry".

- **Hyperbole**

The intensity of the man's screams is revealed via comparing them to the loudness of alarms "his scream quickening into shrieks echoed by alarms on the monitor".

- **Symbolism**

The alarms on the monitor symbolize the severity of the pain and distress.

- **Foreshadowing**

The description of Ella stepping backward with small steps suggests her unease and anticipates what later takes place.

Extract 15

“(1)Their eyes remained locked. (2)Torturous shrieks from the long hallway covered the sound of her panting breath. (3)She was the one to blink first, to break their connection and sever their tie. (4)She turned her palms upward to stare at her trembling, powerful fingers. (5)She could heal him. (6)Finally, he would like her. (7) John. John, the only one who remained in her life. (8)He was surly and mean, but he was reliable and predictable when nothing and no one else in the world was. (9) She glanced over her shoulder at the hallway that continued, that rang with shrieks and cries. (10)She stepped past the wheelchair with its drooping occupant and reached toward John. (11)Toward her friend. (12)For that's what he was. (13)Her only friend in a messed up, backward, hurtful world.”

1-Text World Theory

A- Discourse-World

a. Sharing Knowledge

Slaughter presents two characters, the protagonist and John. The protagonist believes she has the power to heal him, suggesting a deep connection and understanding between them. However, John never considers her a reliable nurse. Ella always struggles with John.

b. Perceptual Knowledge

The vivid descriptions of the characters' actions and surroundings provide insight into the perceptions and emotions of readers. The protagonist's focus on her trembling fingers and the hallway filled with torturous sounds reveals her delicate awareness of her surroundings and internal turmoil. The sensory details help the reader perceive the tension and emotional intensity of the scene.

c. Linguistic Knowledge

The use of descriptive language, such as "torturous shrieks" and "panting breath," enhances the atmosphere and conveys the characters' emotional states. The dialogue between the characters, particularly Ella's internal thoughts about John, adds depth to their relationship and reveals her feelings of loneliness and longing for connection.

d. Experiential Knowledge

This extract delves into the characters' past experiences and relationships, particularly highlighting the protagonist's complex feelings towards John. Ella's reflections on his reliability and predictability contrast with his surly demeanour. This indicates a history of shared experiences that have shaped their bond. The

protagonist's belief in her ability to heal John suggests a deep understanding of his emotional needs and vulnerabilities.

e. Cultural Knowledge

This extract at a larger cultural context of a world that is described as "messed up, backward, hurtful." This suggests a society or environment that is harsh and unforgiving, where relationships like the one between the protagonist and John are rare and precious. The protagonist's view of John as her only friend in this challenging world reflects a cultural value placed on loyalty and companionship in the face of adversity.

B- Text-World

Sentence (1) signifies the visual connection and intense gaze between the two characters, indicating a strong emotional bond or tension. Moreover, this proposes that the characters' eye contact is unbroken and unwavering .It highlights their deep connection and the intensity of the moment. In sentence (2), Slaughter portrays Ella as the one who experiences pain and suffering .The use of "shrieks" emphasizes the loud, piercing nature of the sounds in the hallway which create a sense of chaos or discomfort .It offers that the loud noises are drowning out the protagonist's own breathing and adds more to the overwhelming atmosphere of the scene. "sever their tie" conveys a sense of finality or separation, implying a connection or relationship between the two characters.

Describing how the protagonist's fingers shake in sentence (3) signifies , nervousness, fear, or uncertainty. "trembling" and "powerful" adds complexity to the description of the protagonist's fingers. Additionally, it hints to the inner strength despite outward signs of weakness. In sentence (7) "John" represents the specific character who holds important position in the protagonist's life. This

sentence emphasizes the importance of John in the protagonist's life, portraying him as a significant figure who provides stability and support amidst chaos and uncertainty. Despite his anger issues, Ella considers him as an iconic figure who still talks to her.

Sentence (8) presents a complex portrayal of John, acknowledging both his negative traits and positive attributes. It underscores the idea that despite his flaws, John is a reliable and dependable person in the protagonist's life. "Surly" describes John's demeanor as unfriendly or bad-tempered. This in turn reveals the negative aspect of his personality. The word "reliable" highlights John's trustworthiness and consistency. Sentence (9) sets the scene by emphasizing the unsettling atmosphere of the hallway, where loud and distressing noises can be heard. The protagonist's glance over her shoulder indicates her unease or concern about what lies beyond. "glanced" suggests a quick or casual look which refers to the protagonist's awareness of her surroundings. Sentence (10) depicts the protagonist's physical movement towards John. This confirms her intention to engage with him despite the presence of another character.

Both sentence (11) and (12) reinforce the bond between Ella and John, explicitly identifying him as her friend in a world that is filled with adversity. Slaughter uses two short sentences to emphasize the importance of Ella's feeling towards John regardless of his bad treatment to her. Sentence (13) summarizes the protagonist's view about her relationship with John which is very ironic. John's ill treatment to Ella is very unforgivable, yet she considers him a friend.

C- Sub-World

The modal verb "could" in sentence (5) expresses ability. It indicates that Ella has the potential to heal John. The use of "could" suggests that healing John is within

the realm of possibility but it is not guaranteed whether John will agree or not. The use of "would" in sentence (6), serves a different function. In this context, "would" is used to express a hypothetical or future outcome based on a condition or event that may or may not occur. It implies that if Ella heals John (as suggested in the previous sentence), then he will improve feelings of fondness or affection towards her. "Could" and "would" in these sentences convey a sense of potential and hypothetical outcomes. The use of modal verbs helps to create a nuanced and speculative tone, indicating possibilities and potential future developments in the relationship between the protagonist and John.

Characters are John and Ella. Objects are long hallway, Palms, trembling fingers, wheel chair. The time frame in the extract is past tense. Place where Ella and John are interacting is a hospital.

2- Schema Theory

In this extract, we can identify various elements that relate to role schema, self-schema, event schema, and object schema. John is described as "surly and mean" but also "reliable and predictable." This characterization suggests a role schema of a complex individual who may have negative traits as well as positive ones.

Ella refers to John as her "only friend," .This refers to a role schema associated with friendship. Ella's self-schema includes elements of strength and capability. She has "powerful fingers" and the ability to potentially heal John that represents a self-perception of agency and competence.

Ella's self-schema also includes feelings of isolation and loneliness, as supported by her description of John as her "only friend" in a "hurtful world". The extract describes the interaction between Ella and John .Thus, the event schema relates to

their relationship dynamics. This schema involves elements such as eye contact, emotional connection, and the protagonist's desire to help or heal John.

The wheelchair with its "drooping occupant" represents an object schema linked with disability or physical impairment. It also serves as a symbol of vulnerability or dependence. The protagonist's palms and trembling fingers denote an object schema associated with physical attributes and emotional states.

Stylistic Devices

- **Metaphor**

The expression "Torturous shrieks from the long hallway" contains a metaphor. Comparing the sound of the shrieks to something torturous creates a vivid and intense image in reader's mind. It conveys the idea that the shrieks are not just loud or disturbing, but actually inflict pain or suffering.

- **Personification**

In the sentence "She turned her palms upward to stare at her trembling, powerful fingers." the author gives human qualities (the ability to stare) to the non-human entity of the character's fingers. This creates a sense of intimacy and connection between the character and her own body, as if her fingers have a life and personality of their own.

- **Foreshadowing**

The sentence "She could heal him." suggests that the character has the power to heal someone, hinting at a future event or outcome. Foreshadowing creates anticipation and tension in the narrative by hinting at what is to come, without revealing it outright.

- **Repetition**

The repetition of initial consonant sounds in neighboring words is called “alliteration”. In the sentence "John. John, the only one who remained in her life.", the repeated "J" sound in "John" creates a musical quality to the sentence, drawing attention to the importance of John in the character's life. That is, he is the only person left in the character's life.

- **Symbolism**

In the sentence "She stepped past the wheelchair with its drooping occupant and reached toward John.", the wheelchair and its occupant can be seen as symbols of disability or limitation, while the act of reaching toward John can symbolize hope, support, or connection. The use of these symbols adds depth and layers of meaning to the scene.

4.3 Discussion of Results

4.3.1 Linguistic Techniques

In this novella, several linguistic techniques are identified. The major ones used to manipulate the writing or speaking processes are transitivity, the theme, and mood. Starting with transitivity, it helps to create a vivid and impactful image in readers' minds, evoking different senses depending on the process used in a sentence. Slaughter uses all types of processes to convey her message to readers. Thus, it has a significant impact on their comprehension. The writer utilizes all processes called: behavioral, mental, relational and material. Transitivity highlights the characters' actions to readers making them relive the events of the novella through Ella's adventure.

Slaughter employs behavioral and mental processes in the first five extracts while the last ten extract contain rather complicated ones such as “behavioral near-material process”. For instance, the use of transitive verbs in extract (3) such as "felt, allowed, revealed. ,clocked in, wore," and performing" emphasizes Ella’s acts and their impact on her life. This technique helps to reveal the character’s sense of resignation and persistence that accompany her inadequacy. Slaughter intends to let readers realize that she is still in her work despite her incompetence. The writer emphasizes Ella’s persistence and makes readers acknowledge the only thing Ella has which is never giving up.

Concerning modality technique, it is used to express opinions and attitudes towards either other characters or some issues mentioned in the novella. Different models such as “could, would” and some adverbs like “probably, maybe” are employed to address problems that affect readers’ mind.

For instance, the problem of healthcare mentioned in the sentence "Even healthcare can be punitive" expresses strong opinions about the flaw and injustice within health care. This technique influences readers’ perceptions through stressing such systemic issues and challenging conventional beliefs about health care. It is noteworthy to mention that Slaughter uses the modal verb “can” in the present simple even though she writes her novel in the past because she is telling a fact in the medical community.

A further technique is that of giving priority to the rheme rather than theme. Slaughter intends deliberately to offer the significance of the new information through putting them first. In this way, Slaughter invites readers to focus more on this part of sentence as it conveys a crucial fact. Hence, readers are guided by a map for following what the novelist wants them to grasp.

For example, she creates a mood of incompetence through the use of a clause like "incompetence was a fact of her life.". The clause conveys a sense of inevitability and acceptance of the character's circumstances, adding additional impact upon the readers' judgments of the clumsy Ella or the determined Ella. Slaughter moves the "Rheme" to the beginning and lets readers concentrate on the fact that Ella is still presenting in her life.

This outcome of linguistic techniques answers the first question of the study stating '*What linguistic techniques does Slaughter utilize in **White Cloud** to induce reader's emotive reactions and shape the total mood of the novella?*' .

4.3.2 Cognitive Stylistic Devices

Cognitive stylistic devices are literary techniques that manipulate readers' perception and understanding of a text. They often motivate the reader's cognitive processes, such as memory, attention, and imagination. The cognitive stylistic devices appeared in the novella are: metaphor, simile, irony, paradox, allusion symbolism, imagery, personification, repetition, foreshadowing, and hyperbole. This result represents an answer to the second question of the study saying '*Which cognitive stylistic devices does the novelist employ to create images in **White Cloud**?*' .

4.3.3 The Impact of Cognitive Stylistic Devices

Generally speaking, cognitive stylistic devices are employed to stimulate readers' cognitive processes, evoke emotions, and deepen their understanding of the text. That is, each device is a major source of influence for readers and surely, they affect their judgments as it is stated below:

1. Metaphor

Metaphors create vivid and imaginative comparisons between two unlike things, allowing readers to see familiar objects or concepts in a new perspective. Readers understand abstract ideas or complex emotions by connecting them to concrete, relatable images.

2. Simile

Similar to metaphors, similes also produce associations between two unlike things, but they use "like" or "as" to make the connection. Similes can make descriptions more vivid and appealing, helping readers to visualize and understand the writer's intended meaning.

3. Irony

Irony involves a contrast between what is expected and what actually occurs, leading to surprise or a shift in perspective for readers. Readers start questioning assumptions and consider alternative interpretations of events, leading them to anticipate unexpected outcomes.

4. Paradox

Paradoxes present seemingly contradictory ideas revealing a deeper truth or insight. They can challenge readers' preconceptions and encourage them to think critically about the complexities of the themes and characters in the text.

5. Allusion

Allusions refer to well-known people, events, or works of art, literature, or history, allowing readers to draw on their existing knowledge to deepen their understanding of the text. Allusions evoke specific associations or emotions, shaping readers' expectations and interpretations of the events in the novella.

6. Symbolism

Symbols represent abstract ideas or concepts, adding layers of meaning to a story. Readers interpret events on a deeper level, providing insight into characters' motivations and the story's themes.

7. Imagery

The use of images creates vivid mental pictures for readers, immersing them in the world of the story and evoking their emotional responses. Imagery can help readers visualize events and empathize with the characters' experiences.

8. Hyperbole

Hyperbole uses exaggeration for emphasis, creating a sense of drama or humor. In this way, it rises emotions, draws attention to key points in the narrative and affects readers' perceptions and expectations of the events in the novella.

9. Foreshadowing

Foreshadowing hints at future events in the story, building anticipation and shaping readers' expectations about what will happen next. Creating a sense of suspense and intrigue will allow readers to make predictions about the outcomes of the events before attaining the end.

10. Repetition

Repetition represented by the intentional reuse of words, phrases, sounds, or ideas is used by Slaughter to emphasize specific issues, enhance rhythm, or reinforce a theme in the story. This technique can evoke strong emotions, create a sense of urgency, and make concepts more memorable for the audience.

11. Personification

Vivid imagery are created through personification where human qualities, characteristics, or actions are attributed to non-human entities. This technique evokes emotions and helps readers connect with the subject on a more personal level throughout the story.

This consequence of utilizing the above mentioned stylistic devices in *White Cloud* offers a reply to the third question asserting '*How do cognitive stylistic devices illustrate Slaughter's intentions and affect reader's visualization of scenes?*'.

4.3.4 Variation in Temporal Stance

The use of past tense in the novella has a profound impact on the reader's experience because it creates a sense of immediacy and intimacy with the events being narrated. Readers engage with the story as a series of recollections or memories, having a deep connection with the characters and their experiences by situating the events in the past. Readers are allowed to immerse themselves in the unfolding events, experiencing the emotions and tensions alongside the characters.

Moreover, past tense can effectively represent repeated actions, establishing a sense of rhythm and continuity within the narrative. Through the use of past tense, Slaughter vividly portrays the recurrence of specific events or emotions. Thus, she makes readers feel as if they relive these moments alongside the characters. This technique not only enhances reader's emotional engagement but also highlights the importance of these recurring motifs within the overarching themes of the novella.

In addition to creating a sense of immediacy and intimacy, past tense in a novella can evoke a nostalgic tone, allowing readers to contemplate the implications of past events on the characters' current circumstances. The use of past tense invites readers to empathize with the characters' experiences, as they are transported into a world where events have already unfolded.

Slaughter utilizes the past perfect tense to convey actions or events that occur before another action in the past. This tense serves to provide an additional context and a depth to the narrative. It offers insights into characters' motivations and the intricate web of causality that underpins the story. Slaughter creates a multi-layered temporal landscape by employing the past perfect tense and by enriching the reader's understanding of the characters' past experiences and their impact on present events.

By skillfully weaving together past perfect and past tense to signify repeated actions, the novelist guides readers through a richly textured narrative landscape, immersing them in the emotional depth and complexity of the novella's events. This deliberate use of tense not only shapes the reader's perception of time but also influences their emotional responses, fostering a profound and immersive reading experience.

This end replies the fourth question declaring '*How do the shifts in temporal perspective impact the reader's comprehension of the novella?*'.

4.3.5 The Significance of Narrative Perspective

The fifteen selected extracts are chosen specifically to reveal the writer's detailed descriptions of characters and their surroundings. Through the analysis of these extracts, it becomes evident that the writer employs rich language and diverse

writing styles in addition to utilizing a manipulative narrative perspective that vividly portrays every emotional stance and situation.

In particular, the protagonist, Ella, is depicted as being deluded, often escaping reality by retreating into a fantasy world when she encounters strong emotions. Conversely, John emerges as a reliable character who consistently knows how to navigate challenging situations with ease. Additionally, Dr. Azeriel is portrayed as a wise and intelligent individual, adept at providing support and guidance to Ella when needed. The analysis highlights the novelist's skill in crafting complex characters and immersive settings, drawing readers into a narrative that is rich with emotional depth and compelling storytelling.

In the third person narration, the writer describes characters by providing details about their appearance, actions, thoughts, and dialogue and besides revealing the character's emotions and motivations through their interactions with others and their internal monologue.

When portraying places, the writer uses descriptive language to create a vivid and immersive setting. This includes details about the physical environment, the atmosphere, and the sensory experiences of being in that place. To engage readers in emotional scenes, the writer uses evocative language and sensory details to convey the characters' feelings. By delving into the characters' inner thoughts and reactions, the writer allows readers to sympathize with their experiences.

To make readers forget that the writer is telling the events, the writer focuses on creating a seamless narrative that draws readers into the story. This can involve maintaining a consistent tone and perspective, as well as immersing readers in the characters' perspectives and experiences. Readers make connections with the characters through their relatable qualities, their struggles, and their growth

throughout the story. Slaughter reveals universal themes and experiences to resonate with readers on a personal level, fostering a sense of empathy and understanding for the characters. This effect is an answer to the final question saying ‘*What is the impact of the narrative perspective in White Cloud on reader’s cognitive engagement with the novella?*’

CHAPTER FIVE

CONCLUSIONS, RECOMMENDATION, AND SUGGESTIONS FOR FURTHER STUDIES

5.1 An Introductory Note

This chapter starts with presenting the conclusions derived from the qualitative analysis of the selected data. Following this, some recommendations are offered. Finally, several suggestions that stem from the outcomes of this study are stated for future research. Thus, this chapter sets the stage for a comprehensive exploration of the qualitative analysis, its implications, and potential avenues for further investigation.

5.2 Conclusion

In the light of the of the qualitative analysis of the selected data, the present study has arrived at several conclusions that are meant to show how the hypotheses of the study are verified or refuted. These conclusions are the following :

1- Techniques such as transitivity, modality, and descriptive wording are found in Slaughter's writings and they evoke strong emotional responses from readers towards the characters. Through the use of transitivity, Slaughter skillfully constructs the actions and experiences of the characters, allowing readers to vividly imagine and empathize with their struggles and triumphs. Additionally, the author utilizes modality to convey the characters' beliefs, desires, and uncertainties, thereby eliciting a range of emotional reactions from readers as they become invested in the characters'

motivations and dilemmas. Furthermore, Slaughter's descriptive wording creates a rich and immersive narrative environment, enabling readers to form vivid mental images of the characters and their surroundings. Accordingly, employing these linguistic techniques and their effective impact in stirring reader's interpretations and motivating their reactions to the narrative proves the first hypothesis saying *Slaughter employs specific linguistic techniques such as transitivity, modality and descriptive wording to evoke reader's responses towards characters.*

2- Slaughter utilizes various literary devices such as simile, metaphor, irony, paradox, allusion, symbolism, imagery, foreshadowing, hyperbole, repetition, and personification. They are operative in constructing vivid and compelling imageries. These stylistic devices add richness and depth to the details presented in the novella. They comprehensively make the text more appealing and fruitful. Thus, hypothesis (2) stating *Slaughter employs various stylistic devices like metaphor and personification for constructing imageries* is verified.

3- The analysis of the novelist's use of stylistic devices has indeed confirmed that they serve as a key tool in uncovering hidden messages and foreshadowing future events within the text. Through a detailed examination of these techniques, it is demonstrated that they play a crucial role in guiding readers towards a deeper understanding of the narrative and preparing them for what is to come. This empirical evidence shows how the strategic deployment of stylistic devices by the novelist serves as a powerful mechanism for enhancing the reader's engagement and comprehension of the text. Hence, the third hypothesis declaring *The novelist's use of stylistic devices uncovers the novelist's hidden message and guides readers for expecting further events in the text* is proved.

4- The systematic analysis of the novella's temporal perspective variations has unequivocally validated their significant role in enhancing the reader's

understanding of the narrative. That is, Slaughter moves from one tense to another as in shifting from past tense to present perfect. This deliberate shift in temporal perspective serves as a powerful mechanism for extending the reader's aptitude to connect events together in addition to developing the reader's involvement and participation in the details of the novella. Accordingly, the reader's explanation of the narrative will be certainly better. This product verifies the fourth hypothesis asserting *The variations in temporal perspective increases the reader's grasping of the novella* .

5- The use of the second person perspective in the novella plays a significant role in intensifying engagement. By addressing the reader directly as "you," the narrative creates a more intimate and immersive experience, drawing readers into the story and prompting them to actively imagine themselves as the protagonist. This personalized approach fosters a deeper emotional connection and encourages readers to consider their own thoughts and experiences that ultimately enhance their cognitive engagement with the text. Hence, the hypothesis saying *The narrative perspective in White Cloud increases reader's cognitive engagement with the novella* is confirmed.

5.3 Recommendations

Based on the outcomes obtained from the current study, the following recommendations are listed for CS:

1- Studies conducted on CS are beneficial in understanding the cognitive processes involved in language use and interpretation. It is recommended to incorporate cognitive stylistics analysis in the classroom to help students develop a deeper awareness of how cognition influences language production and comprehension.

2- Instructors of linguistics should emphasize the importance of cognitive stylistics toolkits in bridging the gap between language and cognition. Understanding how cognitive processes shape language can help students better interpret and communicate with others in everyday life.

3- Students should view language as a powerful tool that reflects and shapes cognitive processes, including beliefs, attitudes, and intentions. Through training in cognitive stylistics, students can learn to identify and analyze these cognitive influences, leading to more informed and nuanced interactions with others.

5.4 Suggestions for Further Studies

In order to improve the ideas presented in this study and expand its scope, the following suggestions for further research are introduced:

1. A Cognitive Stylistic Analysis of Memory Representation in English and Arabic Literary Texts.
2. A Cognitive Stylistic Analysis of Perception and Cognition in English Poetry.
3. A Cognitive Stylistic Analysis of Emotion Representation in English and Arabic Novels.
4. A Cognitive Stylistic Analysis of Consciousness in English and Arabic Fictional Narratives.
5. The Significance of Narrative Perspective in English Children's Narratives: A Cognitive Stylistic Analysis.

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المستخلص

ان الدراسة الحالية هي تحليل اسلوبي معرفي لرواية الكاتبة جوي سلوتر (الغيمة البيضاء). تهدف الدراسة إلى تحديد الادوات اللغوية التي تستخدمها سلوتر لإثارة مشاعر القراء وتشكيل الحالة المزاجية العامة للرواية ، الإشارة إلى الأدوات الاسلوبية المعرفية والكشف عن أهميتها، بيان أثر التباينات في المنظور الزمني على فهم القارئ للرواية ،

وتوضيح تأثير المنظور السردي على ادراك القارئ لاحداث الرواية. وعليه فقد تم وضع خمس فرضيات. أولاً، استخدمت سلوتر مختلف التقنيات اللغوية مثل التحولية والافعال الناقصة والصيغة الوصفية. ثانياً، تم استخدام ادوات اسلوبية مختلفة، مثل الاستعارة والشخصنة ، لبناء التصور والوصف. ثالثاً، يساعد استخدام الادوات الاسلوبية المعرفية في توضيح المعاني الكامنة للكاتبه وتوجيه القراء نحو فرض أحداث مستقبلية أخرى في النص. رابعاً، تؤدي الاختلافات في المنظور الزمني إلى زيادة فهم القراء المعرفي للرواية . خامساً، يعزز المنظور السردي في الرواية مشاركة القارئ في الرواية ويعمق فهمها. تم استخدام أسلوب النوعي في هذه الدراسة وكذلك اعتماد التحليل على التكامل بين نظرية " كافينز " (2007) ونظرية " سيمبسون " (2004). توصلت الدراسة إلى وجود عدة تقنيات في الرواية قيد الدراسة ، وهي جميعاً تحفز الاستجابات العاطفية من قبل القراء نحو الشخصيات وتعد التحولية والافعال الناقصة والصيغة الوصفية هي بعض من هذه الادوات. فضلاً عن ذلك، تستخدم الكاتبه ادوات اسلوبية مختلفة مثل الاستعارة، والسخرية، ، والتلميح، والرمزية، والمبالغة والتي تجعل النص أكثر خصوبة ومتعة . علاوة على ذلك، يُعتبر التحول المتعمد في المنظور الزمني تقنية متينة والتي تُوظف لغرض توسيع نطاق قدرة القراء على الربط بين الأحداث وتطوير مشاركتهم في تفاصيل الرواية. ان الخلاصة النهائية لهذه الدراسة هي أن استخدام منظور الشخص الثاني في السرد يعزز العلاقة العاطفية بين الشخصيات والقراء وكذلك يشجعهم على الاخذ بنظر الاعتبار افكارهم وتجاربهم الشخصية التي تدعم بشكل كبير انغماسهم المعرفي مع النص.



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التحليل الاسلوبي الادراكي للغيمة البيضاء للكاتبة جوي سلوتر

رسالة قُدمت الى

مجلس كلية التربية للعلوم الإنسانية - جامعة كربلاء جزءاً من متطلبات نيل شهادة
الماجستير في اللغة الإنكليزية وعلم اللغة

الطالب

عبد الرحمن فريد كامل محسن الكعبي

بإشراف

الاستاذ الدكتور ازهار حسن سلومي